Form and Analysis Course Book

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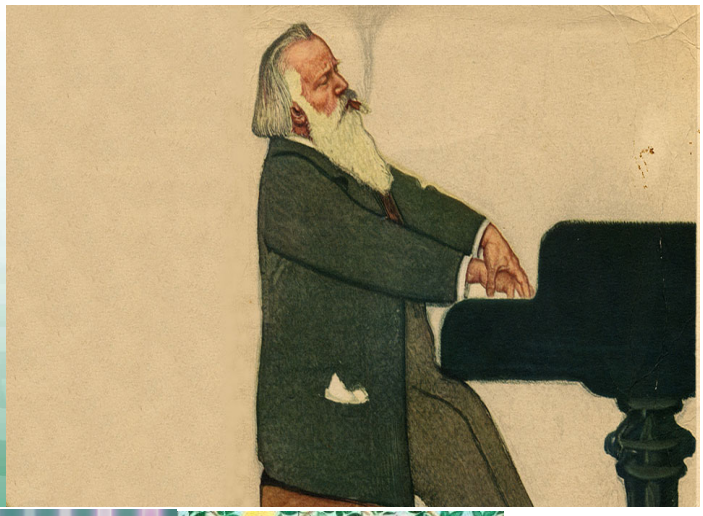


Form and Analysis – Introduction to Analysis and the 8-stage tonal plan

At this point in the music theory sequence we will be turning our attention towards topics related to musical form. We will be looking at the larger shape and structure of a composition, how the parts fit within the whole, the relationships and unifying features within a composition, and how composers balance unity and variety in whatever formal design they are using. We will be looking at some of the principal forms used throughout music history and along the way we will be discovering some of the primary traits and characteristics of musical eras and composers. The remainder of the book will take a mostly chronological approach, starting at the Baroque period and moving through the twenty-first century. The goal is to look at these forms as they developed through history and to be able to compare and contrast the use of these forms from one era to the next. Additionally, it is important for any musician to know, understand, and be able to identify and discuss the characteristics of the important composers throughout history. In this area, I highly recommend Performance Today's weekly *Piano Puzzlers* by Bruce Adolphe, released every Wednesday and available online. In these, Bruce takes a familiar tune and disguises it in the style of a composer, so perhaps *Hey Jude* in the style of Chopin. These are a great and fun way to get better at identifying composer styles.

One of the main goals for the rest of the course is to gain insight into how a piece of music works, what is special about it, how it veers from norms, and why it sounds the way that it does. This increased insight can guide our performances, conducting, and listening experiences, and often can bring us much closer to the music we are interacting with. At this point, I would like to distinguish between **description** and **analysis** in music, a topic discussed at length in Michael Rogers' influential book *Teaching Music Theory*. To help us with this distinction, I would like to think of our expectations for reading an insightful essay or article on a movie or novel. I often find that insightful writings draw me into the work further, get me to ask questions I hadn't considered, illuminate important connections and relationships throughout the work, discuss the significance of events, conflict and resolution, symbolism, etc. Of course, just a plot synopsis of what happened and when would not give us this insight, would not be very deep, and would be entirely descriptive. Going beyond these facts and getting below the surface is what we will consider analysis, and we can use the facts and descriptors to assist in uncovering connections and formulating educated opinions and speculation. If description can be considered the "what" and "when" questions, analysis can be considered the "how" and "why" questions. Questions that could be considered deeper "how" and "why" questions might include the following:

- Why is a certain motive significant and how does it transform throughout the piece?
- What is the mood of the piece and how is it created?
- How does the composer get from point A to point B and why do you think it is effective or ineffective?
- Why is the piece as long or short as it is, and why might the composer have ended where they did?
- How is tension established and regulated in the piece? Where are the areas of the most stability and instability?
- How do the music and lyrics work together?

These are just a few of the many questions you might ask when looking deeper into a piece of music. Just as a lawyer does much more than list evidence when making a case, an analysis should do more than just present facts. Aim to "make a case" and make connections, draw conclusions, and offer opinions. It is common for students to be unsure of where to start when analyzing a piece; I certainly felt this way as well, and I have found it helpful to consider the various aspects of a piece that I might want to explore before embarking. Starting out is usually the toughest part and the things you discover and uncover will very likely spark your next questions and lead you forward. Below are some aspects of a composition that are worth considering.

- Overall form (is it a rondo, sonata form, a hybrid, etc.?). What makes the form unique and why might this form have been used?
- Normative and unique formal features of the piece (what is typical or usual about the piece, what is different or unusual?).
- Elements of contrast between sections.
- Key relationships and modulation (not just labeling, but how do they sound, what is interesting about them, how/why might the composer have made these choices?).
- Phrase structure and cadences. Are there moments when the phrase structure is irregular? How do the phrases combine together?
- Harmonic analysis of passages that are pertinent and/or interesting (consider whether passages are worth delving into. A passage with tonic and dominant might not add much to your analysis, though an interesting chromatic section might. If you do discuss a tonic and dominant passage, why? What insight does this provide?).
- Motivic/thematic development (how are motives used throughout the piece, developed, expanded, etc.?). How do ideas transform? Are there sections that seem very different on the surface, though are connected by some musical DNA?
- Instrumentation/orchestration. Why might the composer have made these choices?

- Ways the composer achieves unity in the work (what ties the work together, what are the unifying threads?).
- Ways the composer achieves variety and contrast in the work.
- Aspects of the 8-stage tonal plan (to be covered soon). Where does the piece get the farthest out? How does it make its way back?
- Comparison to other works by the composer or of the same genre.
- Climactic moments in the piece. What makes them climactic? Why do you think they occur when they do? How did the composer lead (or not) to these moments?
- Text painting/extra-musical associations.

Before moving forward, I want to encourage you to consider how insight into a composition might yield a more convincing, effective, and moving performance, whether as a conductor or performer. How might knowing the larger structure and overall plan of a piece help you communicate certain aspects of the piece to an audience? We will now turn our attention to looking at the overall tonal journey of a piece, which will give us more to consider in this regard.

Due to the length of scores and the accessibility of most scores on the internet and in anthologies, the remainder of the book will not include most of the scores discussed. A large majority of the scores can be found in *Anthology for Musical Analysis, 7th ed.* by Charles Burkhart and William Rothstein, and online on sites like IMSLP.

The 8-stage tonal plan

The idea of tonal establishment, departure, and return is a goal many composers throughout history have shared. Works in different forms, genres, and time periods often display a remarkable similarity with regards to their approach to tonality. Before we begin studying specific forms, we are going to look at the eight tonal stages that many pieces have in common, from Bach to Mahler, and that many forms have in common, from the fugue to sonata form. Discussing this tonal plan at the onset will allow us to see some of the tonal traits that forms share, and to get us thinking about some of the concepts of departure, exploration, and return before covering the appropriate terminology. It will also provide a potential lens for which to examine a piece. The question is not whether a piece fits this plan, though what interesting and noteworthy aspects of a piece does this illuminate? Two of the stages below are stage 3, the polar key, and stage 6, the drive towards home. If you were exploring a piece of music and realized that there was not a polar key before getting into exploration, or that one piece had a very long stage 6, while another's was miniscule or absent, this does not mean that this tonal plan is less relevant. Instead, this immediately gives an idea of what might be interesting or noteworthy about the form, what tonal aspects of the piece deviate from the norm, and what parts of the piece

might benefit from attention. This could then lead to deeper "how" and "why" questions, such as:

1. Why might the composer have wanted the coda so long?
2. The drive towards home is very substantial, why might the composer have needed so much retransition time for the return? How does the composer prepare the listener for the return throughout this passage?

The eight stages are below, along with some further discussion. This topic was presented by Michael Rogers at the 2010 Workshops in Music Theory Pedagogy in Amherst, MA.

Stage 1 – Centricity
This stage is where the tonic is established with chord function, pedal point, etc. and is the central point of departure. Though most pieces start at this stage, some pieces do not and instead begin with a sense of searching for the home key.

Stage 2 – Breakaway
This stage is the movement towards a new tonal goal. It is where the piece starts to tonally "drift" and is marked by the consistent appearance or disappearance of accidentals. This section is often a transition or a bridge and is where the first sense of tonal conflict is introduced.

Stage 3 – Polar key
This is the arrival/goal of stage 2. This stage is in conflict with the tonic, achieving a sense of tonal dissonance (the sense of "we're not at home anymore"). A piece can't get homesick unless it leaves home, and this is where the homesickness starts to set in. In the 18th century, this key was often V, v, or III.

Stage 4 – Exploration
This stage is where there is some tonal adventure and it magnifies the tension and tonal conflict by exploring other keys and juxtaposing ideas. This is the "moving" section of the piece that often sees the manipulation of ideas presented earlier. In a form such as sonata form, this is considered the development section.

Stage 5 – Far-out point
This is the point of furthest removal from stage 1 in the piece and is the goal of stage 4. It is the farthest point before the piece starts moving towards home (you sometimes realize this point after you've passed it) and it is a key that often feels fully realized and established. If you walk into a forest, there is a point of farthest remove before you are walking back out.

Stage 6 – Drive towards home
This is the modulating section that drives back to the tonic key, often called a retransition. It is where you can feel the tonic key coming and sense a return

somewhere around the corner. Music can meander, dribble, mosey, or drive towards the tonic.

Stage 7 – Tonic return
This section is stable and secure, usually with a return of earlier melodic material. It is the large-scale resolution of the tonal conflict and is where the wrinkles of the previous sections and tension get ironed out.

Stage 8 – Conclusion
This stage is often a coda and expands on the tonic. It can be seen as a counterbalance for the earlier explorations. Sometimes a lot is needed to counterbalance, and at other times only a little is needed.

One of the benefits of using the eight-stage tonal plan is that it can draw attention to passages and moments that are stable and at rest, and those that are tense and more active. I feel that this knowledge can only positively impact performance and can consciously or even subconsciously yield an added sense of drama, tension, and repose to a performance. Below are the stages and whether they are stable or tense.

S= stable T=tension-provoking

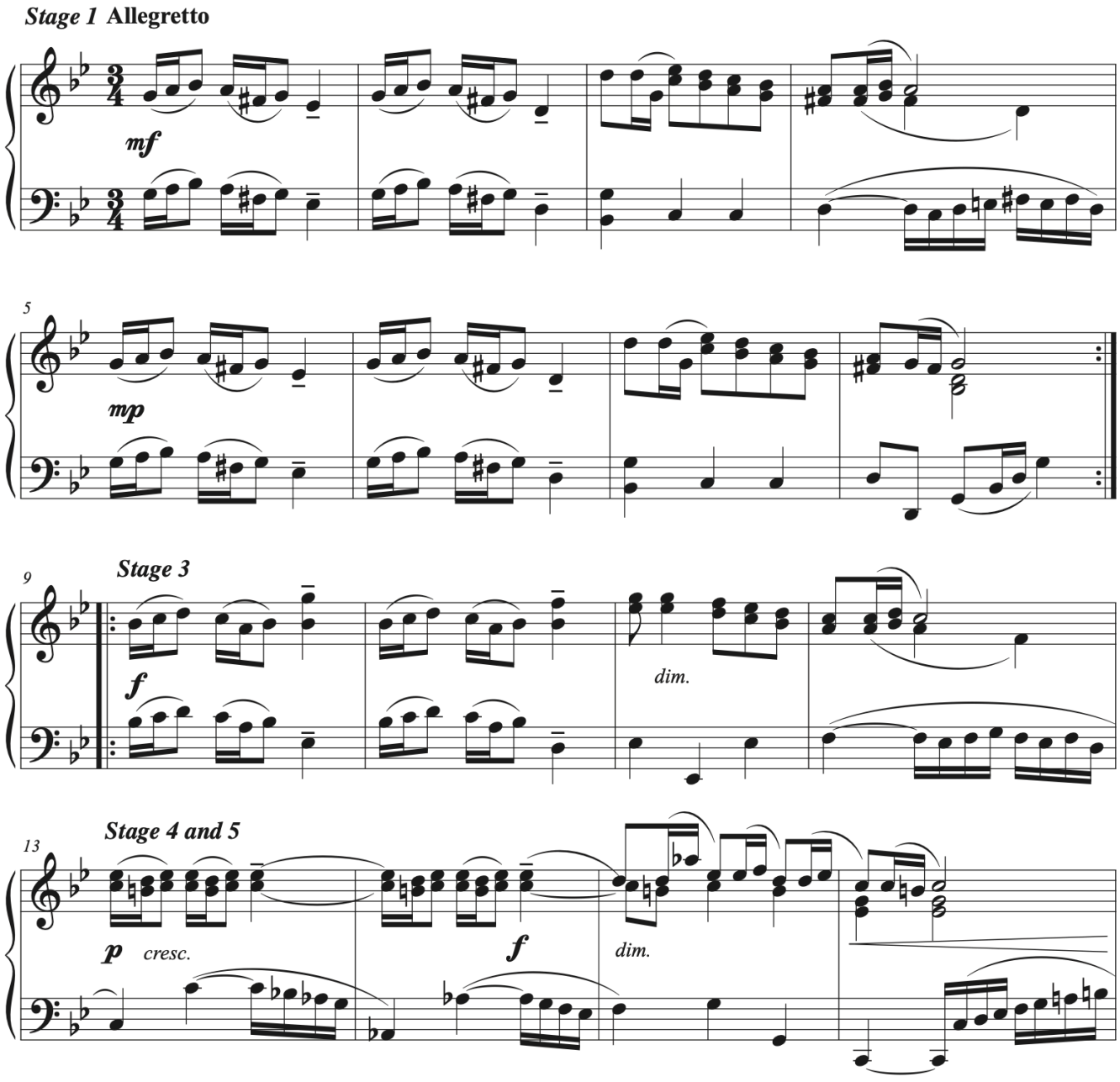
Stages:	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**
Stable or tense:	S	T	S	T	S/T	T	S	S

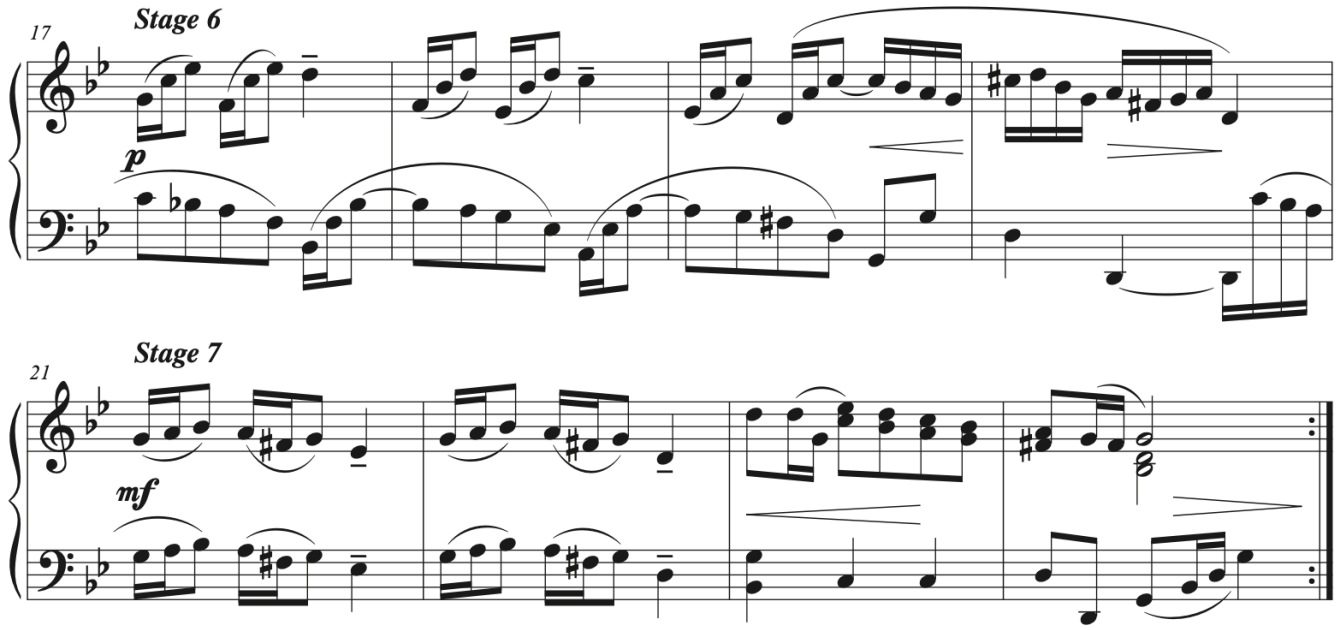
Additionally, I feel that a performer or conductor knowing where a given moment is in the overall scheme of a composition is essential in trying to convey a story or journey to an audience (just like it would be important for an actor/actress to have the same sense of where their scene fits). It will be worthwhile to return to this concept throughout the rest of our study, and this can often be a good spark for an analysis paper. Below are a few additional values of the eight-stage tonal plan.

1. Can be used in a wide variety of pieces.
2. Permits comparison between pieces that seem very different on the surface.
3. Highlights differences between pieces.
4. Highlights unique features of a piece.
5. Makes clear the difference between "being at" and "getting to" an event.
6. Helps get an analysis off the ground and leads to how/why questions.
7. Helps focus on issues the composer may have faced (like how a composer returned to the home key when in a completely different mood and in a key that was 5 sharps away).
8. Gives insight into how the composer regulated tension and stability.
9. As discussed above, can lead to developing interpretations and more effective performance.

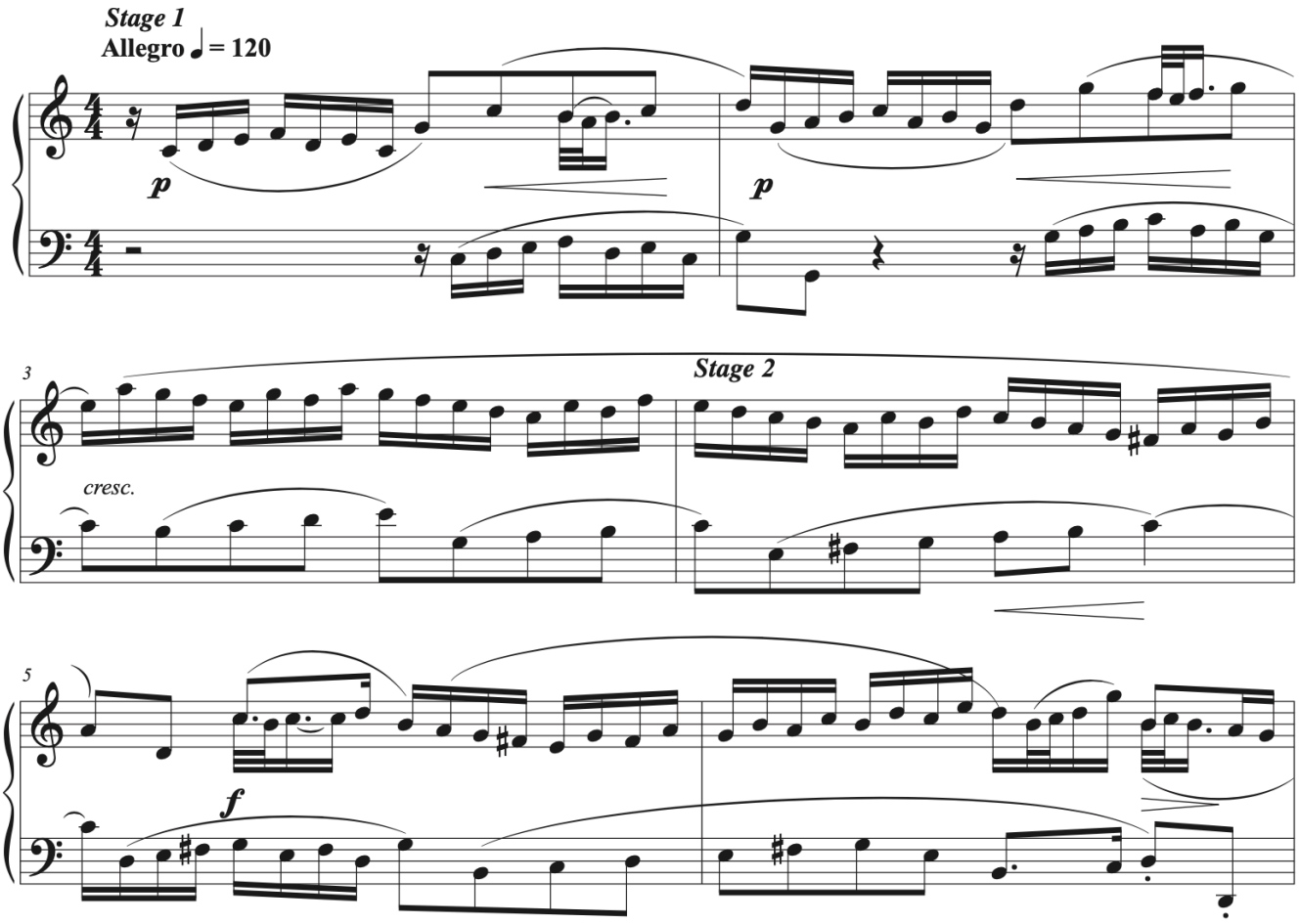
Listen to the following pieces with the score, observing the stages as marked on the scores. First, do you agree with these stages? If not, why? Also, what is noteworthy about each piece with respect to the 8-stage plan? How are these pieces tonally different? Does knowing about these stages in both pieces spark some questions and allow you to make some interesting comparisons?

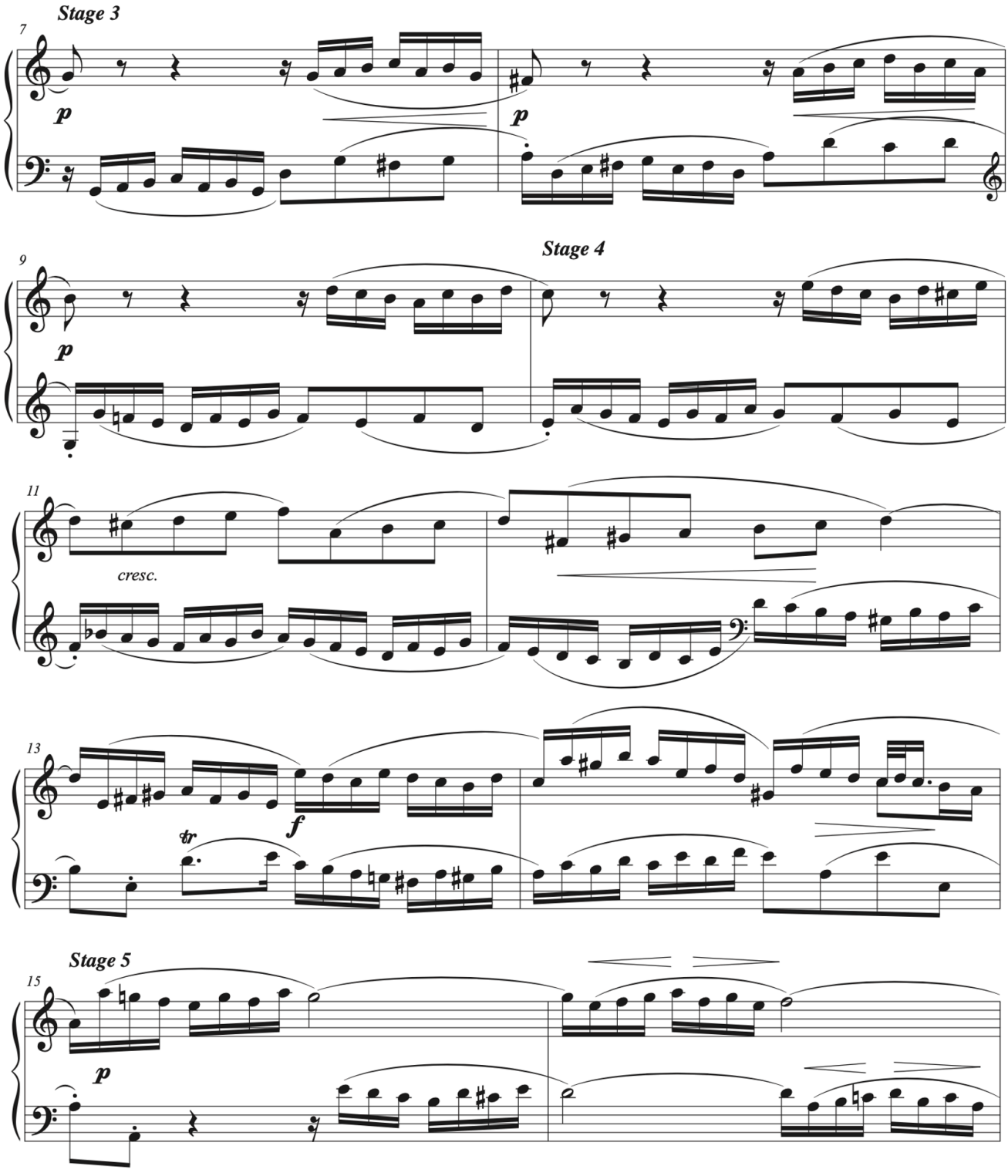
J.S. Bach: Polonaise in G minor from Notebook for Anna Magdalena, BWV Anh. 119

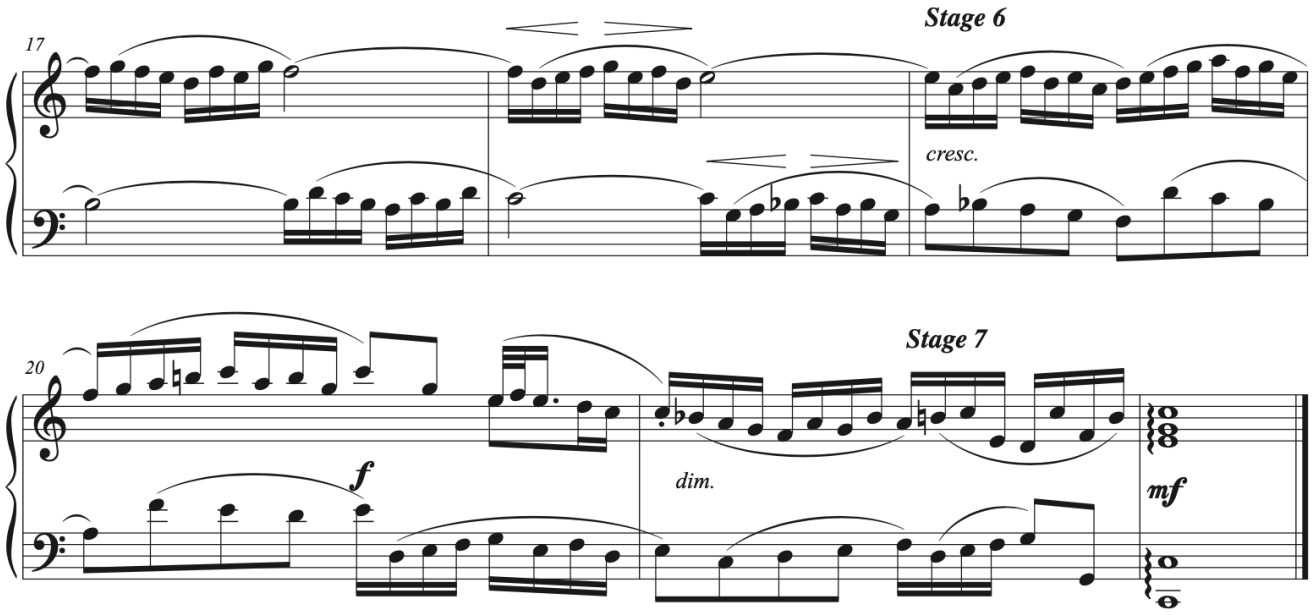




J.S. Bach: Invention no. 1, BWV 772




Stage 3
7
p
p
Stage 4
9
p
11
cresc.
13
tr
f
Stage 5
15
p


17
Stage 6
cresc.

20
Stage 7
f
dim.
mf

Form and Analysis – The Baroque Period and Fugue

The Baroque Period

The major/minor tonal system we are familiar with that was used during the Common Practice Period (1600ish to 1900ish) began to stabilize in the mid 17th century and can be seen in composers like Arcangelo Corelli and Henry Purcell. Though music of prior composers such as Monteverdi contain tonal passages, it is still based much on modality (the church modes used in the Medieval and Renaissance).

Before we delve into some music of the Baroque period, below are some stylistic characteristics of the Baroque. These are some general, overall traits and there are, of course, exceptions.

- In general, the Baroque period favored more extreme musical emotions from the Renaissance, ranging from intensity and tension to exuberant joy. These extremes required a richer vocabulary from composers.
- Dissonance was treated very carefully by Renaissance composers and in the Baroque, it was not handled with the same "kid gloves." Overall, dissonance was much more prominent.
- There is a good deal more emphasis on the bass voice.
- There is a stronger sense of tonality and sense of tonal pull/gravity towards the tonic. There also tends to be more drive towards cadences and a sense of driving towards or moving away from the home key.
- Baroque music is much more rhythmically active and propulsive than in the Renaissance. There is often a sense of rhythmic continuity, sometimes with cadences being quite weak. This is in contrast to the Classical period that follows, which often sees stronger cadences/phrase divisions and less sense of motoric rhythm.
- Idiomatic writing that is specifically written for a particular instrument increased during the Baroque period. While Renaissance parts were often interchangeable, a Vivaldi violin concerto is written <u>for</u> the violin and explores the sound and abilities of the instrument.

The Fugue

We will begin our study of the Baroque by examining the fugues of J.S. Bach. By the end of Bach's life, he was considered old fashioned and went into eclipse until his music was revived by Mendelssohn in the early 19th century. This is hard to believe, as Bach's music continues for many to feel fresh and vibrant, in addition to displaying compositional brilliance. The evolution of the fugue can be traced to the 16th century polyphonic music of composers such as Josquin and the use of **points of imitation,** where sections of a piece would feature the passing of a melody through all of the voices. The keyboard works of J.S. Bach are considered

the pinnacle of fugue writing and we will look primarily at Bach's *The Well-Tempered Clavier* (the name refers to the system of temperament which made it possible to play in all keys), which are two books of preludes and fugues set in each of the twelve major and minor keys. The preludes that precede each fugue vary significantly in character, texture, and style. Fugues are typically for a fixed number of voices (mostly 3 or 4, there is one 2-voice and a few 5-voice. The number of voices is shown at the top of the score) and have little sectional contrast. The fugue saw its greatest achievements and frequency during the Baroque period and though fugal writing was used at times in the Classical and Romantic eras amidst the increased emphasis on homophonic writing, the standalone fugue was not especially common. This changes in the 20th century, with composers like Shostakovich and Hindemith composing collections of fugues and other composers incorporating more contrapuntal features in their styles. The fugue is not considered a form, but rather a compositional process, however there are techniques and stages that fugues tend to share.

The 3 primary stages of the Baroque fugue:
1) Exposition of the subject material.
2) A freer, developmental section that generally avoids the tonic key. This often features key changes with subject recurrence in single entries or groups, usually interspersed with developmental episodes.
3) A return of the subject in the tonic key.

1) The exposition

The exposition is where entries of the subject **or** answer appear in all voices. The exposition may end with a cadence or just propel forward without one. **The exposition ends when all voices have stated the subject or answer.**

The subject

The subject is the centerpiece of a fugue and is stated unaccompanied at the beginning of the piece. Subjects normally have identifiable characteristics, such as a striking rhythmic pattern or melodic contour, and it can be said that a fugue's subject often determines the character of the fugue. They are often quite tuneful and are normally 1-2 measures in length. The subject often lends itself to continuity by lacking a strong cadential ending.

The answer

The second entry, which imitates the subject at the dominant level (a 5th above or 4th below), is referred to as the answer. If the transposition is exact, the answer is considered to be a **real answer**. If modified, the answer is considered to be a **tonal answer.** Tonal answers occur when an exact transposition of the subject is musically awkward or unsatisfactory.

Link
Within the exposition, there may be a short link which leads from the answer back to the subject, modulating back to the tonic. A link does not contain a complete subject statement though it often features a fragment of the subject. Links are short and happen within the exposition.

The countersubject
The voice that originally stated the subject continues after the subject is stated, creating counterpoint with the answer. If this counterpoint is repeatedly paired against the subject/answer, it is called a countersubject. If not, it can be considered to be free counterpoint. Countersubjects often possess a well-defined melodic/rhythmic character and must function suitably above or below the subject. These are not always present and we can think of a countersubject like a sidekick – Batman and Robin, Pooh and Piglet, etc.

2) Development

The development consists of reappearances of the subject in various keys and textures separated by passages not containing the subject called **episodes.**

Episodes
An episode **does not** contain the subject, but will almost always use subject fragments, sequence, imitation, inversion, and other developmental techniques. An episode is usually an area of tonal movement and often modulates and allows for a respite from the prominent fugue subject. Occasionally, episodes may introduce new material, though there is usually a strong connection to the subject or countersubject. Episodes allow for contrast and the development and exploration of ideas.

Subject entries after the exposition

Counterexposition - A second group of subject-answer entries in the original tonic and dominant involving all voices, often immediately after the exposition.

Entry Group - Two or more statements of the subject in immediate, or nearly immediate succession.

Single and Partial Entries - When only one voice states the subject. A *partial* or *false* entry is when the statement is incomplete.

Stretto
Stretto is the overlapping of subject statements in two or more voices. Instead of one voice waiting for the prior one to finish, the voice "jumps the gun" and enters

on top of the other statement. This is a climactic device that usually provides a feeling of propulsion and urgency.

3) Recapitulation

The recapitulation is the return of the home key at the end of a fugue and is the fugue's final stage, reaffirming the primary tonic. Usually, there is a restatement of the subject, though not always. Pedal point and augmentation are often employed to give a sense of conclusion (and sometimes grandeur). There may be a coda that prolongs and extends the final tonic.

Some steps when analyzing fugues:

- Make a list of closely related keys, as these will be the keys likely explored.
- Listen through the fugue, trying to key into each subject statement.
- Listen for the strong cadence points.
- Listen for sections of the piece where you do not hear the subject (these will be a link, if within the exposition, or an episode).
- Look and listen for special techniques (stretto, pedal point).

Questions on Bach Fugue in G minor from WTC Book 1. The answers and some helpful hints will be provided following the questions.

Exposition

1. Identify all subjects and answers in the exposition.

2. Is the answer real or tonal?

3. Where does the exposition end? Is there a cadence?

4. What is the key at the end of the exposition?

5. Is there a link? What is its function? What melodic technique is used?

After the exposition

1. Where is the first episode?

2. What melodic techniques are used? What material is developed? Is it modulatory?

3. Locate the first five statements of the subject after the exposition (it is not necessary to refer to these specifically as subjects or answers after the exposition). What keys are they in?

4. Where is stretto used?

5. Where is the second episode? What two keys does it link?

6. Where is the third episode? Locate the sequence in the bass voice and determine the interval and length of sequence.

7. Does this episode modulate?

8. What is the harmony formed at 27?

9. Where does the final section/recapitulation begin?

10. What is texturally different about the last 2 measures?

11. According to the 8-stage tonal plan, where are stages 2-7?

Answers/thoughts on Bach Fugue in G minor from WTC Book 1.

Exposition

1. Identify all subjects and answers in the exposition. **The subject starts unaccompanied, as always, in m. 1, followed by an answer in m. 2, subject in m.5, and answer at the end of m.8.**

2. Is the answer real or tonal? **Tonal. You'll notice that the intervals are not exact, with the subject beginning with a minor 2nd, while the answer begins with a minor 3rd.**

3. Where does the exposition end? Is there a cadence? **At the beginning of m. 8 when the fourth (as this is a 4-voice fugue) subject/answer statement concludes. There is no cadence.**

4. What is the key at the end of the exposition? **D minor, indicated by the C# to D motion in the bass, vii° to I chord progression, and use of B♭ and C# in the same passage.**

5. Is there a link? What is its function? What melodic technique is used? **Yes, in m. 4 (remember that a link is a passage without the subject within the exposition). The link returns the music to G minor and sequences the tail of the subject.**

After the exposition

1. Where is the first episode? **M.8, right after the exposition ends. This is a four-measure passage without the subject in full.**

2. What melodic techniques are used? What material is developed? Is it modulatory? **See what you can find here. There is use of sequence as well as some use of inversion. The passage modulates to B♭, with this starting in m. 11 with the F to B♭ bass/chordal motion.**

3. Locate the first five statements of the subject after the exposition. What keys are they in? **M.12 in B♭, m. 13 in F, m. 15 in F, mm.17-18 in B♭ and F.**

4. Where is stretto used? **You'll see/hear the overlapping of subject entries in mm. 17-18 and mm. 28-29. What is the aural effect of the stretto?**

5. Where is the second episode? What two keys does it link? **M. 19, B♭ and C minor.**

6. Where is the third episode? Locate the sequence in the bass voice and determine the interval and length of sequence. **M. 24. The 4-beat idea in the bass is sequenced in descending 3rds.**

7. Does this episode modulate? **No.**

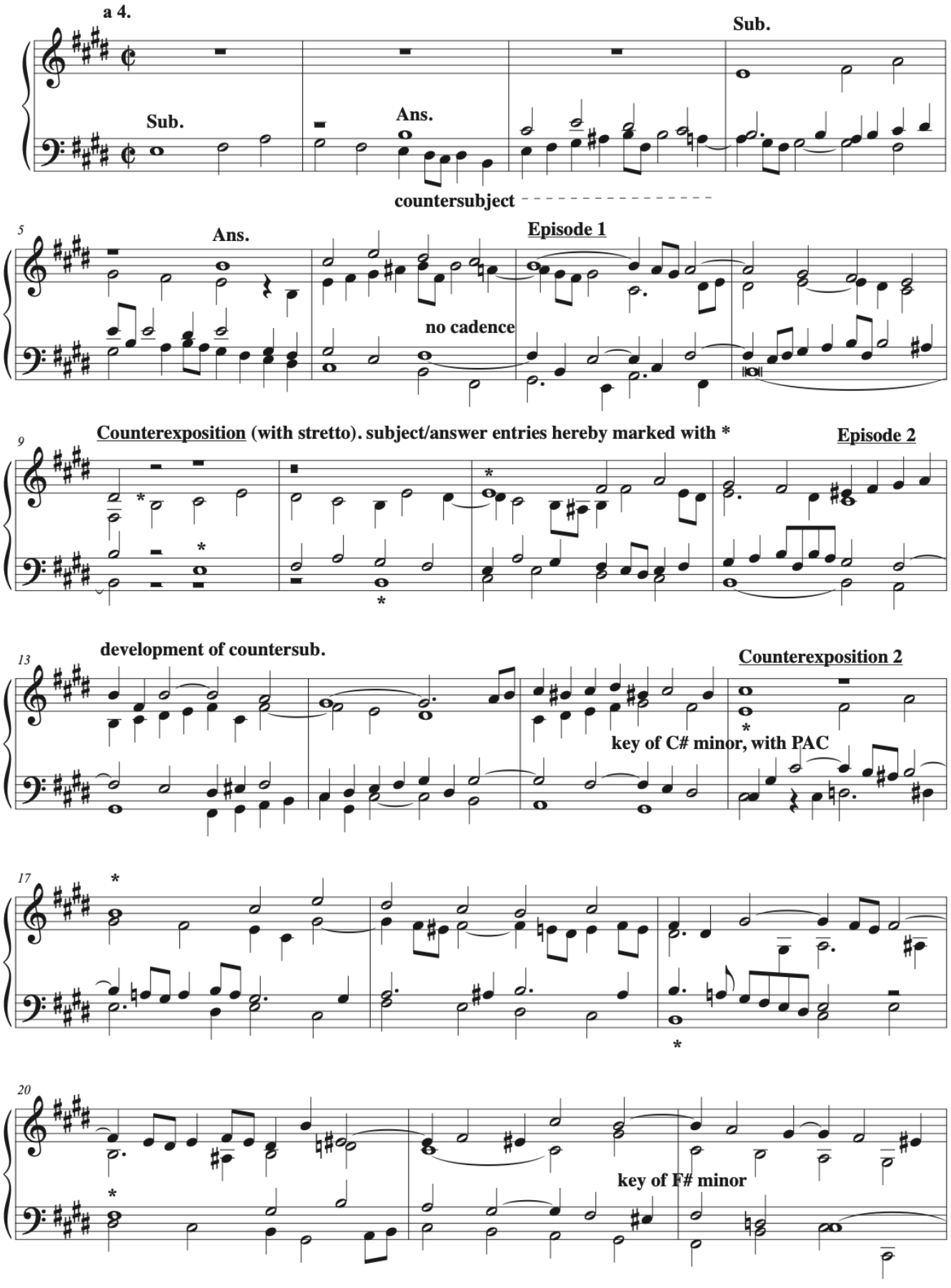
8. What is the harmony formed at 27? **This is an It+6 (Eb = le, C# = fi, G = do) pushing to the V.**

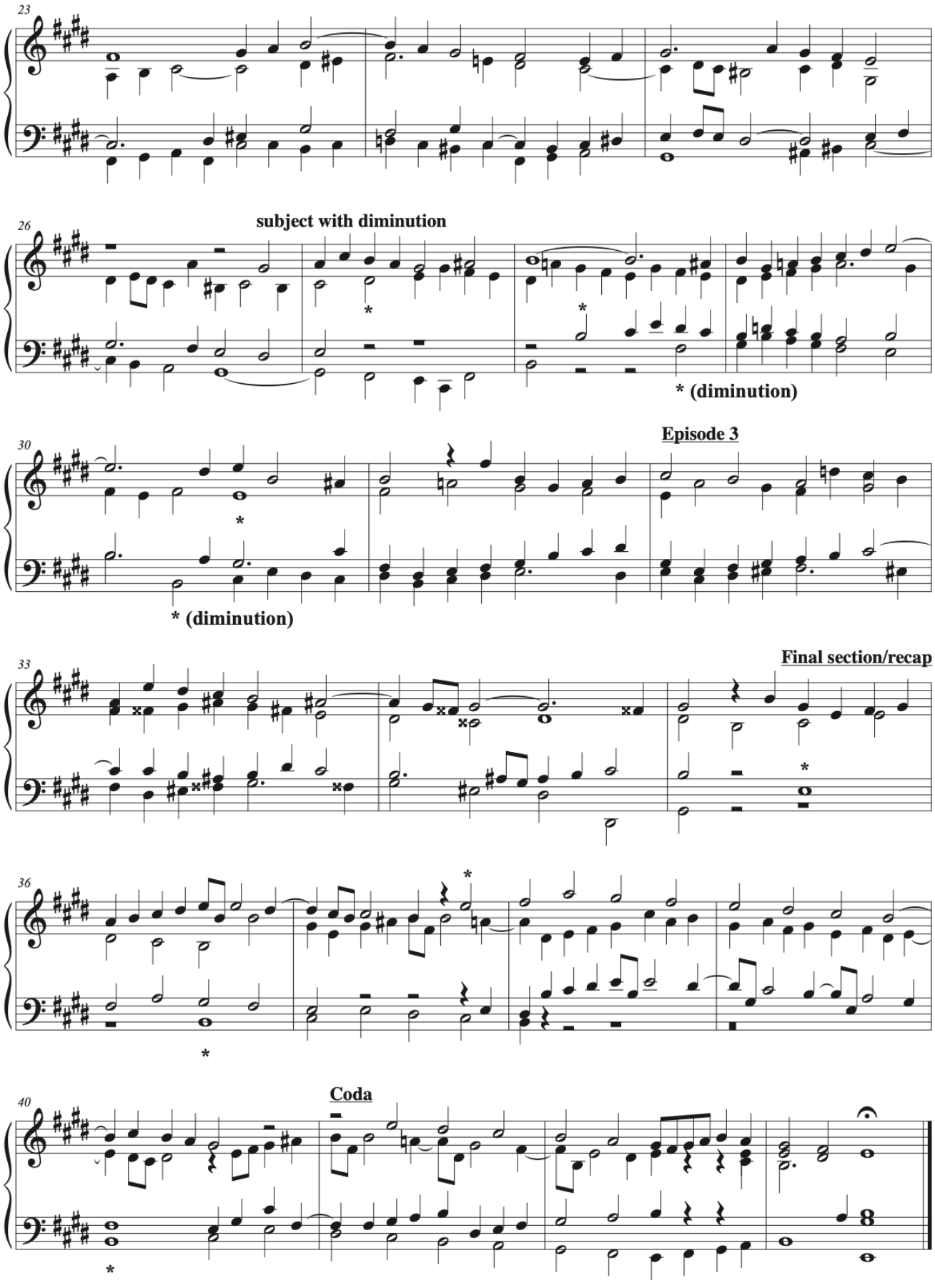
9. Where does the final section/recap begin? **M. 28**

10. What is texturally different about the last 2 measures? **The texture is chordal and thicker.**

11. According to the 8-stage tonal plan, where are stages 2-7? **This could be open to interpretation.**
    Stage 2: m.8
    Stage 3: m.12
    Stage 4: m.15
    Stage 5: m.23
    Stage 6: m.25
    Stage 7: m.28

Bach: Fugue in E Major from The Well-Tempered Clavier Book 2
Listen to this fugue with the annotated score below, which shows some of the primary sections and techniques in this fugue. This fugue is built on a simple 5-note, motet-like subject and features both a countersubject and a counterexposition. Notice that there is no link in the exposition. How else does this fugue differ from the G minor fugue? Consider the 8-stage tonal plan.


a 4.
Sub.
Sub.
Ans.
countersubject
5
Ans.
Episode 1
no cadence
9
Counterexposition (with stretto). subject/answer entries hereby marked with *
Episode 2
13
development of countersub.
Counterexposition 2
key of C# minor, with PAC
17
20
key of F# minor


23
26
subject with diminution
* (diminution)
30
Episode 3
* (diminution)
33
Final section/recap
36
40
Coda

Form and Analysis – Binary and Ternary Forms

We are going to stay in the Baroque period and look at three forms that are common in smaller-scale pieces (suite movements, short piano pieces, etc.). Listen through Bach's Gavottes 1 and 2 from his English Suite no. 3. You will hear two sections, with no return of the opening material. This is what we'll call binary form. Though there is no restatement of the A section material, the piece is not two totally separate and disconnected sections, and there is a unity/cohesiveness created by the development and embedding of the opening idea.

Binary Form: Binary form is a two-part form (AB) often seen in folk songs, hymns, and smaller instrumental and vocal compositions. **Symmetrical binary** will have two sections of equal length, whereas **asymmetrical binary** will have two sections of differing lengths. Each section of a binary form is often repeated and the term for this is **two-reprise binary form.** There is often a modulation at the end of the first section, often to the dominant or relative major. The B section often begins in the dominant or relative major and returns to the tonic key. Some B sections explore other tonal areas.

When discussing a binary or ternary form, we want to look at the degree of harmonic completeness at the end of the A section as this has a strong bearing on the sound of the form. We want to ask, does the A section stand by itself and end *on the tonic chord in the home key?* If yes, we say it is **tonally closed.** If not, we can think of the door as being open for the piece to continue to reach its goal, making it **tonally open.**

Tonally closed Binary – This is when the A section closes conclusively on tonic harmony in the home key.

Tonally open Binary – This is when the A section closes on a chord that is not the tonic harmony in the main key of the piece. The piece must then continue to reach the tonic harmony in the B section.

Rounded Binary Form: In rounded binary there is an element of repetition, often with a shortened return of the opening material "rounding off" the form. There are still only two principal sections, with the shortened or altered return of A merging with the B section. Rounded binary often takes the form of A: B: ½ A. In Bach's Gavotte 2 from his English Suite no. 3, you will hear an element of repetition of the opening to give a sense of completeness, though it does not feel like a complete and independent third section. The differences between rounded binary and ternary will be discussed below.

Ternary Form: Three-part form (ABA). Throughout music history, the idea of a musical statement, contrast/digression, and a return/restatement is extremely

prevalent and important, and this "arch" or "full circle" idea can be seen in music of all periods. There is a much clearer division of sections in ternary than in rounded binary, with a sense of three separate, independent sections. The B section in ternary form is often more contrasting tonally, thematically, and texturally, and the section usually has a sense of identity and independence. The B section in ternary can sometimes be quite short, and typically the shorter the B section, the more contrasting it is. The B section is often in the dominant or relative major key. If the A section ends conclusively in the home key we consider it **tonally closed ternary.** If the A section ends anywhere other than tonic of the home key, we consider it **tonally open ternary.**

Both binary and ternary forms may begin with an introduction and end with a coda/codetta which adds a sense of closure. These are not significant enough to be considered large sections like the A and B sections.

Rounded Binary or Ternary Form?

This can be a bit of a gray area. Remember that binary forms have *two* large sections (we hear that B merges with the following A), while ternary forms have *three* large sections (we hear B as relatively independent from A). Consider the following, though *use your ears and intuition,* which is sometimes all you need!

1. Rounded binary tends to be tonally open, ternary is more often tonally closed.
2. The B section of rounded binary often uses similar melodic material throughout, while B in ternary form is more melodically independent and has a different character. (The B section in ternary can often stand by itself and makes musical sense alone).
3. The return of A in rounded binary is often partial or altered while the ternary return of A is often complete.
4. Rounded binary often has two repeat signs while ternary does not.
5. Ternary often has a stronger sense of sectional division between B and the return of A (more sense of stopping and starting, rather than continuation).

Compound Ternary Form: Compound ternary is a three-part form in which each section is itself a binary or ternary form. A minuet and trio for example (often seen as the third movement of a symphony or sonata) is in 3 parts, a large A section (minuet), B section (trio), and return of A (minuet). Within these sections is a smaller form, most often a rounded binary, though sometimes a binary or ternary form. This is a favorite of composers from the Classical period, such as Mozart, Haydn, and Beethoven. The Bach Gavottes discussed earlier are an example: A = Gavotte 1 (a binary form), B = Gavotte 2 (a rounded binary form), A = Gavotte 1

George Frideric Handel: Where'er you Walk and the da capo Aria
An oratorio is a composition for orchestra and voices with a long libretto (the text), though without scenery, costumes, actions, or character interaction. It is therefore more of a concert piece than a theater piece.

An aria is an elaborate composition for solo voice and instrumental accompaniment and figures prominently in operas, oratorios, and cantatas. The da capo aria is the standard aria form by the late 17th century and has two main sections: the opening A section in the main key, followed by a contrasting B section in other keys. At the end of the "B" section, the words "da capo" (literally "from the head") direct a repeat of the "A" section, which usually served as an opportunity for singers to demonstrate some virtuosity and musicianship by adding some elaboration and ornamentation. **Da capo arias often feature ritornellos, which are returning music performed by the full ensemble**. Ritornellos are prominent in concertos as well.

- Is the form in Handel's *Where'er You Walk* tonally open or tonally closed?
- What music serves as the ritornello and where does it repeat in the A section? How is the ritornello's function different at these moments and what different musical functions do these ritornellos serve?
- What key is tonicized in m.9?
- How does the B section contrast the A section? What is unifying between B and A?
- There is a modulation in mm. 22-23. What key are we coming from? Going to? How is the modulation achieved?

Form and Analysis – The Baroque Suite, passacaglia, and chaconne

Throughout music history, there has been a tendency for composers to place contrasting movements side-by-side, and this tendency can be seen in multi-movement works like sonatas, concertos, symphonies, and suites. The origin of the suite dates to the 16th century practice of combining two dances, one in duple time and the other in triple time. In lute books of this time, it was common to see three or four dances in succession. The suite spread rapidly through Europe in the 17th century and became a large part of Baroque keyboard and instrumental music. The Baroque suite is a collection of movements of different character, meter, and texture, mostly in the character of dances. The Baroque suite is the main multi-movement form prior to 1750 and the arrangement of movements can be somewhat flexible. The most significant standardization is found in the suites of J.S. Bach, though these also contain variety and variation from one another.

Many dances underwent significant evolution before becoming a staple of the Baroque suite. For example, the Sarabande was a fiery, tumultuous dance in its early history, though is often slow and graceful in the Baroque suite. There are four core movements to the Baroque suite; the **Allemande, Courante, Sarabande, and Gigue**. These dance-like movements are interspersed with varying movements such as the Air, Bourrée, and Prelude, often fitting the mood of the rest of the suite. These are inserted **after the Sarabande and before the Gigue** (except for the Prelude). While almost all movements are dance–like or dance-derived, movements such as the optional Air and Prelude are not. We will focus on Bach's suites, of which he wrote eighteen; six French Suites, six English suites, and six Partitas.

Characteristics:

- The form of each movement is often tonally open binary or rounded binary.
- All movements are typically in the same key.
- There tends to be an overall balance of contrast, tempo, and dynamics.
- There is a prevailing homophonic style with an increase in polyphony as the Baroque period progressed.
- Most Baroque suites are for keyboard.

The Baroque suite nucleus (in usual order): I suggest listening to the following suite movements while studying these characteristics. Bach's French Suite no. 5 is a good piece to use.

Allemande: from Germany

- Often opens a suite when there is no Prelude.
- Has a moderate tempo and is in simple duple meter.

- Usually has a flowing, continuous nature.
- Often has a pick-up of 1-3 notes.
- Often more contrapuntal than most other movements except the Gigue.

Courante (French) or **Corrente** (Italian)**:**

- In quick triple meter (often 3/8 for the Corrente).
- Often with continuous running lines, sometimes 16th notes.
- Sometimes features the use of hemiola.
- Often with a pick-up of 1-3 notes.
- The Courante is often more contrapuntal than the Corrente while the Corrente is usually quicker.
- There is usually a sense of energy, spirit, and urgency to both of these and they can be fiery and energetic.

Sarabande: from Spain/Mexico

- Slow and in triple meter, usually 3/2 or 3/4.
- Sarabandes often have a thoughtful, contemplative, graceful, and restrained mood.
- There is usually no pick-up.
- Sarabandes usually have less continuous motion than other movements.
- There is very often an agogic accent on beat 2 (meaning that notes of longer duration occur on beat 2, giving a sense of weight/accent to the beat).

Gigue: from England

- In compound meter, normally 6/8 or 12/8.
- Quick, often spirited, energetic, and fun.
- There is often an angular quality, with the use of wide leaps.
- Gigues are quite fugue-like with lots of imitation.
- Usually the final movement of a Baroque suite.

<u>Optional movements:</u> inserted after the Sarabande/before the Gigue (except for the Prelude)

Prelude:

- Preludes open each of the English Suites, though are not included in any of the French Suites.
- There is a sort of "anything goes" quality to Preludes, and often two Preludes will sound very dissimilar to one another. Listen to the Preludes of English Suite no. 5 and no. 6 to hear two very contrasting Preludes. What are the meters and textures of each?
- Preludes tend to feel rhythmically free and have a relatively simple texture.

- There is often an improvisatory and rhapsodic character.

Air:
- Lyrical, song-like (cantabile).
- Often homophonic in texture.
- Not dance-like or dance-derived.
- Very melodic, often with a sense of melodic ornamentation.

Bourrée: from France
- Often come in pairs, with a Bourrée 1, Bourrée 2, and da capo, resulting in a compound ternary (Bourrée 1, Bourrée 2, Bourrée 1)
- Often quite animated and spirited.
- In simple duple meter.
- Often with a recurring rhythm of quarter – 2 eighths – quarter – quarter.

Gavotte: from France
- Often come in pairs, like the Bourrée.
- Graceful, in a moderate tempo, and often simple duple (2/2 or 2/4).
- There is usually a ½ bar pick-up and short phrases that normally end mid-measure.

Minuet: from France
- A stately, elegant dance in triple meter, usually 3/4.
- Moderate tempo and usually without a pick-up.
- Often in pairs like the Bourrée and Gavotte.

Other optional movements include the **Passepied** (lively, often in 3/8 or 6/8), **Polonaise** (often stately and march-like, in triple meter), and **Loure** (often in 6/4 with considerable dotted rhythms)**.** Orchestral suites in the Baroque period are sometimes called overtures and include lesser-known dances such as the Rigaudon and Forlane. The name orchestral overture derives from the large-scale opening overture which features heavy use of dotted rhythms and a faster fugal section.

The chaconne and passacaglia

The bass was given special prominence in the Baroque period and there are two types of pieces that are built on a repeated bass line, the **passacaglia** and **chaconne**, both which involve a repeating **ground bass.** A ground bass is a short melodic phrase, usually 4-8 measures, that is repeated as a bass line with varying music for the upper parts. A ground bass may be unchanged or undergo transformations, though it will remain aurally recognizable. Definitions for the passacaglia and chaconne sometimes differ, though the common definition is that a **passacaglia** involves a repeated bass line while a **chaconne** involves a repeated

bass line and chord progression. Passacaglias and chaconnes are often in minor, triple meter, and slow in tempo. The chaconne's origins are quite different from what is eventually heard in the Baroque period, with it starting as a fiery dance from Mexico that made its way to Spain in the 16th century. By the Baroque period, the chaconne had evolved into a slower, more cerebral type of composition. Chromatic descents are relatively common in chaconnes and are often used to convey a sense of grief. The descending bass line from tonic to dominant is often referred to as the **lamento bass** for this reason. There is an interesting chapter in Alex Ross' book *Listen to This* on the evolution of the chaconne and lamento bass.

Bach's Chaconne in D minor from Partita no. 2 (BWV 1004) for solo violin is one of the most famous, influential, and studied chaconnes. It features 60 variations on a ground bass and chord progression and is around 13 minutes long. Bach varies the ground bass by introducing chromaticism, moving it to different registers, introducing rhythmic variations, etc. About this piece, Brahms wrote,

> "On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind."[1]

Listen to this piece, first doing a Roman Numeral analysis of the first four measures. Consider the following:

1. Where does the ground bass become chromatic?
2. Where does the ground bass switch to the top voice?
3. Where and how does Bach create a sense of compound melody, where two or more melodic lines are implied in a single voice?
4. The arpeggio section from mm. 89-120 is arguably the passage that is the most tension-filled and dramatic in the first half of the chaconne (and possibly the whole piece). Asides from the new arpeggiated rhythm, what are two musical contributing factors to this tension? Consider melody, harmonies, chromaticism, voice-leading, and chord voicing.
5. Consider Bach's use of scale degrees 6 and 7 in minor and the musical purposes they serve in various passages.
6. What does Bach do in m.9, m. 25, m.67, and m.89 to keep the rhythm and texture varied and interesting?

Purcell's Dido's Lament, from his opera *Dido and Aeneas***,** is a famous example of the lamento bass. Purcell is considered the greatest English opera composer of

[1] Helgeson, M. (November 16, 2014). *The story behind Bach's monumental chaconne.* On Being. https://onbeing.org/blog/the-story-behind-bachs-monumental-chaconne/

the Baroque and at this point in the opera, Dido has been left by her lover Aeneas and she is about to die by her own hand. The idea of death is portrayed musically by the chromatically descending bass. The ground bass limits the possible harmonic progressions and the chromatic motion weakens the feeling of key (though it is strengthened by V-I cadence at the end of each presentation). This piece would be considered a passacaglia, rather than a chaconne, with a ground bass that never changes.

Form and Analysis – The Classical Period, Sonata Form in Mozart, Haydn, and Beethoven

The Classical Period

The music of the Classical period was a movement away from the complex style of the Baroque with composers opting for a lighter, less complicated style. Texturally, the Classical period favored more homophonic textures and though fugal passages can be seen in pieces of the Classical period (most often in final movements), contrapuntal textures were less common. Cadences are more regular and pronounced in the Classical period, there is more sense of sectional division than the often very continuous music of the Baroque, and there is an overall sense of balance and symmetry. Harmonically, tonic and dominant become more important harmonic pillars and harmonic rhythm is generally slower in the Classical era when compared to the Baroque. Of course, there are many exceptions to all of the above.

The Sonata vs. Sonata Form

In the classical period, we see the continuation of multi-movement instrumental works, though now more often as sonatas or concertos. Before we discuss sonata form, it will be useful to differentiate between **a sonata** and **sonata form.** A sonata is simply a multi-movement work for solo instrument and piano or for piano solo. Sonata form, on the other hand, is a specific musical form, often seen in first movements of sonatas. Therefore, a symphony is like a sonata for orchestra, a concerto like a sonata for soloist and orchestra, a multi-movement string quartet like a sonata for string quartet, etc. Typically, symphonies and string quartets have four movements and sonatas have three movements, though there are many exceptions. Sonatas continue the alternation of contrasting movements as we saw in the Baroque suite, and the most common scheme is as follows:

1. Allegro (often fast, animated) often in sonata form.
2. Adagio (often slower and pensive or somber) often in binary, rounded binary, or sometimes theme and variations.
3. Minuet and Trio or Scherzo and Trio (dance-like character, light, spirited) often in compound ternary.
4. Allegro (often majestic and dynamic) often in sonata form, rondo, or a sonata rondo.

A few other points:

1. The minuet is the only holdover from the Baroque Suite and is the most dance-like movement. This movement will be in compound ternary form (Minuet, Trio, Minuet repeated, each with its own binary or ternary form).
2. If a sonata, symphony, etc. is three movements, often the minuet and

trio is omitted.

3. The trio is the middle section of a minuet and trio and is named for the 17th century practice of writing the second of two dances in three parts and in a lighter texture. The term "trio" stuck and it is written for more than three players.
4. The scheme above becomes less fixed in the Romantic era and much less fixed in the 20th century.

Sonata Form

Sonata form is the most important musical form of the Classical period and is the period's most developed and complex compositional design. Sonata form allowed composers to achieve considerable unity and variety in their music and to establish conflict, development, and resolution. Of primary importance to sonata form is the development or "working out" of material and a sense of tonal conflict and resolution.

Sonata form is often seen in the first movement of symphonies, sonatas, string quartets, etc., however sonata form is not limited to use in the first movement of a work. Sonata form was prevalent in the Romantic era as well, with composers such as Brahms and Schubert often altering the tonal scheme and adapting the form to their compositional styles. Sonata form features three main sections, the **exposition, development, and recapitulation.** We will go through each of these sections, though in short, themes and tonal conflict are introduced in the exposition, there is exploration and departure in the development, and there is a return to the home key, stability, and primary themes in the recapitulation. Music theorist Charles Rosen wrote the following in his book *Sonata Forms.*

> "Now pure instrumental music alone could be the principle attraction without the seduction of spectacle, the sentiments of poetry, and the emotions of drama, or even the dazzling technical virtuosity of singer and performer. The symphony could take over from drama not only the expression of sentiment but the narrative effect of dramatic action, of intrigue and resolution. The sonata forms made this possible by providing an equivalent for dramatic action, and by conferring on the contour of this action a clear definition. The sonata has an identifiable climax, a point of maximum tension to which the first part of the work leads and which is symmetrically resolved…..It has a dynamic closure analogous to the denouement of 18th- century drama, in which everything is resolved, all loose ends are tied up, and the work rounded off."[2]

Exposition

If you think of an exposition in a novel, play, or film, this is where the characters and conflict are introduced, the setting and mood are established, and ideas are presented that will prove important throughout. In the exposition of a sonata

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[2] Rosen, C. (1988). *Sonata Forms.* (pgs. 9-10). W.W. Norton and Company.

form movement, the musical themes of the work are stated and there is the beginning of the tonal conflict that will heighten in the development. The exposition divides into a **first tonal area** in the tonic and, after transitional material, a **second tonal area** in another key (usually the dominant in major movements, the relative major or minor dominant in minor ones). Very often, each tonal area will have its own theme, and sometimes these sections are referred to as *first theme* and *second theme*, though there are sonata form movements that have one theme in two keys (the term for this is monothematic and Haydn was a fan of this). By referring to these sections as "tonal areas," we also highlight the fact that these are in different keys, an important element of the exposition. There is often a **closing section** to solidify the new key and there may also be a **codetta.** In 18th-century music, the exposition is almost always directed to be repeated.

1st tonal area: The initial thematic material of the movement in the tonic key.

Transition: The transitory passage to the 2nd tonal area. *Transitions are usually more motivic than thematic, meaning they are built on shorter motives and have less of a theme-like quality.* We can consider the transition as stage 2 of the 8-stage tonal plan. The transition can have the following functions:

- Modulation to the new key
- Development of motives from the 1st theme/1st tonal area
- Introduction of new melodic material
- Preparation for the 2nd tonal area by a gradual change in mood
- Preparation for the 2nd tonal area by the introduction of a rhythm or motive to be used

2nd tonal area: <u>If in a major key, the 2nd tonal area (TA) of the piece is usually in the dominant. If in minor, the 2nd TA is usually in the relative major (or sometimes the minor dominant)</u>. The 2nd tonal area is often of a contrasting mood/character to the 1st tonal area and feels "arrived at" with a sense of stability and newness. It is possible to have a monothematic sonata form, as mentioned above, though a second theme is much more common. This would be stage 3 in the 8-stage tonal plan. ** The tension created by movement to the secondary key area is not resolved until the recapitulation.**

Closing area: This section serves to solidify and further cement the new tonic. There is often a new melodic idea with a character of its own, however the closing theme is often related motivically to what has come before. The harmonic content usually consists of cadential progressions such as ii – V – I and may contain a pedal point to confirm the key. Often, this feels less like a new theme and is more motivic with shorter musical ideas.

A **codetta** may appear at the end of the exposition. A codetta is the last event in the exposition and is a final prolongation of the tonic, offering a sense of conclusion. A codetta can be considered a tail to the section and melodic material is usually more figural and motivic than thematic. The term codetta is often used when referring to the "tail" of a section within a piece (the exposition), with the term **coda** used when it is the end of the entire movement.

*When considering whether a section is a transition or 2nd TA, it may be helpful to ask: Does the music sound like it has arrived? Or is it leading somewhere? Is the music "at" something or "getting to" something? Is the key stable or more in flux?

Development

The development is characterized by departure and exploration (often melodic, harmonic, rhythmic, and tonal) and is the most unpredictable area of the piece, with conflicting moods, unexpected changes, restlessness, and an increased level of dissonance and tonal instability. Themes from the exposition are developed or "worked out," often in unexpected ways. Often there are only brief stays in keys and frequent modulations/tonicizations, sometimes to remote keys. The single tonality that is often avoided is the tonic, as it returns at the recapitulation. New material may also be introduced in a development. The development section often contains **subsections** (identifiable smaller sections within the development) of contrasting motivic material, key, and mood. There is a sense of excitement in development sections and it is common for motives that may not have seemed highly significant in the exposition to be made very significant in the development (a short transition motive in the exposition that gets featured and explored at length in the development, for instance). The development would be stages 4 and 5 of the 8-stage tonal plan, with the retransition being stage 6. Motives are treated in a variety of ways and below are just a few ways in which a motive may be developed.

- Fragmentation and sequence
- Combination/juxtaposition of motives
- Imitation, contrapuntal treatment
- Re-orchestration, re-voicing, change of register
- Reharmonization
- Change of key/mode
- Melodic inversion
- Augmentation/diminution

Retransition: The transition back to the home key. This passage functions as a tonal preparation for the recapitulation, though there is often a sense of melodic and rhythmic preparation as well. The dominant is often prolonged (often called **dominant prolongation)**, creating a sense of anticipation for the return of the tonic. The difference between a transition and retransition is that a transition

takes you from home to somewhere new (think the letter 'T' for "to" and "transition"), while a retransition takes you back and returns you to home (think the letters "re" for "return" and "retransition").

Recapitulation

The recapitulation is the return/restatement of the material from the exposition ***in the tonic key*.** This would be stages 7 and 8 of the 8-stage tonal plan and is where there is a sense of resolution and of having returned home. Especially if following a very exploratory or tumultuous development, there is a sense of relief and comfort to this arrival. As the recapitulation is entirely in the home key (no more tonal conflict), the transition from the exposition, which is often modulatory in nature, is often altered or omitted. Of course, there are exceptions to the above, especially in the Romantic era, with modulations in the codas of Beethoven, second themes departing from the tonic in Brahms, etc.. The transition can be treated in the following ways in the recapitulation:

- **Repetition**: if the original transition did not modulate, it might be repeated.
- **Recomposition:** all or some of the transition might be recomposed.
- **Omission:** the transition may be left out, partially or entirely.
- **Transposition:** all or some of the transition may be transposed.

A **coda** may appear at the end of the recapitulation. The coda is the last event in the movement and is often a final prolongation of the tonic. There is usually a melodic, harmonic, or rhythmic idea that makes the coda distinctive, and codas can vary from rather short to very substantial. Often, greater exploration in the development warrants longer codas to balance and give a sense of resolve and conclusion. A **codetta** has the same function as a coda, though it is usually smaller in scale and concludes a section of a piece rather than the whole.

Differences from ternary form:

1) The exposition and recapitulation sections are tonally different in sonata form. The exposition moves from the home key to another key, while the recapitulation resolves harmonic tension and remains in the tonic key.

2) The middle section is not simply a contrast to the outer ones, but a continuation and heightening of the tension created in the exposition. Development of motivic material is employed to a greater extent in sonata form.

Mozart: Piano Sonata K. *333*, mvt. 1

Before diving into our first sonata form movement, I find it useful to take a "zoom" approach to finding sections and approaching forms. First, I highly recommend that you listen closely and let your ears be your guide. It can be useful to listen and make marks when you hear the large sections (exposition,

development, recap). You can then zoom in further and listen for 2nd TAs, closing sections, development subsections, etc., followed by a further zooming in listening for transitions and retransitions.

1) Locate the following <u>in the exposition</u> and provide the key for each section.

1st Tonal Area **M.1** **B♭ Maj**

Transition _____ _____
Ask yourself, where does the music depart from the home key?
There is a cadence in B♭ at m.8, so the music is still in the home key at that time. The measure the transition starts will be the beginning of the passage heading to a new key.

2nd Tonal Area _____ _____
Consider where there seems to be an arrival at a key that is stable, and where there is a change of mood.

Closing section _____ _____
There is an identifiable motive used here and significant V-I motion in the new key.

Codetta _____ _____

2) What are the phrase structures of the 1st and 2nd tonal areas?

3) The development starts at m. 64. Locate the two main subsections in the development. What music is developed in each?

4) The development starts in F Major and is quite tonally unstable. What are the keys (these may be short-lived and not use the tonic chord) at the following:
mm. 76-78 _____
mm. 79-87 _____

5) What is the harmony at the end of m. 80, m. 82, and m.84 that pushes strongly to the dominant?

6) In F Major, what are the chords at m. 67 and m. 69?

7) How does Mozart handle the transition in the recap as the passage no longer needs to have a modulatory function?

8) Where does the retransition occur and how do you feel it prepares and leads back to the recapitulation?

9) Where is the coda and how do you feel it offers a sense of conclusion?

Haydn: Piano Sonata no. 36 in C# minor, Hob. XVI 36, mvt. 1

Where do the following occur in the first movement?

1st Tonal Area _____	key _____
Transition to 2nd Tonal Area _____	key _____
2nd Tonal Area _____	key_____
Closing section _____	key_____
Codetta _____	key_____
Development ____	----------
Recapitulation _____	key_____
Coda _____	key _____

Questions

Development:

1) There are 2 subsections, where are they and what is developed in each?

2) The chord at the end of m. 40 and in m. 41 is a V7 in D. Notice that the G changes to Fx – what does that make this chord, and in what key? Notice the arrival on the G# chord, which is not the tonic chord.

3) Why is the move to G# min at m. 44 a surprising change?

4) The key of C# min comes back at m. 59, why is this unusual?

5) Is there a retransition? Why or why not?

Recap:

1) Talk about the 2nd TA material in the recap. Is it there? What is in its place?

2) What do you feel is noteworthy/interesting about this recap?

Mozart: Symphony no. 27, K. 199, mvt. 1

I feel that one of the best ways to get to know sonata form, and all forms for that matter, is to listen intently, trying to follow the form aurally. I also feel that this develops listening skills that can be beneficial and yield more enriching musical listening experiences. Listen to this movement and aurally identify the following sections. Listen for sections at rest vs. sections in motion. The closing section in the exposition features a prominent emphasis of the new tonic in the horn.

Transition to 2nd Tonal Area	_____
2nd Tonal Area	_____

Closing section _____
Codetta _____
1st Tonal Area repeat _____

Development _____
Retransition _____
Recapitulation _____
2nd Tonal Area repeat _____
Coda _____

Beethoven Pathetique Sonata, movement 1

Many composers attempted to expand and alter sonata form in the Romantic era, with Beethoven leading the way for later composers such as Schubert and Brahms. Beethoven's Eroica symphony is important in this regard, and demonstrates how Beethoven modified and expanded sonata form to fit his personal compositional style. Some ways in which sonata form can be expanded are:

- More distant key relationships
- More themes and tonal areas
- Bigger everything – developments, codas, transitions
- Use of an introduction

In the Romantic era, the relationship between tonic and dominant weakened and keys began to substitute for the dominant key. There was more use of mediant relationships and more departures from the expected tonal schemes and closely related keys. We are going to look at Beethoven's well-known and important *Pathetique Sonata* as an example of Beethoven's use of sonata form.

Beethoven: Piano Sonata no. 8 op. 13 (*The Pathetique Sonata*)

- Written in 1798, this sonata sees Beethoven rising to new levels of originality and shows the transition into what is considered Beethoven's middle period. This sonata begins moving past the strong Haydn/Mozart influence seen in his earlier piano works.
- The power of the 1st movement amazed audiences at the time and it features many extremes and contrasts, with powerful, dramatic moments mixed with gentle, lyrical passages. The name Pathetique derives from the term pathos, meaning the moving of feelings, particularly the feelings of sympathy for suffering.

The Pathetique sonata expands on the sonata form seen in Haydn and Mozart in several ways. These include the use of an introduction that reoccurs throughout,

the use of more distant keys, and the use of another key area in the recapitulation. Below is a guide with some questions for movement 1.

Movement 1 – Sonata form

Exposition

- Slow introduction, mm. **1-10.** Notice the movement from C minor to E♭ major. This introduction will reoccur throughout the piece.
- Where is the 1st tonal area?
- Where is the transition?
- Where is the 2nd tonal area? What is noteworthy about the key?
- The intro returns at **m. 133** before the development, this time leading to some new keys.

Development and recap

- The development occurs at **m. 137**. Various ideas are developed, including development of music from the transition. The development is quite short, though with a long retransition. Where does this occur (look for use of the dominant pedal)? The primary keys emphasized in the development are E minor, G minor, and F minor.
- The recapitulation is at **m. 195** with a 2nd TA at **m. 221.** What is the key and why is it noteworthy?
- The piece concludes with a return of the introduction.

Form and Analysis – Rondo Form

"Variety is the spice of life" and "there's no place like home" are two popular sayings that convey different meanings. Although most of us desire new experiences to keep life interesting, we also need frequent returns to the familiar so that our lives don't feel like they're becoming too chaotic. The balance of variety and return – so fundamental to human nature – is reflected not only in ternary form but also in rondo form."[3]

- Steven Laitz, The Complete Musician

Rondo form achieves the above balance by featuring a recurring **refrain** separated by intervening **episodes** that serve as digressions and contrast to the main melodic material. Characteristics of rondo form can be traced back to the medieval rondeau of the 12th and 13th centuries in the songs of the French troubadours, as well as the Baroque rondeau which consists of a recurring refrain separated by contrasting material that was often light and cheerful in character.

Rondo form was used extensively throughout the Classical and Romantic periods, most often in final movements, to provide a lighter finish to more complex first movements and more serious slow movements.

The 5 Part Rondo - A B A C A

Refrain (A)
The main section that returns throughout and serves as the anchor and home base. The refrain is usually a well-defined, complete melody, often a double period or a small binary or ternary form.

First episode (B)
This is the first section of contrast and episodes provide a digression from the A material (we know this term from fugues where episodes featured a break from the subject). This section is usually in a related key (often in the dominant or relative major/minor) and there is often contrast in melodic material, character, key, rhythm, and texture.

Refrain, 1st return (A)
The return of the refrain, providing a sense of home after the excursion of B. This refrain is often shortened or varied, but is almost always in the tonic key.

[3] Laitz, S. (2016). *The Complete Musician: An Integrated Approach to Theory, Analysis, and Listening* (4th ed.). (p. 616). Oxford University Press.

Second episode (C)
Usually the longest, most complex, and most tonally distant episode (often in one or more unrelated keys). It may be thematic, developmental, or both. It is usually a self-contained unit like a binary or ternary.

Refrain, 2nd return (A)
Like the last refrain, this is often shortened or varied and is almost always in the tonic key.

Transitions
Rondo transitions function similarly to transitions in sonata form and are often modulatory. Transitions are not always present.

Retransitions
The transition back to the refrain (A), functioning the same as in sonata form. As with the transition, the retransition may be left out.

Codas, introduction
As with sonata form, there may be an introduction or a coda in a rondo.

Beethoven: Pathetique Sonata, op. 13 mvt. 2
This well-known Beethoven movement is a less common slower second movement rondo. Identify all sections and you may want to start by finding A section returns. Next, where is the B section? C section? Keys of both sections? Where is the coda? Zoom closer, is there a transition to B? C? Is there a retransition?

1. How does the retransition prepare for the A section return? Examine the bass motion.
2. What is the phrase structure of the opening? How is mm. 9-16 different from mm. 1-8?
3. The returning refrains are both shortened and altered, giving more forward drive to the movement. How are these altered and do you feel that full, unaltered returns would have impacted the piece?
4. Examine the enharmonic modulation at m.41. What key are we going to (look ahead for a cadence) and what is this chord in the old key and the new key (it will be spelled enharmonically in one)?

The 7 Part Rondo/Sonata Rondo form (A B A C A B A)

Composers sometimes wanted sonata form's sense of drama and conflict with rondo form's returns to home. The form combining both of these is known as **sonata rondo form** and is a 7-part rondo (A B A C A B A) featuring **1) a C section that is highly developmental** in nature and **2) a B section returns in the tonic key**. Not all 7-part rondos are considered sonata rondo form and the

two aspects of sonata form mentioned above must be present for the form to be heard as a hybrid. Sonata rondo is used almost exclusively in final movements of symphonies, concertos, and sonatas, is seen often in Mozart and Beethoven, and almost always contains a coda.

Below is a chart showing the combination of sonata form with a 7-part rondo.

Expo **Dev** **Recap** **(with B now in the tonic key)**
A B A C A B A

There are exceptions to the above 5 and 7-part rondos, such as ABABA, ABACADA, though ABACA and ABACABA are the most common.

Mozart: Piano Sonata, K.333 mvt. 3
Find all major sections (as well as transitions and retransitions) and key areas. Put the measure numbers and keys under the sections below.

A B A C A B A

- Locate transitions, and retransitions and consider how they prepare and lead forward.
- How is the C section developmental? What ideas are developed, how so, and what keys are seen in this section?
- How (and why) does the transition change throughout the piece?
- There are a few recap "fake outs" (called a false recap) – where are they?
- What are some of the chromatic chords at the passage at m. 37? These are a bit tricky and I would review your altered dominant chords and common tone diminished 7th.
- How does Mozart move into the key of the C section?
- How does this movement marry aspects of sonata and rondo form?
- What is concerto-like about this movement with regards to the piano writing?

Form and Analysis – The Baroque and Classical Concerto

Concertos feature the opposition of two elements, the soloist or group of soloists, and the orchestra/large ensemble. Therefore, the concerto is not a form, though we will discuss what is often called **Classical Concerto form,** which is a combination of the Baroque ritornello form and the Classical period sonata form.

The Baroque Concerto

Origins of the concerto trace to the mid 17th century with the development of virtuosic instrumental technique, especially the violin. This virtuosity was on display in the concertos of early Baroque composers such as Corelli, Torelli, and Albinoni. Vivaldi was the first to establish the three-movement concerto that included fast outer movements and a slow middle movement. In the Baroque period, it was common to have a group of soloists alongside a larger orchestra, with the small group of instruments called the **concertino** and the tutti orchestra called the **ripieno** or **concerto grosso.**

The central idea of the Baroque concerto is the orchestral **ritornello (**returning music) in the larger ensemble. The ritornello is the primary thematic material for the movement and alternates with music that is largely new and sometimes developmental called **episodes** (a term we've used now for rondo form and fugues). The ritornello is normally heard in full and in the tonic key at the beginning, with often shortened returns in related keys throughout the piece. The ritornello's final return is often in the tonic and complete, like the first statement.

Most often, the concertino group doubles the orchestra in the ritornello section, though sometimes, as in Bach's 2nd Brandenburg concerto, the group of soloists play different thematic material. In the episodes, the music varies, with soloists sometimes expanding on themes from the ritornello and at other times possessing their own melody. The contrast seen in the Baroque concerto is similar to the contrast composers seek in many forms and the Baroque concerto allows for a sense of unity and return alongside exploration and departure. Though this ritornello form is relatively straightforward and simply features alternating ritornellos and episodes, composers like Bach expanded this greatly, as we'll see in his Brandenburg Concerto no. 5. It is common for the ritornello to have subsections, as you'll see below with the A, B, and C sections of the first ritornello in the Vivaldi. In this movement, later ritornellos are shortened and only contain some of the ideas from the first ritornello section. Listen to the Vivaldi piece below and try to follow the form. What subsections of the first ritornello return in the subsequent ones? You will notice that as the piece progresses, the orchestration becomes smaller, the episodes get more substantial,

and the ritornellos get shorter, almost as if the soloist is stepping out more confidently as the piece goes on.

Vivaldi: La Stravaganza Concerto op. 4 no. 1, mvt. 1 (concerto for solo violin, strings, and continuo)

R1 E1 R2 E2 R3 E3 R4 E4 R5
a b c a

Bach: Brandenburg Concerto no. 5, BWV 1050, mvt. 1

> "I feel that the *Fifth Brandenburg Concerto* is the most modern of all. Bach did borrow quite a bit of Vivaldi in it, but it does remain the first clavier concerto in music history. I consciously say 'clavier' concerto, since back then every keyboard instrument was called a clavier. So let's call it a harpsichord concerto. But the idea of suddenly making a solo instrument out of an instrument that had been used in the ensemble only for the thoroughbass – I find that incredibly modern. This piece is no longer a concerto in which several soloists compete with each other and fight for preeminence. Here the harpsichord very clearly dominates. Bach played this part himself and must truly have felt like an emperor of music whose stature could be questioned by no one."[4] - Nikolaus Harnoncourt

- This piece is considerably more expansive than the Vivaldi concerto discussed and includes 9 ritornellos, 9 solos, and one huge cadenza. This is **much** larger in scope than the Vivaldi above!
- This work is the fifth of six concertos the composer dedicated to Margrave of Brandenburg. These concertos are known as the Brandenburg Concertos and are some of the most well-known and revered pieces in the Baroque repertoire. The pieces were essentially an application for employment; though Bach did not receive a response, these pieces have become some of his best-known music.
- There are 6 Brandenburg concertos, each with a unique approach to writing for the concerto grosso and a different set of instruments. Brandenburg Concerto no. 5 has a concertino of flute, violin, and harpsichord.
- It is the only one of the six concertos to have any solo material given to the harpsichord.
- While the entrances of Vivaldi's ritornellos tend to be clear cut and his textures more homophonic, Bach often fades the ritornellos in and out in this movement.
- Bach often teases the listener into expecting a return of the ritornello. When they do come, the ritornellos often sneak in instead of making a decisive

[4] Harnoncourt, N. (1982). *Introduction to Bach's Brandenburg Concerto No. 5.* Medici.tv. https://www.medici.tv/en/documentaries/introduction-brandenburg-concerto-5-nikolaus-harnoncourt

statement. Another way in which Bach's concertos differ from Vivaldi's is the way in which he incorporates the ritornello into the soloists' material, with the episodes seeming to emerge from the ritornello.

- The concertino of flute, violin, and harpsichord are submerged in the ripieno during the tutti sections. In the episodes, ideas from the ritornello can be heard along with the new material in the soloists.
- The ritornellos become increasingly shorter as the piece goes on (ritornellos can be spotted on the score easily as the harpsichord part is written in these sections as a figured bass only.)
- There is a very long and very adventurous harpsichord solo right before final ritornello!

Below is a map of the form with key areas.

R1	**E**	**R2**	**E**	**R3**	**E**	**R4**	**E**	**R5**	**E**	*****	**R6**	**E**	**R7**	**E**	**R8**	**E**
I		V		V		vi		I		iii	V		I		I	

Cad.	**R9**
V/I	I

*is an extended minor section and an extension of the episode. This seems like the "far out" point of the piece

The Classical Concerto

Though the solo concerto was employed in the Baroque period, it was not until the Classical period that it gained prominence and became the standard. The orchestra had become larger by the time of the Classical Period and we will discuss in a bit how composers treated these now very unequal forces. The Classical concerto is typically in three movements (fast-slow-fast), with the first movement exhibiting sonata form characteristics in what is commonly called **Classical Concerto form**. This form is as a hybrid of the Baroque ritornello and Classical sonata form; the back-and-forth idea of the ritornello is present, as are aspects of sonata form such as development, tonal conflict, etc..

Because of the big disparity and inequality of one lone soloist paired with a very large orchestra, composers found ways for the soloist to have importance and to compete with the much larger ensemble. This was done in various ways:

1. Composers gave soloists musical material not heard in the orchestra, thus giving the soloist's part a strong identity.
2. Concertos often have two expositions, known as a **double exposition.** This is when the orchestral tutti (without soloist) presents an exposition in the tonic key that is followed by another exposition with the orchestra **and soloist** that modulates to the dominant or relative

major. Therefore, the solo exposition has the important modulatory function, with the soloist being essential in one of the major tonal events of the work. These expositions may contain different themes or they may share themes.

3. The soloist gives an unaccompanied cadenza (discussed below), an important component of the majority of concerto movements.

With these three roles, functions, and features provided to the soloist sections, there is less imbalance and the difference in size has essentially been compensated for. When the recapitulation occurs, ideas from both expositions typically return in the tonic key, just like in sonata form. An outline of the Classical concerto is below, though concertos often differ significantly from one another and may vary a great deal.

Classical Concerto form

Exposition

Ritornello 1 (exposition 1) – The opening orchestral ritornello is in the tonic key and it presents much, though rarely all, of the ideas for the movement. This exposition lacks the tonal conflict of a sonata form exposition as **it stays entirely in the tonic key.**

Solo section 1 (exposition 2) – This is the second exposition that features the soloist. This exposition is **modulatory** and features many of the traditional aspects of sonata form.

R2 (2nd orchestral Ritornello) – This ritornello often functions as a closing section. The orchestra often presents its "own" music, sometimes with intensified dynamics, and now participates in the tonal conflict by reinforcing the new key.

Development

S2 (solo development) – This is similar to the development section in sonata form, though often more improvisatory in character.

Recap

R3/S3 (recapitulation of the soloist and orchestra) – Here, themes and ideas from both the solo exposition and orchestral ritornello are brought back in the tonic key.

R4 (4th orch. Ritornello) – This ritornello often functions as a closing section or coda, reinforcing the tonic key. This is usually interrupted by a cadenza (though a cadenza may come before the ritornello).

Overview:

Exposition			*Development*	*Recap*		
R1	**S1**	**R2**	**S2**	**R3**	**S3**	**R4**

Cadenzas

The **cadenza** is an unaccompanied passage performed by the soloist, usually interrupting the final ritornello between a cadential 6/4 and V. It is possible for the cadenza to occur immediately prior to the final ritornello as well. A cadenza usually closes with an extended trill on the dominant chord before the orchestra rejoins. Cadenzas tend to be virtuosic and improvisatory in nature, and usually develop primary melodic ideas from the movement.

Cadenzas have changed considerably from the Baroque period to the present day. Cadenzas were often improvised by the soloist in the Baroque and the Classical periods, but in concertos from the Romantic period on, the composer tended to write out the cadenza as part of the published music (Beethoven was the first to do so).

Cadenzas in the Baroque period tend to be short (sometimes very short); in the Classical period cadenzas became quite a bit longer; and in the Romantic period to the present day, cadenzas vary greatly from short to extremely long. Baroque cadenzas tend to have one part, while Classical, Romantic, and modern cadenzas usually have two or more sections.

Mozart: Piano Concerto K. 488, mvt. 1

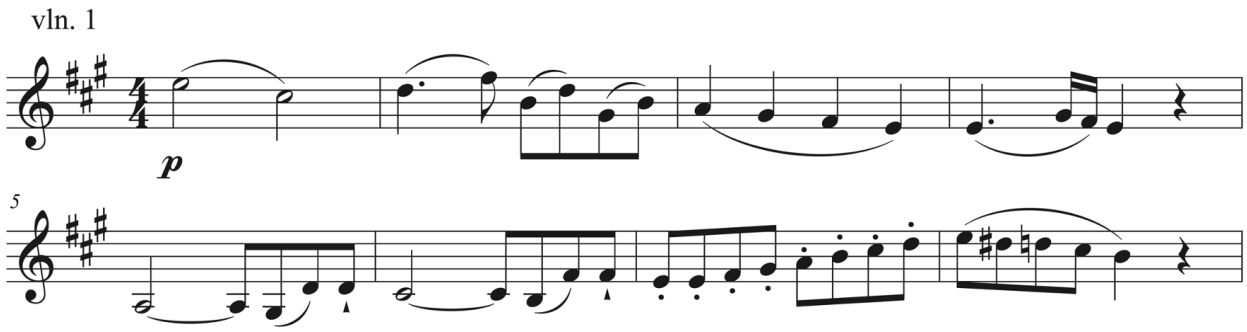
As with the rest of the forms discussed in this book, awareness of the form of a concerto can greatly enhance the listening experience, allowing listeners to more closely follow the overall journey of a piece while providing insight into what is unique about the composer's approach to the genre. We are going to listen to this wonderful Mozart concerto movement with most of the sections identified for you below. I have also provided the main melodic ideas that reoccur throughout the movement, so you can listen for when they return. At what times do the transition, 2nd tonal area, and closing section happen in the 2nd (solo) exposition? *The timings below refer to a recording with pianist Mitsuko Uchida and Jeffrey Tate with the English Chamber Orchestra. I highly recommend these recordings and timings of other recordings will differ slightly.*

R1	**S1**	**R2**	**S2**	**R3.**	**S3**	**R4**
Expo1	Expo2		Dev.	Recap		
1st TA 0:00	*2:06*	4:18	4:44	6:17		8:57 (cad. at 9:23)
trans.0:35	_____					
2nd theme 0:57	_____					
Clos. section 1:28	_____					

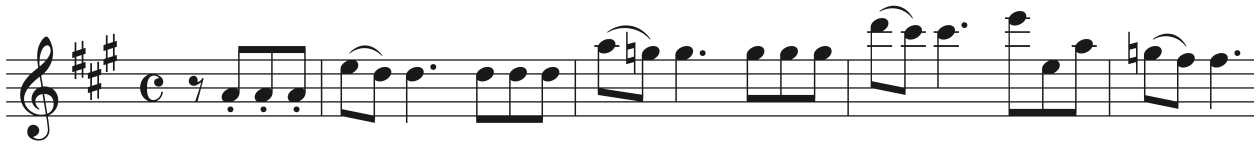
* While it is common for the solo exposition to have some differing thematic material from the orchestral exposition, the melodic material in this concerto is the same between both expositions. Notice the material that returns in each ritornello – <u>the transition material for R2, the 1st theme for R3, and the transition material again for R4.</u>

Orchestral exposition material. *These themes are the same in the solo exposition (exposition 2 of the double exposition) except that this section modulates.

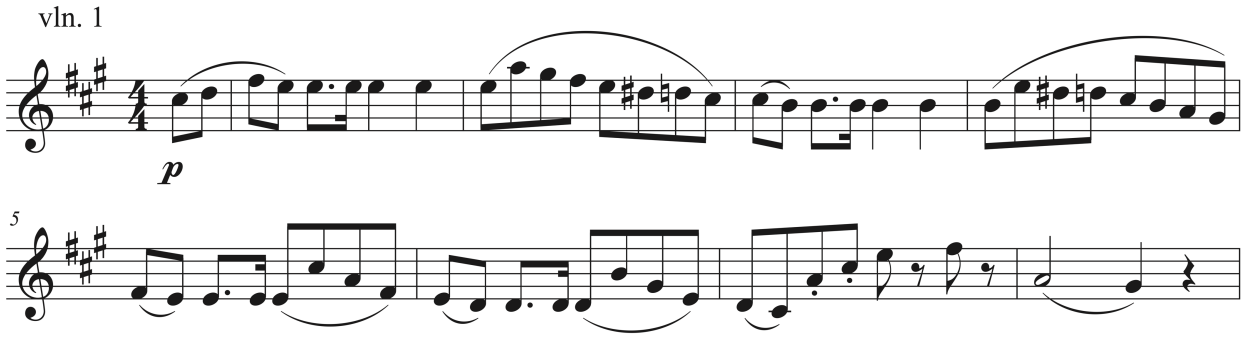
1st theme, m.1



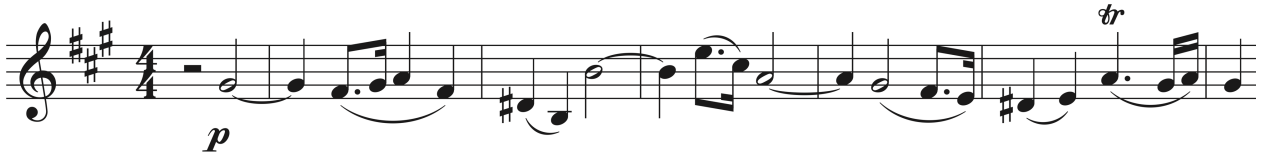
Transition, m. 18



2nd theme, pickup to m. 31



New theme in the development, m. 143



Form and Analysis – Song forms, Theme and Variations, Chopin, Schubert's *Der Doppelganger* and *Death and the Maiden*

As we move into the Romantic era and examine composers such as Brahms, Schubert, and Chopin (though Beethoven is certainly a pivotal composer in leading into the Romantic era), it will be helpful to review some traits of this period. As we know, Romantic composers departed from the balance and restraint seen in the Classical era and expanded Classical forms, departed from Classical norms, and went beyond the common key relationships (utilizing more distant and mediant keys). Some composers felt restricted by classical forms and broke away from them (Wagner, Liszt), while composers such as Brahms used traditional forms in new and expanded ways. In general, composers of the Romantic period emphasized individuality and personal expression, with personal styles becoming much more distinctive. The differences between composers such as Wagner, Brahms, Berlioz, and Schumann are significant and vast, with their styles being hard to mistake for one another. To further recap some general traits of the Romantic era, there was an increase and intensification of chromaticism, more use of linear chromaticism and linear harmonies, more coloristic use of harmony (as opposed to functional), more avoidance and delay of resolutions and cadences, the weakening of the tonic/dominant role, and the increased importance of non-chord tones that often blur the harmony. We will see a lot of this on display in the music to come in this book, beginning with a look at Frédéric Chopin.

Frédéric Chopin (1810-1849) wrote almost exclusively for the piano and tended to write in simple, straightforward, small-scale forms. Many of his mazurkas and nocturnes tend to be in ternary form. Below are some of the types of piano pieces written by Chopin.

Nocturnes: Pieces meant to be evocative of the night with song-like, lyrical right hand melodies.
Mazurkas: Chopin based his mazurkas on the traditional Polish folk dance, also called the mazurka. Both the traditional mazurka and Chopin's mazurkas contain a great deal of repetition, either repetition of a single measure or small group of measures, repetition of a theme, or repetition of entire sections. The Polish dance element is quite overt in some Mazurkas and quite subdued in others. These are in triple meter and tend to have lively tempos.
Preludes: Chopin's 24 Preludes, Op. 28, are a set of short pieces for the piano, one in each of the twenty-four keys, originally published in 1839. While a prelude typically denotes an introductory piece, Chopin's preludes are standalone pieces, each with a distinctive mood, tending to have the improvisatory character of traditional preludes. Other composers such as Claude Debussy, Alexander

Scriabin, Sergei Rachmaninoff, and Olivier Messiaen also wrote collections of standalone preludes.
Etudes: Chopin wrote three sets of études for the piano published during the 1830s. While etudes are pieces used to develop a performance technique, Chopin's etudes extend much beyond this and are rich musical works.
Impromptus: Chopin's impromptus are expansive works and are often longer than the nocturnes and shorter than the ballades and scherzos. These pieces have an improvisatory, free-form character and offer some hints of impressionism to come many decades later.
Waltzes: Chopin's waltzes are usually moderate in length and in the traditional 3/4 waltz time. Though these are not designed for dancing as in earlier Viennese waltzes, the dance character is evident.
Ballades: These pieces are large-scale works that tend to have a sense of journey and exploration to them, often with a combination of the dramatic and lyrical. Chopin wrote four ballades and they are often in what is sometimes called "ballade form:" which is a modified sonata form where the themes reoccur in reverse order in the recapitulation. The term ballade is thought to derive from balletic interludes or Medieval ballads.

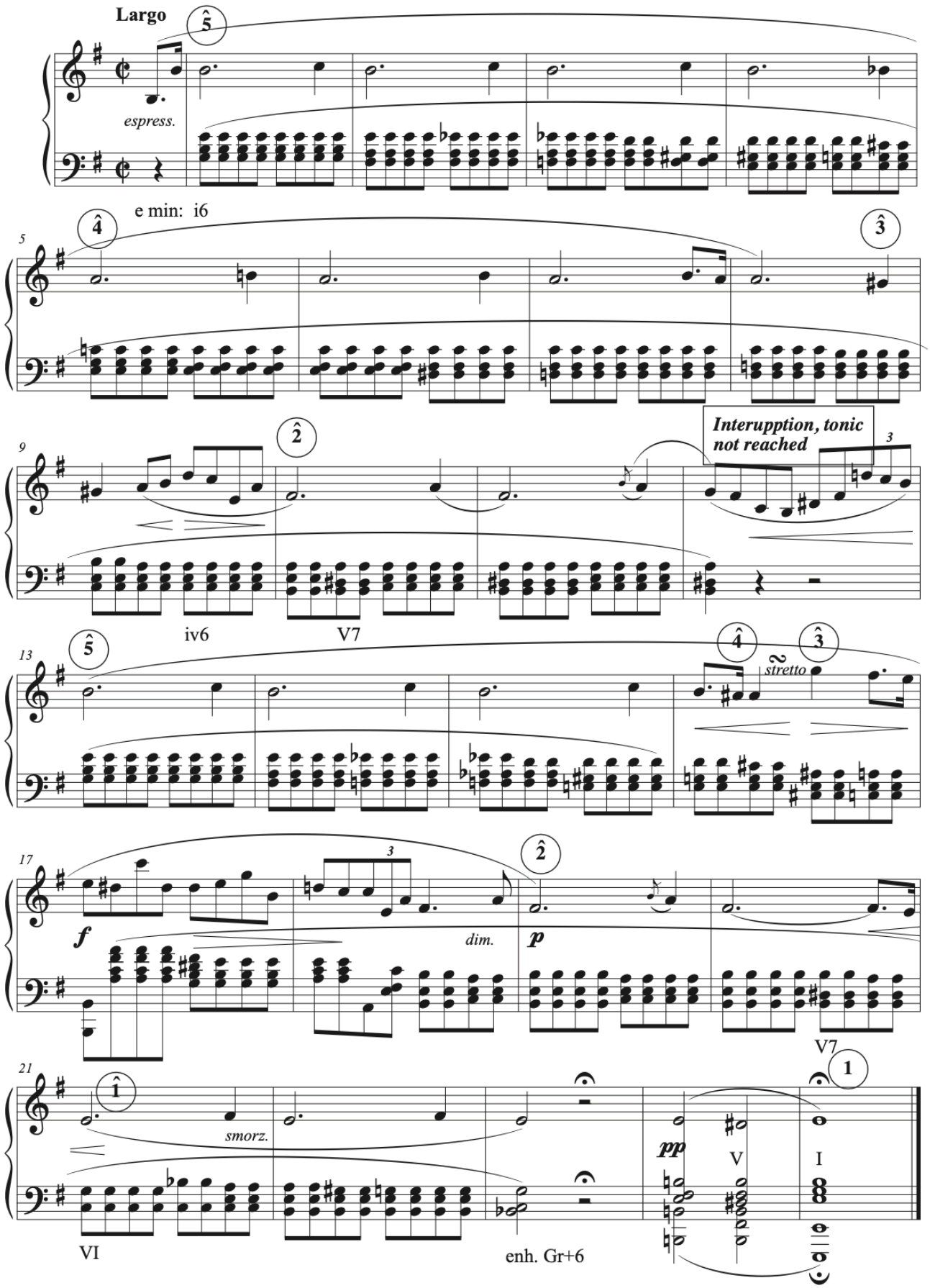
We will look at the well-known Chopin Prelude in E minor that is the topic of the TED talk "Benjamin Zander: The Transformative Power of Classical Music" that I encourage you to view. In the video, several of the moments discussed below are covered in engaging fashion by Zander. This piece is an example of a **1-part form with harmonic interruption**. In a one-part form, there is one "thing" happening, with no contrasting sections. In this piece, that one thing is a melodic descent from scale degree 5 to 1, that gets interrupted about halfway through. Though this does provide a first half and second half, they are variations of the same material and would not be considered a binary form.

Our analysis will be approached from a slightly Schenkerian perspective. Schenkerian analysis is a method of musical analysis of tonal music based on the theories of Heinrich Schenker. The goal of a Schenkerian analysis is to interpret the underlying structure of a tonal work and to show the foreground, middleground, and background elements of a work. In this piece, there is a structural melodic descent from 5 to 1, and a Schenkerian analysis would illustrate and illuminate the importance of this structural melody. Such an analysis is demonstrated through reductions of the music, using a specialized symbolic form of musical notation that Schenker devised. While we will not be doing such a reduction, the discussion below does make use of some of the concepts.

Chopin: Prelude in E minor, op. 28

Some points:

1) This piece features a structural melodic descent from $\hat{5}$ to $\hat{1}$, structural meaning that not every pitch descends, but there is an overriding melody that moves from $\hat{5}$ to $\hat{1}$. This melodic line is shown on the score below.
2) You will notice that the melody moves down to scale degree 2 in m.11 but does not reach the tonic. Instead, the motion to $\hat{1}$ is interrupted and we arrive at a big half cadence at m. 12 with the descending line immediately starting over again. What note is conspicuously absent from m.12 (all other E minor pitches are used)? Why?
3) Examine the structural melodic line in the 2nd half. The melody finally reaches $\hat{1}$ at m. 21, why is this both an arrival and a frustration for the listener?
4) Why might the piece have been less satisfying if it ended at m.21?
5) The chords at the opening result from **linear chromaticism** as all voices chromatically descend and the harmonies are driven by this melodic motion. These chords change one note at a time, a technique sometimes known as **chordal mutation**. Roman Numeral analysis would be of no use (and would be impossible) here!
6) How many root position tonic chords are there? Why do you think Chopin begins on G in the bass?
7) The chord at m.23 is a somewhat strange and tweaked Gr+6. What is different about it?
8) There is a moment of silence near the end. How does it feel? Is there a sense of emptiness? Tension?


Largo
espress.
e min: i6
Interupption, tonic not reached
stretto
ff
dim.
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smorz.
ivб
V7
enh. Gr+6
V7
V
I
VI

Franz Schubert (1797-1828) is another Romantic composer with a very personal and distinctive style. While very much influenced by Classical composers, including Beethoven, his music is very forward looking and takes Classical forms in new and adventurous directions. His music is full of contrary moods; joy as well as longing, sorrow alongside nostalgia, etc. There is a moodiness to Schubert's music that gives his music a distinctive sound and personality.

Schubert's Der Doppelgänger and song forms

Schubert wrote over 600 art songs in his life and as we have seen earlier, text painting was of the utmost importance to him. To get a deep understanding of a vocal piece, we need to consider the text, the meaning of the poem, and ways in which the composer musically depicted the story or mood.

The forms for art songs are usually small and non-developmental. The following are the most common:

1. Strophic: The same music for every verse (or strophe). This is typical of hymns, art songs, Bob Dylan songs, etc.. Schubert's *Nahe Des Geliebten* is a good example.
2. Through-composed: A song is considered to be through-composed if it has different music for each stanza of the lyrics, with the changing music often being reflective of changes in text. Through-composed music is relatively continuous, non-sectional, and non-repetitive (although there are most always unifying repeated ideas). This is in contrast to strophic form, in which each stanza is set to the same music.
3. Modified strophic: This is a middle ground between strophic and through-composed where there is some repetition, though with significant changes throughout.
4. Binary form
5. Ternary form

Schubert: Der Doppelgänger from *Schwanengesang*, D. 957

Der Doppelgänger (The Phantom Double) is part of the song cycle Schwanengesang (pronounced schwaan –ung-gusaang), which was not intended as a cycle by Schubert and instead was compiled by a publisher. The song is set in 3 stanzas with each stanza treated in a different way; the first is somber, the second the most dramatic, and the third provides climax and balance. The second stanza occurs at m. 25 and the third stanza occurs at m. 43.

> Alex Ross (in the book "Listen to This"): "In Der Doppelgänger, the narrator sees his double and feels he has become a ghost himself, watching his own ridiculous life. Setting the scene, Schubert writes an acutely unnerving progression in B minor in which each chord has been lobotomized by the

surgical removal of one essential note. These chords draw a picture of a walking corpse."[5]

The night is quiet, the streets are calm,
In this house my beloved once lived:
She has long since left the town,
But the house still stands, here in the same place.

A man stands there also and looks to the sky,
And wrings his hands, overwhelmed by pain:
I am terrified – when I see his face,
The moon shows me my own form!

O you Doppelgänger! you pale comrade!
Why do you ape the pain of my love
Which tormented me upon this spot
So many a night, so long ago?

Listen to the song with the score and consider the following:

1) The stark mood is created musically in several ways. Several of the chords are without thirds, giving the music a hollow, empty, ghost-like sound. The parallel motion also contributes to this mood.
2) This piece is passacaglia-like with a ground bass of four notes that occurs five times. This piece can be considered a modified strophic form as there are elements of repetition and change. The ground bass, harmonies, and the repeated F# reciting tone are all elements that repeat and provide cohesion. On the other hand, the vocal line is constantly changing with each stanza being different and having a through-composed quality. This combination is a middle ground between strophic and through composed.
3) Where is there an instance of non-functional linear chromaticism, with the chromatic outer lines in the piano driving the harmonies? In this passage, the chords do not have traditional harmonic function and are byproducts of the chromatic line.
4) The last five measures provide a harmonic summation for the piece. How so and how does the progression capture the mystery and instability of the song? What are the harmonies (there are three chromatic harmonies, including a secondary dominant, borrowed chord, and Neapolitan)? What is ambiguous about the very ending and what key do you hear at the conclusion?
5) Observe the interesting chords at m. 32 and mm. 41-42. These are acting like augmented 6^{th} chords, though are moving, via the +6 interval, to tonic, not the dominant. These are augmented 6^{th} chords of

[5] Ross, A. (2010). *Listen to This.* (p. 136). Farrar, Straus and Giroux.

the tonic, not our traditional augmented 6th chords of V. These are relatively uncommon, though are used to great effect in this song.

6) I feel that there are instances of specific text painting (where a harmony, melodic note, etc. correlates to the text) and also a more general sense of text painting. What are some instances where you feel Schubert painted the mood of the text?

Theme and Variations

We have seen numerous instances of melodic variation thus far, with variation being the modification, upon repetition, of a musical idea. The technique of variation is essential to music of all genres, from jazz and rock to Classical, and can be applied to musical events from a small motive to a large theme. We are now going to discuss movements that are based entirely on variations, called theme and variations. In these movements, there is the presentation of a theme followed by numerous variations upon that theme, with some musical elements kept, some changed, and some varied. Often theme and variations are part of a multi-movement work, though they also appear frequently as independent compositions. A theme and variation movement can be anywhere in a multi-movement work, though they are most common in second movements. All variations have fixed elements (elements which have remained intact) and variable elements (elements which have been altered). The last variation is generally longer and more elaborate than those preceding it. A variation may be closely related to the theme or it may differ to the point of being hardly recognizable. The following are some of the various musical elements that can be varied:

- Melody (structural or surface)
- Rhythm
- Harmony
- Tonality/mode
- Orchestration/register
- Texture
- Dynamics
- Articulation
- Form

Sectional variations are variations where there is a clear cadential break between variations.

Continuous variations are variations with no break, sometimes with cadences that are elided to allow for continuity.

We are going to examine a theme and variations movement in Schubert's *Death and the Maiden* String Quartet, D. 810. The second movement of this moving and dramatic quartet is a set of variations on Schubert's song of the same name. The

text is below. Schubert was very ill at the time of composition, likely from the syphilis that would take his life only a few years later. Schubert expressed his despair in letters, and the quote below gives a sense of his physical and mental state at the time.

> **Schubert:** "I feel myself to be the most unfortunate, the most miserable being in the world. Think of a man whose health will never be right again, and who from despair over the fact makes it worse instead of better, think of a man, I say, whose splendid hopes have come to naught, to whom the happiness of love and friendship offers nothing but acutest pain, whose enthusiasm (at least, the inspiring kind) for the Beautiful threatens to disappear, and ask yourself whether he isn't a miserable, unfortunate fellow. My peace is gone, my heart is heavy, I find it never, nevermore… so might I sing every day, since each night when I go to sleep I hope never again to wake, and each morning merely reminds me of the misery of yesterday.[6]

Franz Schubert: Death and the Maiden song, D.531 and String Quartet no. 14, Death and the Maiden, movement 2, D. 810

THE MAIDEN
Pass by, ah, pass by!
Away, cruel Death!
I am still young; leave me, dear one
and do not touch me.

DEATH
Give me your hand, you lovely, tender creature.
I am your friend, and come not to chastise.
Be of good courage. I am not cruel;
you shall sleep softly in my arms.

"In the song, Death approaches a young maiden and says to her "Give me your hand, you lovely, tender creature. I am a friend and come not to punish. Be of good courage, I am not cruel; you shall sleep softly in my arms." The treatment of this theme here reveals the full ambiguity of the idea of Death in Schubert's music, at once terrifying and consoling. The theme is presented as a hushed chorale, austere and inexorable. A breathless, gasping variation follows, and then one with the original theme sung in the cello while the other instruments provide a richly textured, yet delicate accompaniment. The full fury of Death is unleashed in the third variation, the rhythm of the theme repeated obsessively four times as fast, with the delicate answers in the first half of the variation disappearing in the second. An exploration of a possible sense of final peace is allowed before a terrifying, inevitable but very slow building to the climax of the

[6] Steinberg, M. (September 3, 2013). *Schubert Quartet D. 810 "Death and the Maiden"* Brentano Quartet. https://www.brentanoquartet.com/notes/schubert-quartet-d-810-death-maiden/

> movement. Its denouement glistens with the ambiguity of resignation which is both tired and finally at rest."[7]
>
> "At the end of Matthias Claudius's poem, which Schubert had set as a 20-year-old in 1817, Death cradles the Maiden in his bony embrace. And her fear, in the first verse, of encountering his tomb-cold touch is mirrored by his desire for her in the second. In Schubert's lifetime, death was a constant presence in everyday life and even a young person like himself would have encountered it at close quarters – in fact, his own mother had passed away when he was only 15.
>
> When Schubert returns to the song in 1824 and starts work on the string quartet, death has nevertheless grown even more real: in the meantime he has become acquainted with pain and disease during the bouts of the syphilis that he knows will kill him. He turns the song into a set of variations, preceding it with a ferocious Allegro, and following it with a Scherzo and a Finale that have been described as 'the dance of the demon fiddler' and 'a dance with death'."[8]

Listen to a recording of this movement (we will cover movement 1 soon and I highly advise listening to the entire piece) and I recommend the recording by the Emerson String Quartet. Excerpts from the song and each of the five variations of the quartet are below. A few things to consider when listening:

- Listen for the theme in each variation and how the theme itself is varied. In what variations is it most altered?
- Consider how Schubert keeps the movement interesting with constant rhythmic changes and additions.
- The theme is relative static harmonically with lots of prolongation of tonic and dominant, does it stay this way and how does Schubert keep things from feeling too stagnant?
- The movement from the tonic minor to the relative major is an important characteristic of each variation.
- The theme itself is static and without much melodic shape (the entire range is an enharmonic major 3rd). How do you feel this relates to the mood of the text?

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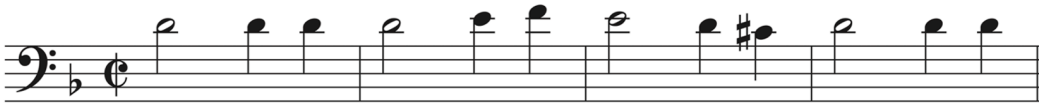
[7] Steinberg, M. (September 3, 2013). *Schubert Quartet D. 810 "Death and the Maiden"* Brentano Quartet. https://www.brentanoquartet.com/notes/schubert-quartet-d-810-death-maiden/

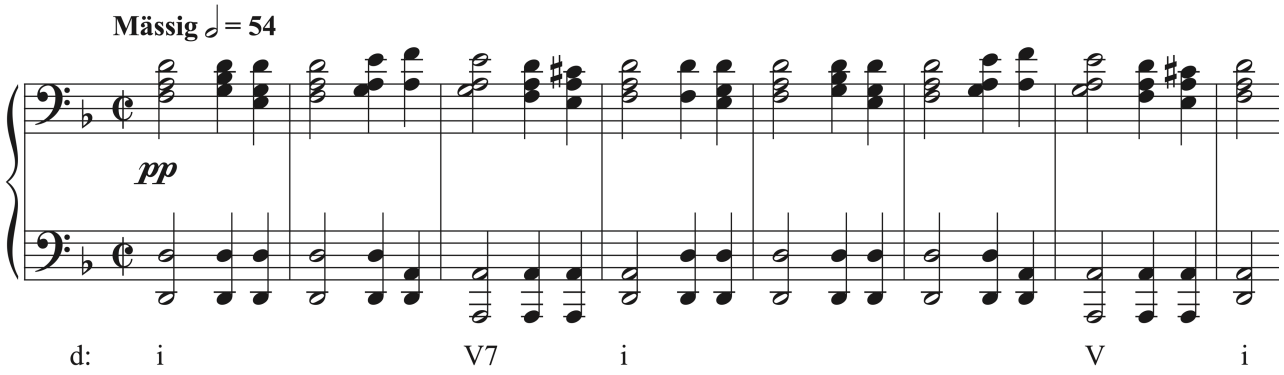
[8] *Schubert – Death and the Maiden.* Eclassical.com. https://www.eclassical.com/en/article.php?id=17116&art=5028030

From the song

Theme:

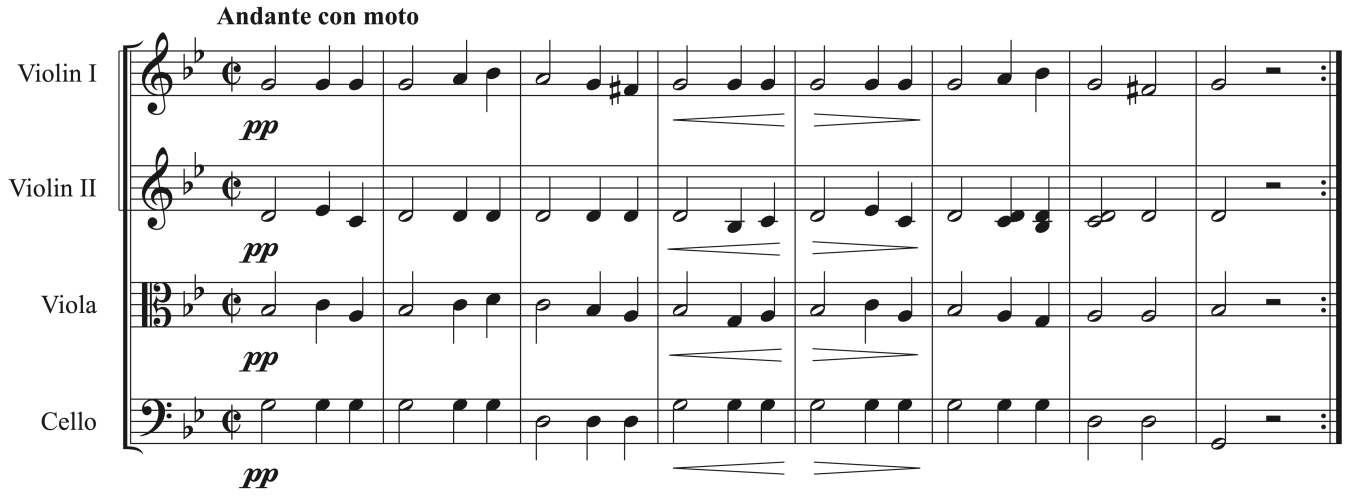


First 8 measures of the song

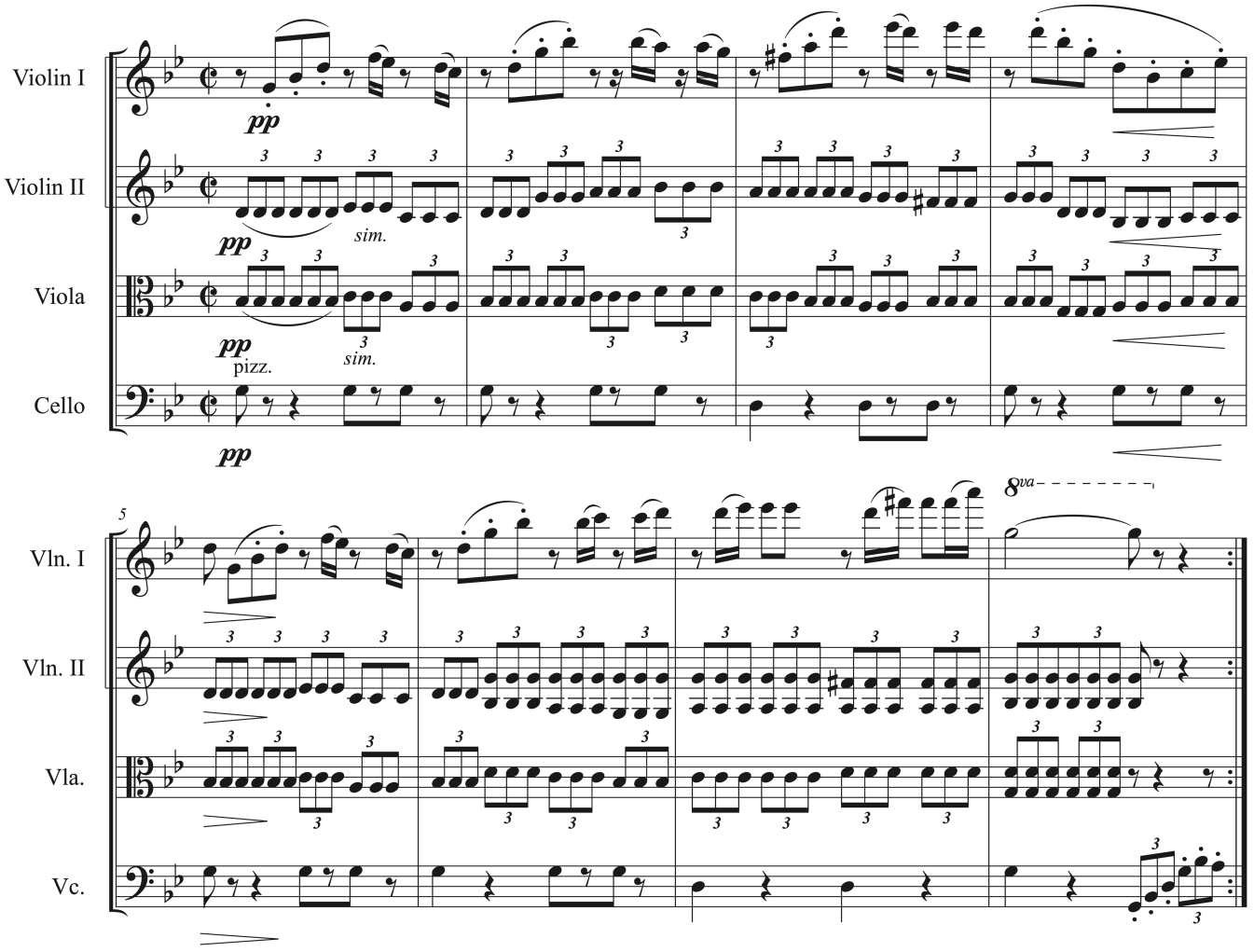


From the string quartet

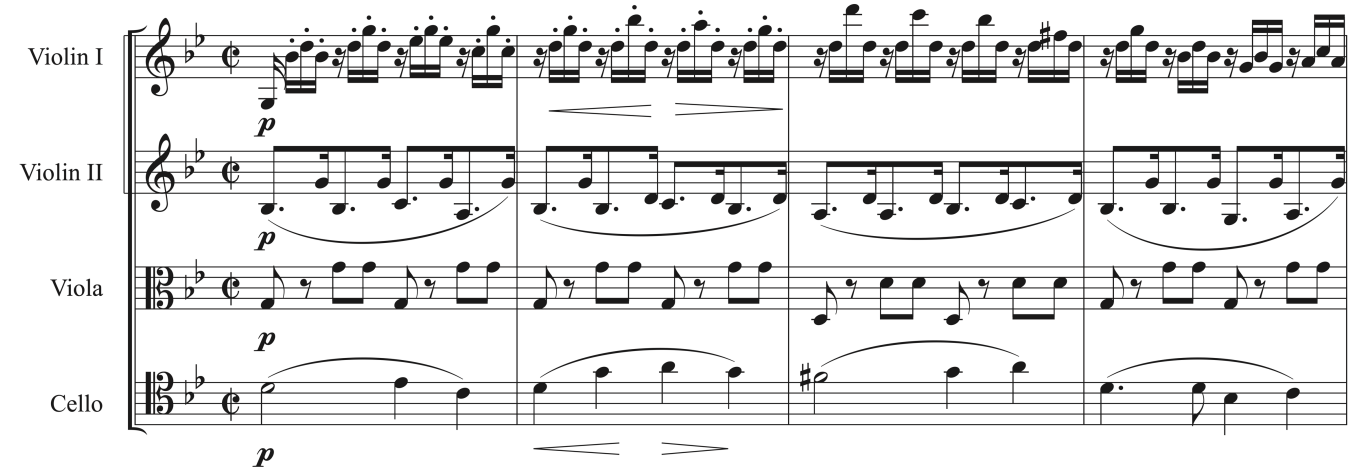
Theme:



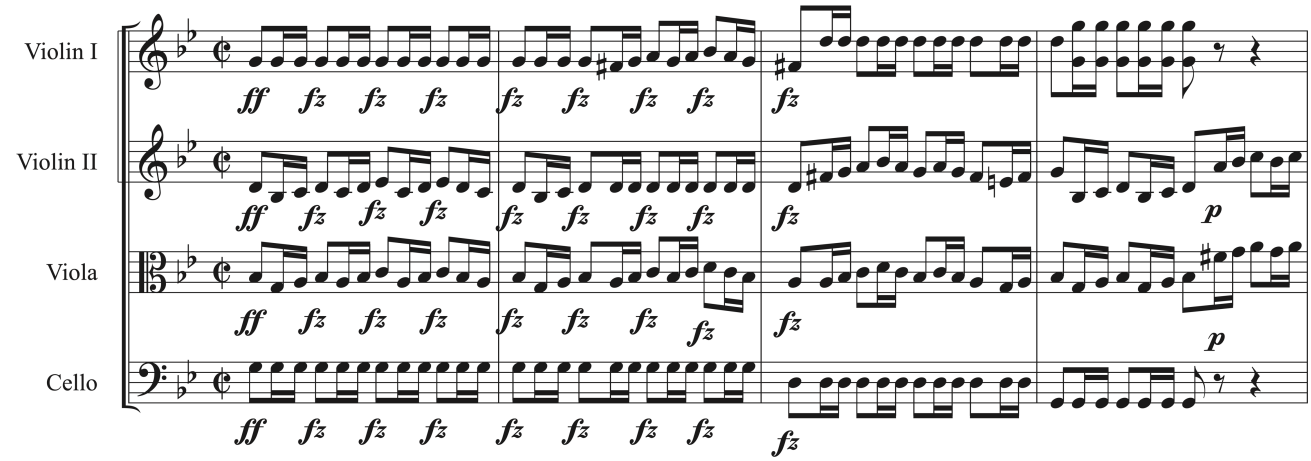
Variation 1



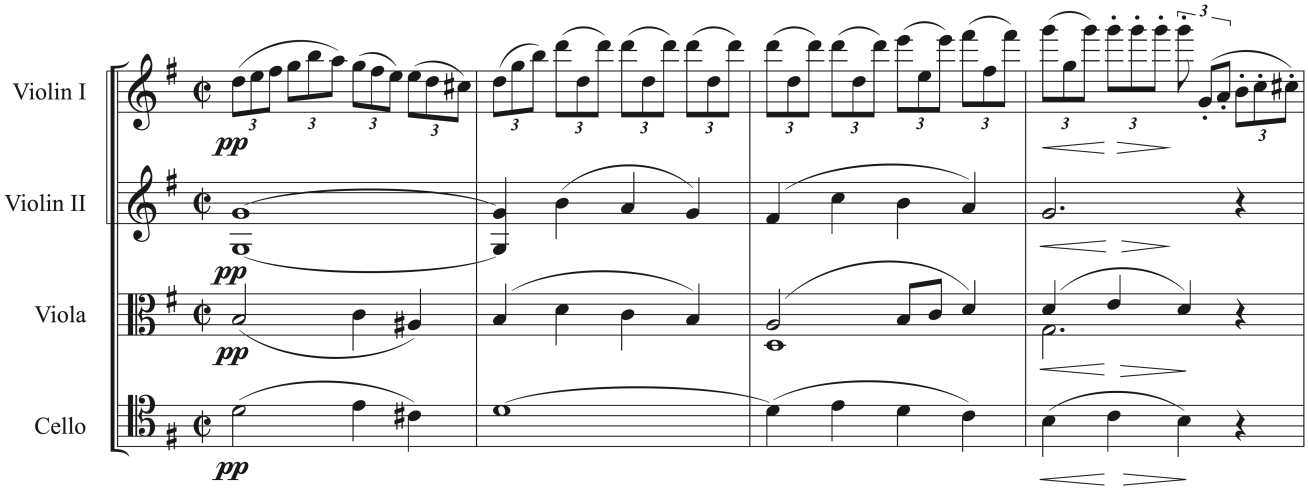
Variation 2



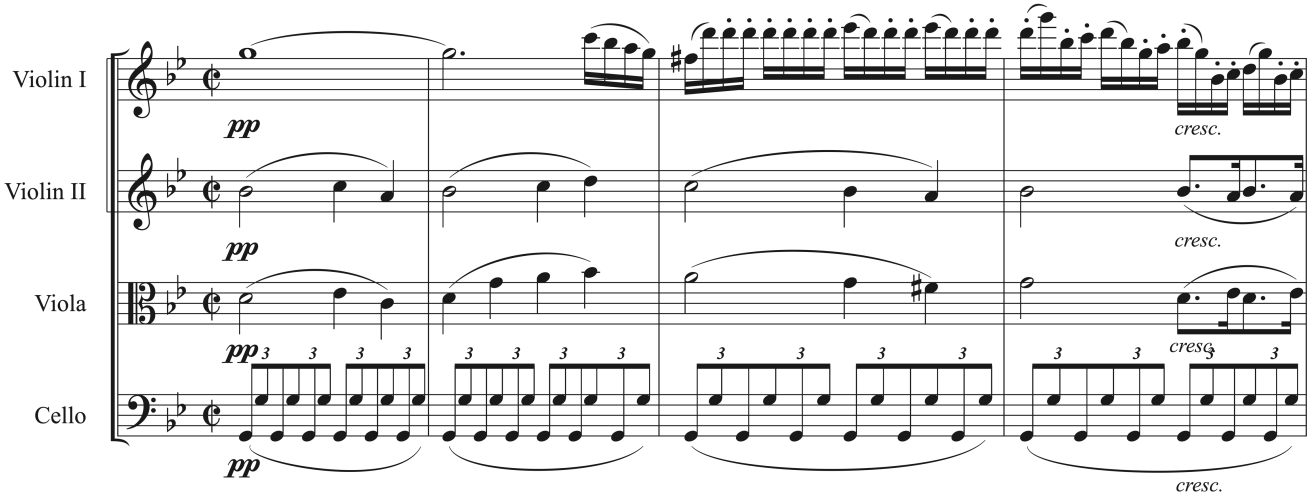
Variation 3



Variation 4



Variation 5



Schubert: Death and the Maiden Quartet, D. 810, Movement 1

We will now look at the first movement of the *Death and the Maiden* Quartet to further get to know Schubert's style and to examine his use of sonata form. The first movement is one of power and intensity, while also displaying Schubert's characteristic contrasts and changes of mood. This contrast can be heard when comparing the dramatic, foreboding 1st tonal area with the playful, hopeful, and gentle 2nd tonal area. As is often the case with Schubert, he bends sonata form to his personal style and we see numerous expansions of traditional sonata form. Below are some aspects of this movement that are worth considering before listening with the score.

- The opening triplet motive permeates a great deal of the piece and is used with repeated pitches (vln.1, m. 1), descending steps (vln. 2, m.1), and inversion with ascending steps (vln.1, m. 18). It is also augmented as in m. 8. The motive can be heard in 49 of the first 60 measures! Notice how there are empty chords at the opening, as we saw in *Der Doppelganger*. Is the mood of this piece similar?
- There are **three tonal areas** in the exposition in D minor, F Major, and A Major (F to A Major is a characteristic Schubert chromatic mediant). The exposition concludes in the key of A minor! In addition, there are long transitions in the exposition.
- The development utilizes ideas from throughout the exposition, including the 2nd tonal area melody and transition. It explores the keys of A minor, F# minor, C# minor, E minor, and a surprising return to D minor before the recapitulation. After D minor, there is some tonal instability before a retransition with a dominant pedal leads us back to the main theme. Notice the chromatic mediant relationships between the keys of A minor and F# minor as well as C# minor and E minor.
- The recapitulation also features some tonal surprises and does not follow the conventions of having the recapitulation entirely in the tonic. Schubert loves to combine conflicting moods and the recap has the seriousness and anguish of the exposition with tints of the hope and optimism heard in the major sections. **The *2*nd TA is in D Major** and the ***3***rd **TA is in B♭ Major!**
- The key of D minor returns right before the coda and the coda is 45-measures long, giving the piece its needed sense of conclusion after all of the tonal exploration of the recapitulation. The rhythm significantly slows in the conclusion and seems to set up the pace for the funereal feel of the 2nd movement.

Formal Chart

Exposition mm. 1 - 140

1st TA	m.1	D minor
transition	m.25	in flux

2nd TA	m.60	F Major
transition	m.83	in flux
3rd TA	m.102	A Major (ends in A minor)

Development mm. 141 - 197

Recapitulation mm. 198 - 341

1st TA	m.198	D minor
transition	m.209	D Major
2nd TA	m.218	D Major
transition	m.241	D minor
3rd TA	m.260	B♭ Major
Coda	m. 299	D minor

Form and Analysis – Form in the music of Johannes Brahms

We are now going to examine another important Romantic era composer, Johannes Brahms (1833-1897), whose musical style is also individual and distinctive, differing in several ways from the styles of Schubert and Chopin. We will be looking closely at two Brahms pieces to gain insight into his compositional style and use of form. Below are some traits of Brahms' music.

1) Brahms is a composer who is an interesting mixture of old and new, progressive and backwards looking. His music is not programmatic and he wrote in all major genres – songs, symphonies, chamber music, choral, solo piano, etc., with the exception of opera. He wrote four symphonies, the first written in 1876 when he was forty-three years old. His music is highly developmental and many of his multi-movement pieces are quite long.

2) Brahms' music has been described as "autumnal" and a "nostalgic." I think these are fitting adjectives in describing Brahms' style and there is a sense of loss, longing, and nostalgia in many of his works.

3) Rhythmically, Brahms' music often utilizes polyrhythms and frequent syncopation. There are very often 3 against 2 or 3 against 4 rhythms (a helpful hint on the Piano Puzzlers mentioned earlier!). Brahms also displaces phrases and melodic lines with respect to the normal accent in the measure. So, you might get a sense of 1-2-3, 1-2-3, though starting on beat 3 rather than beat 1. This gives the music a sense of unease and unrest before it settles back into its regular alignment. This temporary unsettled quality, followed by a "locking back in" is typical in Brahms. Normal metrical accents may also be displaced to change the basic meter; for instance, 6/4 may be changed to 3/2 by means of accents. Brahms is also fond of ending a phrase on the weak beat, using melodic elision (the overlapping of phrases), and having phrases of irregular lengths.

4) Harmonically, Brahms music is often rich and lush, with very full harmonies and often thick, heavy, low, voicings. To me, this contributes to the autumnal quality I hear in Brahms. Many of his voicings could be considered traditionally muddy or bottom-heavy, though these voicings are used very intentionally and sound rich and dark rather than muddy. The inner parts in Brahms' music often contain considerable counterpoint, adding to the sound qualities mentioned above. Though his harmonies are often full, Brahms counters this by sometimes employing incomplete chords which can leave harmonies sounding ambiguous. For example, arpeggios and openings of pieces are sometimes left tonally inconclusive by omitting one or two notes. Brahms often uses mode mixture and changes of mode

for color and mood changes in his music, and his use of distant key relationships can often be striking and surprising.

5) Brahms uses sonata form in much of his instrumental music (symphonies, chamber music, sonatas) but with some changes and expansion. Brahms often deviates from the normal tonal scheme of sonata form and sometimes composed extensive, lengthy, and developmental codas. Brahms is quite traditional in his use of form and there is a backwards-looking sense to this aspect of his music. Whereas Brahms' use of rhythm has progressive qualities, his use of form could be considered somewhat conservative, though there are interesting and idiosyncratic ways he adapts these traditional forms. Brahms made much more use of sonata form than Chopin, Schumann, or Liszt.

6) In his variations, Brahms follows the theme with variations of significant contrast, often remotely related to the original. This procedure is quite different from the approach of the 18th century where composers generally slowly moved further away from the original theme.

From Robert Schumann, Oct. 28 1853 in the article "New Paths" in the New Music Journal. Taken from an exhibit at the Brahms Museum in Hamburg, Germany.

> "…..there should and must suddenly appear one who was appointed to articulate the highest expression of the times, one who would bring us mastery not in gradual developments, but rather, like Minerva, springing fully armored from the head of Zeus. And he came, a youngster whose cradle was watched over by heroes. His name is Johannes Brahms, he came from Hamburg, creating there in dark tranquility, but shaped by an excellent and enthusiastic teacher, who had been recommended to me previously by a known and revered master. He bore all indications, also externally, every sign that would announce to us: this is a chosen one…..We were drawn into ever more magical spheres. There came about an entirely brilliant performance that made the piano into an orchestra with lamentation and loud, jubilant voices. There were sonatas, or veiled symphonies, — songs, whose poetry one would understand without knowing the words, although a deep song melody runs through everything, — particular piano pieces, of a partly demonic nature from the most gracious form, — then sonatas for violin and piano — quartets for strings — and each so different from the other, that they seemed to stream from every possible source, and then they appeared, as he united them, as one roaring current, all as to a waterfall, bearing the peaceful rainbow over the downrushing torrent, where butterflies play about its banks to the accompaniment of nightingale songs."

Brahms: Intermezzo op. 18 no. 2

We have already encountered Brahms' music earlier and we will now further explore his style and use of form by examining two complete movements, one for piano and one for clarinet and string quartet. The first piece we will look at is a well-known Intermezzo for piano. An Intermezzo is historically light music that

occurs between acts of a play or opera. Brahms titled some of his character pieces as Intermezzos, though they do not belong to a play or opera. Instead, they are pieces that are introspective, nostalgic, and often tender and lyrical. Brahms wrote eighteen Intermezzi in total and they tend to be on the short side and in ternary form. This Intermezzo is a late work by Brahms, demonstrates his use of expansion of very small ideas and motives, and is a good look at some of Brahms' compositional traits. Below are questions to consider when listening to the piece with the score.

1) The piece is in a compound ternary form. Where does each section occur and how does each larger section break down into smaller sections?
2) The main motive of the piece is only 3 pitches, listen to how it is treated and varied. There is a poignant moment where it is used in inversion, where?
3) Listen for moments of metric/rhythmic dissonance. Where is there a feeling of a downbeat not on beat 1?
4) There is an avoidance of authentic cadences in this piece. Where do you expect one and not get it? Where do we get an authentic cadence?
5) Listen for moments of linear chromaticism and chromatic lines that drive the harmony – do you hear a section where this is important?
6) Where is the "far out" point?
7) What are the keys within the small B section in the larger A section? What are the keys within the large B section?
8) There are some chords used atypically. The section at m.18 is in A minor, what is the chord at the end of m.21? Where does it resolve?
9) A few things to note: Notice the imitation in the B section where the downward motion in the right hand is imitated 2 beats later in the left hand, as well as the inner pedal point of A# used in this section.

Brahms: Clarinet Quintet, op. 115, mvt. 1

Brahms' Clarinet Quintet is one of his final works, composed after reemerging from retirement. In 1890 at the age of 59, Brahms had decided to relax and order his affairs, however this didn't last very long. While visiting Meiningen, Germany, Brahms heard the clarinetist Richard Mühlfeld and was overcome by his playing, sparking him to return to composing. This return led to some of Brahms' most profound chamber works such as the Clarinet Trio, Clarinet Quintet, and his two Clarinet Sonatas. The Clarinet Quintet is one of Brahms' most revered works and has the nostalgic and autumnal quality of many of his chamber pieces, though with a heightened sense of introspection and sadness, in my opinion. That said, there are passages of great energy, joy, and drama throughout.

The work is quite tonally ambiguous at times and is often sliding between major and minor, sometimes having a sense of both simultaneously. The main themes from all four movements are quite similar in melodic contour and in the final

movement, which is a set of variations, there is an unexpected return to the music of the first movement. This is called **cyclic form** and while not used often by Brahms, the return of this theme from earlier is very dramatic and poignant, giving the entire piece a sense of unity and completeness. By the time we hear the return of this theme, we have experienced a substantial musical journey and are likely to hear the theme in a completely new way.

Listen to this work with the score, marking some of the key moments as listed below and finding some others.

1) Brahms achieves a dark color in this piece and many of his works; listen for the low chord voicings, low 3rds such as at m.98, and lots of inner voice activity.
2) The exposition is from mm.1-71, the development from mm. 71-136, and the recapitulation from m. 136 to end. In the exposition, my opinion is that the 1st tonal area is at the beginning, the transition is at m.25, the 2nd tonal area is at m.36, and the closing section is at m.59. What traits do these sections have to support this and do you agree?
3) Notice how the transition is quite thematic and how **very different** it sounds when it is used in the development!
4) Listen for examples of rhythmic dissonance and metric conflict (the feeling of a downbeat on an offbeat, obscuring of the downbeat, etc.). Some instances are: **1.** at m. 38 with phrases beginning on the sixth 8th note of the measure. **2.** mm. 58-62 where the downbeat is heard off of beat 1 (again, on the last 8th of the measure) **3.** m. 84 where the feeling of the downbeat is blurred and obscured.
5) Listen to the use of irregular phrase lengths at the opening.
6) The development subsections are very much separated by textural changes. These subsections are at m.71 and m.98. Listen to what material is developed in each. The transition material is developed in the 2nd subsection, as mentioned above, and notice the very different character of this music. The key at this subsection is D♭ major, which could tonally be considered the far-out point.
7) The home key of this piece is B minor and the 2nd key of the recap is not in the home key as expected, but rather is **in G Major.**
8) There is a very long coda here starting at m. 188, why do you think a long coda was needed? How does it provide closure?

Form and Analysis – Form in the music of Debussy and Ravel

"I am more and more convinced that music, by its very nature, is something that cannot be cast into a traditional and fixed form…. it is made up of colors and rhythms. The rest is a lot of humbug invented by rigid imbeciles riding on the backs of the Masters"[9] – Claude Debussy

"The best thing one could wish for French music would be to see the study of harmony abolished as it is practiced in conservatories. It is the most ridiculous way of arranging notes. Furthermore, it has the severe disadvantage of standardizing composition so that every composer, except for a few, harmonizes the same way."[10] – Claude Debussy

Though it can be hard to believe, the works of Debussy and Ravel we are going to examine are only a decade away from the Brahms pieces just studied. Looking at this decade gap is sort of like looking at the gap between 1957 and 1967 in rock music – only 10 years, though worlds of things happened with major shifts in the musical language. Brahms can be thought of as the end of an era, and several new paths formed in the decades after his death as composers were looking for a new musical language and new techniques to replace German Romanticism. One of the styles to emerge was known as Impressionism and as has been previously discussed in the book, this was a movement that began in the visual arts by artists such as Degas, Monet, Cézanne, and Pissaro. Musically, the composers Debussy (1862 -1918) and Maurice Ravel (1875-1937) are most associated with this movement and the term describes music in which there is increased focus on mood, suggestion, atmosphere, and ambiguity, with new pitch materials, textures, and rhythms. Debussy favored a general freedom from formal constraints, though he also often uses simple forms such as ternary forms. His music generally avoids traditional developmental techniques (very different from Brahms in this regard) and while tonal, he often establishes tonality through non-functional means. Non-functional tonality refers to the establishment of a tonal center through pedal point, repetition, register, or other means beside traditional tonic/dominant relationships and chord function. Many of the characteristics below can also be seen in the music of Ravel (1875–1937), though Ravel's style is different in many ways.

Some significant developments in Debussy and Ravel's music:

1) The lack of reliance on chord function with different means of establishing tonality such as pedal point.

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[9] Fisk, J. (Ed.). (1997). *Composers on Music: Eight centuries of Writing* (2nd ed.). (p. 207). Northern University Press.

[10] Morgan, R. (Ed.). (1998). *Strunk's Source Readings in Music History, volume 7*. (p. 161). W.W. Norton and Company.

2) Chord function/hierarchy was altered in drastic ways - rather than harmonies pushing towards a tonal center, chords sometimes produce atmospheric and coloristic effects.
3) Texture, color, and dynamics receive unprecedented importance in their music and orchestrationally, Debussy and Ravel used the orchestra and instruments in new ways not seen in the Romantic era.
4) With Ravel and Debussy, we see the readoption of the church modes, use of scales such as the pentatonic, whole tone, and octatonic scales, harmonies such as extended tertian, added note, quartal and quintal, and augmented harmonies, and the use of planing with passages containing predominantly parallel motion. Please review these earlier chapters if needed.

With regards to form, there is a general sense of formal freedom in the music of both composers, with Ravel being the composer more influenced by Classical forms and developmental technique.

Below are some formal traits of Debussy's music.

- Debussy's forms are typically more irregular and fragmented than the music of Romantic and Classical era composers. Debussy felt that forms should evolve, as stated in his quote above. Some of his pieces have a wandering quality with through-composed form sometime used. In his smaller works, ternary forms are common.
- Development is often timbral and textural, rather than melodic, and there is often avoidance of traditional development techniques as seen in composers such as Brahms or Beethoven.
- Debussy's forms are sometimes mosaic-like with the progression from one distinctive, self-enclosed unit to another. Rather than develop an idea thoroughly, with a sense of direction and transition to the next section, sometimes the music just suddenly moves into something different melodically, rhythmically, texturally, etc.. Even so, works are often held together by melodic, rhythmic, and harmonic threads that provide unity.
- There is often recurrence of melodic fragments in different settings and contexts, giving these motives a different sound or mood when they reappear.

Debussy: Sarabande from Pour le Piano (1901)
We will look at Debussy's *Sarabande* from this three-movement collection that was written less than a decade after some of Brahms' late-period chamber music. The piece as a whole is a look back to French Baroque music, particularly the music of Couperin, however in this piece we can hear the influence of Debussy's influential encounter with music of other cultures and his use of fresh and new compositional techniques. Below are some questions to consider when listening to and studying the piece.

1) What is Debussy-esque about the piece?

2) This Sarabande is a compound ternary form, label all large sections and small sections, including the coda.
3) What distinguishes large sections from each other?
4) As we know, a Sarabande is one of the standard movements of the Baroque suite. What is Sarabande-esque about the piece? Review the traits of a Baroque Sarabande if needed.
5) Discuss the voice-leading used by Debussy.
6) What are the modes at mm. 5-6 and mm. 35-38?
7) Where does Debussy use dominant 7^{ths} that go unresolved?

Debussy: The Engulfed Cathedral (1910)
This piece exemplifies Debussy's freer, more rhapsodic use of form as well as his penchant for programmatic music. This piece, in my opinion, can be interpreted formally in several ways and I think this ambiguity gives a good view into Debussy's use and view of form. The piece depicts the engulfed Cathedral at Ys that rises out of the water at certain times of day amidst the singing of monks and the sounding of bells. Listen to the work and consider the following.

1) How do you feel Debussy musically depicts the images/story upon which this piece is based? Consider the registers and types of harmonies used and the use of modes and planning. What might represent the cathedral rising and how do you feel water is portrayed?
2) How is the opening motive used throughout the piece?
3) Where do you hear quartal harmonies, added note harmonies, and unresolved dominant 7th chords?
4) What modes are used from mm. 7-10, 72-76, and 77-82?
5) Why do you feel the final section is notated as 6/4 and 3/2?
6) What do you think of the form? Where are the main sections and does this conform to any of the forms we have studied? There is an arch-like quality to the form, how so?

Ravel: Sonatine movement 1 (1905)
While Ravel is often grouped with Debussy in the impressionist category, his music is different in several regards and his style is very individual. Listen for some of these differences in the Sonatine. Ravel did not have a very large output as he was a slow and meticulous composer, though he wrote in almost all genres including chamber music, orchestral music, songs, and a good deal of piano music. More so than Debussy, Ravel looked to the past for influence and found much of it in music of the 18th century. This is evident in his use of Classical forms, techniques such as the passacaglia, and, as seen in his piece *Le Tombeau de Couperin*, Baroque and Classical period-inspired movements such as Toccata, Fugue, Menuet, and Prelude. His piece *Menuet sur le non d'Haydn* (Minuet on the name of Haydn) is another example of inspiration from the 18th century.

1) The melodic language of the piece is modal and Ravel uses and suggests various modes throughout this piece, with no given mode emphasized for a very extended period of time. Notice that there is consistent avoidance of a leading tone throughout the piece.
2) The piece starts in F# aeolian, with a D# added in mm. 20-21. What mode does this yield?
3) Just a few measures later, we see emphasis on A with G naturals. What is the mode here?
4) How might you describe the harmonies from mm. 23-25? What about from mm. 6-7?
5) Ravel's music often adheres more to standard forms than Debussy's music and the sectional divisions are often clearer. This movement is a compact sonata form – the 2nd tonal area is at m. 13, where is the transition to this 2nd tonal area? The development is at m. 28 and features much more movement between modes. Where is the recapitulation?

Form and Analysis – Igor Stravinsky and The Rite of Spring

Igor Stravinsky (1882–1971) was quite a chameleon as a composer, with his style undergoing several transformations during his career. Through this, there is always the identifiable characteristics and personality of Stravinsky, whether a chamber piece during his Neoclassical period, one of his later serial works like *In Memoriam Dylan Thomas*, or one of his well-known early ballets. As we have seen, Stravinsky was fond of layering and combining ideas that sometimes seemed to bear little relation to each other, yielding a stratified and layered musical texture often built from multiple ostinati. Similar in some ways to Debussy, many of Stravinsky's works are mosaic-like in form, with a series of short, self-contained sections that abruptly end.

Harmonically, Stravinsky often employed polychords, quartal/quintal harmonies, and added note harmonies, and his melodic material often employed modes, pentatonic, and octatonic scales. Tonally, pedal point and ostinato are prominent features of Stravinsky's music and passages that employ bitonality and pandiatonicism are common. In the area of rhythm and meter, Stravinsky was trailblazing and his music contained a rhythmic complexity that was unprecedented in the first decades of the 20th century. Polyrhythms, polymeter, downbeat ambiguity, ostinati independent of the barline, and asymmetrical meters are all elements of Stravinsky's rhythmic language. See earlier in the book for review on these topics.

Stravinsky: The Rite of Spring, Part 2 (1913)
We will examine an excerpt from *The Rite of Spring* to further explore Stravinsky's style, compositional techniques, and approach to form. *The Rite of Spring* (*Le Sacre du Printemps*) is a ballet written in 1913 that was produced by Sergei Diaghilev for his Ballet Russes ballet company with choreography by Vaslav Nijinsky. The premiere involved one of the most famous Classical music riots in history, with the intense rhythms, strong dissonance, and unexpected choreography shocking the audience. The Rite of Spring portrays scenes among prehistoric Slavonic tribes gathered to celebrate the coming of spring, with the second of two parts focusing on the terrifying act of a maiden chosen to dance herself to death to appease the Gods. I highly recommend Michael Tilson Thomas's *Keeping Score* documentary on *The Rite of Spring* for an insightful look at the music and history of this important work.

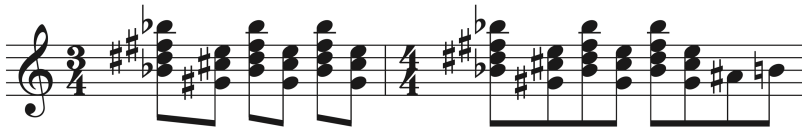
I once received a promotional CD for a car advertisement that contained the *Rite of Spring*, with the following statement alongside photos of roses and dandelions.

> *"The fragrance of freshly mowed grass dances tantalizingly through the air. Wildflowers bloom on the side of the road. You put the Rite of Spring on and voila, the perfect soundtrack. And as you cruise along in your new SL, you muse about life, which at this moment, seems pretty near perfect."* Taken from a car advertisement by someone who seems to be confusing Stravinsky's *Rite of Spring* and Vivaldi's *Four Seasons*!

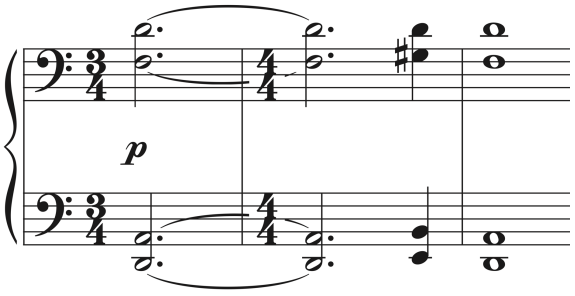
We are going to examine the opening of Part 2 of *The Rite of Spring* and there is a two-piano reduction score in the *Anthology for Musical Analysis* by Charles Burkhart and William Rothstein. Though the reduction will suffice and is more straightforward, I recommend a listen with the full score as well. The score can be purchased and accessed readily online. Consider the following when studying the piece.

1) There are two sections from mm. 1-63 of Part 2, with the B section beginning at m. 27 and contrasting in many ways. Consider all the ways in which these sections contrast.
2) There are three elements that make up the texture at the beginning of the first part of this excerpt. Stravinsky is known for this kind of layering and the elements are as follows. Trace how these develop through this section.
    1) High-register tremolos on A.
    2) Minor triads in parallel motion. What are these minor triads and how do they relate to the tonic? The spelling of these triads is a bit peculiar.
    3) The slow-moving harmonic support based on the pitch D.

    Minor triads



    Harmonic support. Observe the non-functional E7 chord and planing.



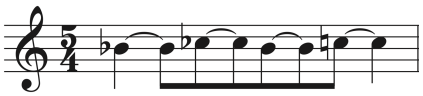
3) Examine the melody at m. 9 - how does it unfurl? This sort of additive melodic process is common in Stravinsky, where he extends melodies

through the repetition of small fragments, usually with pitch modifications.

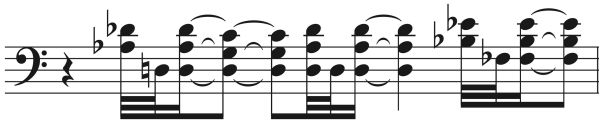
4) Note the reharmonization at m. 24 of the primary melody that began in measure 9. Where else does Stravinsky reharmonize this later? How are these reharmonized?

5) Development in Stravinsky's music often occurs through recombination of motives, reharmonization, reorchestration, and registral redisposition of the elements of the texture. In the B section there are 4 ideas:
1) Motive A (m.27) **2)** Motive B (m.34) **3)** Motive C (bass mm. 3-4)
4) Motive D (64th notes at the end of m.37). Below are the motives and a chart showing how these motives are used and combined.

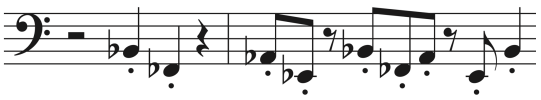
Motive A



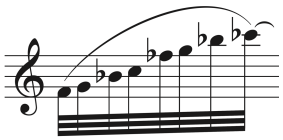
Motive B



Motive C



Motive D



m.27	m.34	m.39	m.40	m.46
Motive A	Motive A	Motive D	Motive D	Motive B/D
Motive A	Motive A	Motive D	Motive B	Motive B/D
----------	Motive B	Motive B	Motive A	Motive A
----------	Motive C	Motive B	Motive B	Motive B
		Motive C	Motive C	Motive C

6) Examine Stravinsky's use of ostinati that are independent of the barline beginning at m. 34. Locate the ostinato in the bass at m. 38, which is 9 beats long and is independent of the barline. Looking at the location of A-flat and E-flat will show how the pattern occurs in different parts of the measure.

7) Examine some of the harmonies and Stravinsky's use of polychords, such as the passage at m. 16.

Form and Analysis – Béla Bartók and Music for Strings, Percussion, and Celesta

Béla Bartók (1881-1945) was another very important and influential composer in the first half of the 20th century, and along with Zoltan Kodaly, he collected a great deal of national folk music from Hungary and Slavic countries, some of which were incorporated into his musical compositions. If you listen to *Swineherd's Dance* from Hungarian Sketches, or *Romanian Folk Dances*, the folk element is immediately audible. In a piece such as *Music For Strings, Percussion, and Celeste* that we will examine, this folk influence is not present, or at least not very audibly if so. Bartók's music was tonal, though at times on the edge of tonality, and his works range from the tuneful and accessible (Romanian Folk Dances) to dense, chromatic, and more challenging (for some listeners), such as his string quartets. He is known for his six string quartets, numerous sonatas and concertos, his Concerto for Orchestra, Romanian Folk Dances, and much more.

An important work by Bartók that is often used as an introduction to his compositional techniques is *Mikrokosmos*, a 6-volume collection of pedagogical piano works. The first volumes are appropriate for young pianists, with the volumes gradually increasing in difficulty to quite advanced and challenging. The pieces utilize many of the scales, times signatures, and compositional techniques that were prevalent through the twentieth century.

Stylistic traits of Bartók:

1) Use of polyrhythm and metric displacement
2) Use of polymeter
3) Use of asymmetrical meters (3+2+2+3, for example),
4) Use of quartal harmonies and triads with simultaneous major and minor 3rds
5) Use of octatonic scales
6) Use of independent collections simultaneously (white vs. black keys, separate octatonic collections in each hand, etc.)
7) Use of Classical forms and fugal techniques
8) Use of the golden mean

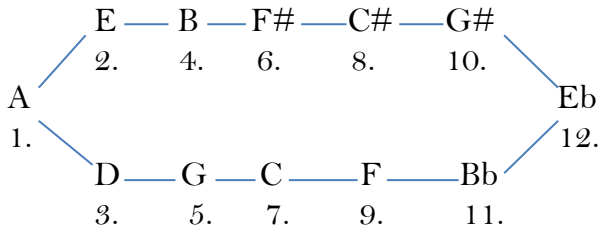
The **Golden Mean** (or golden ratio or golden section) is a proportional relationship where the larger section bears the same proportion to the whole as the smaller section bears to the larger. This is represented by the number .618. In music, 61.8% through a piece would often be a structurally important moment, such as a climax. The Golden Mean relationship is derived from the Fibonacci series, a sequence of numbers first discovered by Leonardo Fibonacci in 1202. The relationship appears in biological settings such as branching in trees, the arrangement of leaves on a stem, and the fruit spouts of a pineapple.

The proportions of a piece of music, art, or architecture using the Golden Mean is as follows:

.618 .382
_____/_____

Bartók: Music for Strings, Percussion and Celeste mvt. 1 (1936)

1) Observe the use of asymmetrical meters and frequent meter changes, which includes Bartók's sometimes-used practice of showing the meter divisions with dotted lines.
2) The subject is presented alone at the opening and features what is sometimes called chromatic saturation, which is when all pitches within an interval span are used.
3) Try to identify all subject entries in this 6-voice fugue. The relationship of subject entries is as follows, with the numbers indicating the order of entries and the letters indicating the starting pitch of the subject.



You will notice that though the entries do not move consecutively by the circle of 5ths, there is a circle of 5ths pattern in opposite directions, with both "paths" converging on E♭, which is a tritone away from the starting pitch. The tritone is an important interval on a large and small scale in this movement.

4) Where is an extended episode and can you locate any instances of stretto?
5) Where is the climax and where does the climax fall in the chart above? What makes this moment climactic?
6) What do you notice about how the subject has been transformed after the climax? What is noteworthy about measure 82?
7) There is an arch-like form with the climax happening roughly 62% into the piece.
8) The tritone is very important in this piece as: **1)** The subject outlines A to E♭ **2)** A marks the beginning and end of the movement and E♭ is the prominent pitch at the climax **3)** There is a recapitulation at the end that brings back the subject and outlines the tritone again. This acts as a kind of summation by presenting the subject and inversion together, and showing on a micro scale the tritone from A to E♭. In what other

ways do the final measures serve as a summation of what has come before?

Form and Analysis – Shostakovich Symphony 5

For coverage of Dmitri Shostakovich (1906 – 1975) and his 5th symphony, please see the movie *Keeping Score – Shostakovich Symphony 5* that was viewed in class and is uploaded to *Blackboard* for repeated viewing if desired. Alex Ross's book *The Rest is Noise* has an excellent chapter that includes extensive discussion on Shostakovich titled, *The Art Of Fear: Music in Stalin's Russia*. An excerpt from this chapter is below and I encourage you to read the complete chapter (and the book, which is quite reasonably priced).

From *The Rest is Noise, ch. 7* by Alex Ross (published by Farrar, Strauss, and Giroux)

On January 26, 1936, Joseph Stalin, the general secretary of the All-Union Communist Party (Bolshevik), went to the Bolshoi Theatre in Moscow for a performance of Dmitri Shostakovich's opera Lady Macbeth of the Mtsensk District. The Soviet dictator often attended opera and ballet at the Bolshoi, where he made a show of being inconspicuous; he preferred to take a seat in the back row of Box A, just before the curtain rose, and positioned himself behind a small curtain, which concealed him from the audience without obstructing his view of the stage. Phalanxes of security and a general heightening of tension would signal to experienced observers that Stalin was in the hall. On this night, Shostakovich, the twenty-nine-year-old star of Soviet composition, had been officially instructed to attend. He sat facing Box A. Visible in front were Vyacheslav Molotov, Anastas Mikoyan, and Andrei Zhdanov, all of them members or candidate members of the Politburo. According to one account, they were laughing, talking among themselves, and otherwise enjoying their proximity to the man behind the curtain.

Stalin had lately taken an interest in Soviet opera. On January 17 he had seen Ivan Dzerzhinsky's The Quiet Don, and liked it enough to summon the composer to his box for an interview, commenting that Soviet opera should "make use of all the latest devices of musical techniques, but its idiom should be close to the masses, clear and accessible." Lady Macbeth, the tale of a vaguely Lulu-like Russian housewife who leaves a string of bodies in her wake, did not meet these somewhat ambiguous specifications. Stalin left the hall either before or during the final act, taking with him Comrades Molotov, Mikoyan, and Zhdanov. Shostakovich confided to his friend Ivan Sollertinsky that he, too, had been hoping to receive an invitation to Box A. Despite vigorous applause from the audience, the composer left feeling "sick at heart," and he remained so as he boarded a train for the northern city of Arkhangel'sk, where he was scheduled to perform.

Two days later, one of the great nightmares of twentieth-century cultural history began riding down on the nervous young composer. Pravda, the official

Communist Party newspaper, printed an editorial with the headline “Muddle Instead of Music,” in which Lady Macbeth was condemned as an artistically obscure and morally obscene work. “From the first moment of the opera,” the anonymous author wrote, “the listener is flabbergasted by the deliberately dissonant, muddled stream of sounds.” Shostakovich was said to be playing a game that “may end very badly.” The last phrase was chilling. Stalin’s Terror was imminent, and Soviet citizens were about to discover, if they did not know already, what a bad end might mean. Some would be pilloried and executed as enemies of the people, some would be arrested and killed in secret, some would be sent to the gulags, some would simply disappear. Shostakovich never shook off the pall of fear that those six hundred words in Pravda cast on him.

A few weeks before “Muddle Instead of Music” was published, a familiar face appeared again in Moscow. Sergei Prokofiev, who had been living outside Russia since 1918, arrived with his wife, Lina, to celebrate New Year’s Eve. According to Harlow Robinson’s biography, Prokofiev attended a party at the Moscow Art Theatre and remained there until five in the morning. Since 1927, the former enfant terrible of Russian music had returned many times to his native land; now he decided to live in Moscow full-time. He was well aware that Soviet artists were subject to censorship, but he chose to think that such restrictions would not apply to him. He was, at this time, forty-four years old, at the height of his powers and in good health. He, too, would endure a long string of humiliations, and was not granted the satisfaction of outliving Stalin. In a twist that would seem too heavy-handed in a novel, Prokofiev died on March 5, 1953, about fifty minutes before Stalin breathed his last.

The period from the mid-thirties onward marked the onset of the most warped and tragic phase in twentieth-century music: the total politicizing of the art by totalitarian means. On the eve of the Second World War, dictators had manipulated popular resentment and media spectacle to take control of half of Europe. Hitler in Germany and Austria, Mussolini in Italy, Horthy in Hungary, and Franco in Spain. In the Soviet Union, Stalin refined Lenin’s revolutionary dictatorship into an omnipotent machine, relying on a cult of personality, rigid control of the media, and an army of secret police. In America, Franklin D. Roosevelt was granted extraordinary executive powers to counter the ravages of the Depression, leading conservatives to fear an erosion of constitutional process, particularly when federal arts programs were harnessed to political purposes. In Germany, Hitler forged the most unholy alliance of art and politics that the world had ever seen.

For anyone who cherishes the notion that there is some inherent spiritual goodness in artists of great talent, the era of Stalin and Hitler is disillusioning. Not only did composers fail to rise up en masse against totalitarianism, but many actively welcomed it. In the capitalist free-for-all of the twenties, they had contended with technologically enhanced mass culture, which introduced a new aristocracy of movie stars, pop musicians, and celebrities without portfolio. Having long depended on the largesse of the Church, the upper classes, and the high bourgeoisie, composers suddenly found themselves, in the Jazz Age, without obvious means of support. Some fell to dreaming of a political knight in shining armor who would come to their aid.

The dictators played that role to perfection. Stalin and Hitler aped the art-loving monarchs of yore, pledging the patronage of the centralized state. But these men were a different species. Coming from the social margins, they believed themselves to be perfect embodiments of popular will and popular taste. At the same time, they saw themselves as artist-intellectuals, members of history's vanguard. Adept at playing on the weaknesses of the creative mind, they offered the seduction of power with one hand and the fear of destruction with the other. One by one, artists fell in line.

Untangling composers' relationships with totalitarianism is a tricky exercise. For a long time discussion of Shostakovich revolved around the issue of whether he was an "official" composer who produced propaganda on command or a secret dissident who encoded anti-Stalinist messages in his scores. Likewise, people have pondered whether Prokofiev knowingly aligned himself with Stalinist aesthetics in order to advance his career or returned to the Soviet Union in a state of unknowing naïveté. Similar questions have been posed about Richard Strauss's murky, unheroic behavior in the Nazi period, but they are the wrong ones to ask.

Black-and-white categories make no sense in the shadowland of dictatorship. These composers were neither saints nor devils; they were flawed actors on a tilted stage. In some extra verses for "Die Moritat vom Mackie Messer," Bertolt Brecht wrote, "There are those who dwell in darkness, there are those who dwell in light." Most dwell in neither place, and Shostakovich speaks for all.

Form and Analysis – Paul Hindemith, Olivier Messiaen, and Quartet for the End of Time

Paul Hindemith (1885-1963)

Hindemith was an influential German composer, performer, theorist, and teacher. His works and teachings in the United States made him very popular, especially in the 1940s, and his compositions still receive many performances today. Hindemith composed sonatas for almost every instrument, and his sonatas for flute, horn, trombone, trumpet, tuba, and more are often staples of advanced junior and senior collegiate recitals. His music is often vivacious and rhythmically propulsive, featuring angular melodies and quartal harmonies. Hindemith is often considered to be a neo-classical composer, though his brand of neoclassicism is quite different from Stravinsky's. Hindemith's neoclassical qualities include his Baroque-influenced counterpoint and works in genres such as the sonata and concerto.

In 1927, Hindemith became professor of composition in Berlin and at this point: **1)** As mentioned, he wrote for instruments with deficient repertoire. **2)** He wrote the book *The Craft of Musical Composition* that describes some of his theoretical and compositional ideas. One aspect of *The Craft of Musical Composition* is Hindemith's use of the laws of nature and the overtone series to support arguments in favor of tonal music (as opposed to atonal music). In conjunction with this, he argues that the triad is as fundamental to music as the primary colors are to art.

Compositional traits:

- Contrapuntally complex
- Tonal but non-diatonic; it is centered around a tonic and modulates often, but often uses all 12 notes freely.
- He classifies chords in six categories on the basis of how dissonant they are, whether or not they contain a tritone, and whether or not they clearly suggest a root or tonal center.
- Hindemith's melodies are often quite angular, and he aimed for melodies that did not clearly outline major or minor triads.
- Much of Hindemith's music begins in consonant territory, progresses rather smoothly into dissonance, and resolves at the end in full, consonant chords.
- Hindemith's music features prominent use of quartal harmonies.

Hindemith was one of the first to advocate for advanced degrees in music theory and composition, and pushed for journals such as the Journal of Music Theory. Later, Hindemith came to America during World War II and taught at Yale University. He wrote *Ludus Tonalis* (translates to "tonal games") in America in

the autumn of 1942, providing a sort of 20th century Well-Tempered Clavier and musical realization of his theories of tonal organization. *Ludus Tonalis* is a series of three-voice fugues in all 12 keys, but not in the order of the ascending notes of the chromatic scale (like Bach's Well-tempered Clavier). Instead, he uses what he calls his *Series 1* that goes through an ordering of pitches based on their distance overtone-wise from a tonic note. In this series, F# would be the furthest removed from C since Hindemith considered the tritone to be the most distant interval.

Between the fugues in this piece, Hindemith places Interludes in either the tonality of the preceding or following fugue, or modulating between the two. The Interludes are in the form of character-pieces, including Pastorales, Marches, and Waltzes. In total, there are 12 fugues, 11 interludes, 1 prelude, and 1 postlude. The standalone fugue was not very popular in the Classical and Romantic eras, though saw a resurgence with composers like Hindemith and Dmitri Shostakovich. Hindemith's fugues have a good deal of formal differences between them and he was quite flexible with regards to the fugue's structure.

Hindemith: Ludus Tonalis, Fugue in A (1942)
This piece is a double fugue, meaning that there are two subjects and two expositions. Consider the following when examining the piece.

1) The piece is in a ternary form, with the A and B section having different subjects (thus making it a double fugue). The final section combines subjects 1 and 2 from the A and B sections.
2) Listen for the episodes (sections that do not contain the full subject).
3) There is significant use of melodic inversion, see if you can find some examples.
4) There is a sense of bitonality in some passages, which ones?
5) Listen to how Hindemith shows his Bach influence by closing the fugue with a much more homophonic texture (as is common in the *Ludus Tonalis* fugues).

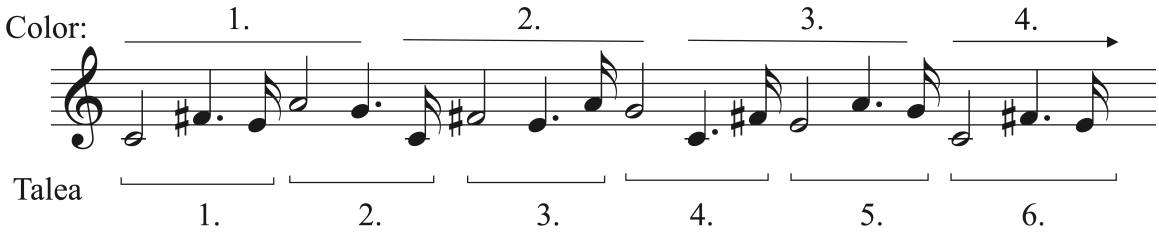
Olivier Messiaen (1908–1992)

While Hindemith's and Bartok's styles remained relatively consistent throughout their careers, composer Olivier Messiaen's music moved from Debussy-influenced early works to more avant-garde pieces later in his career. In some of these later pieces after World War II, Messiaen utilized what has been termed **total serialism,** which is when all aspects of a composition are ordered, including rhythm, dynamics, and articulation. Olivier Messiaen, like Hindemith, was also an influential teacher, and his students include avant-garde composers Pierre Boulez and Karlheinz Stockhausen. His music was often influenced by mystical and religious themes and to Messiaen, music was not a means of personal expression, but a representation of God's universe. He had a lifelong fascination with birds and bird songs, and he transcribed and catalogued many, often

incorporating them into his music. His compositional style was highly personal and notable for its rhythmic complexity, which incorporated Hindu and Greek rhythms, colorful and rich orchestration, and unique, often non-triadic harmonic language. Messiaen's approach to form, like Stravinsky's, was often mosaic-like with sharply defined, separated units. His book *The Techniques of My Musical Language* (1943) methodically explained many of his compositional techniques, some of which are included below. Messiaen also famously stated that he had synesthesia, meaning sounds and music triggered the seeing of colors.

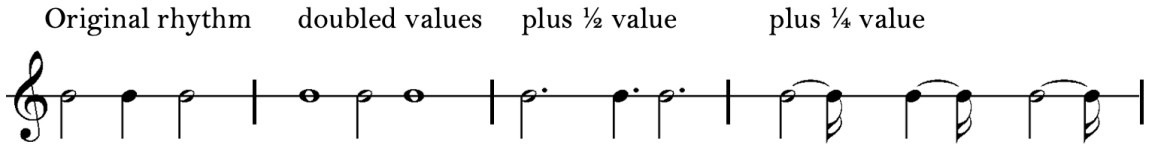
Messiaen's compositional traits

1) **Isorhythm:** Messiaen sometimes used the 14th-century technique (seen in composers such as Machaut), of coupled rhythmic and melodic patterns, often of different lengths. The rhythmic pattern is called the **talea** and the melodic pattern is known as the **color**. Isorhythm is not meant to be heard and instead provides a foundation, sense of propulsion, and a subconscious unifying thread.



2) **Nonretrogradable rhythms:** These are rhythmic patterns that are the same played forward and backwards. This is similar to a palindrome in language, such as the following where the letters are the same backwards and forwards. "Go hang a salami I'm a lasagna hog" or "Sit on a potato pan, Otis."

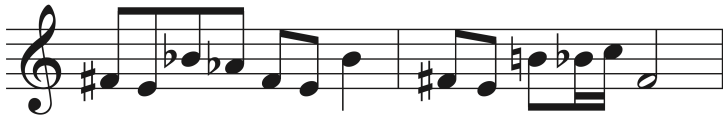
3) **Rhythmic augmentation:** In addition to doubling or halving note values, Messiaen employed augmentation and diminution by quarter notes and other values.



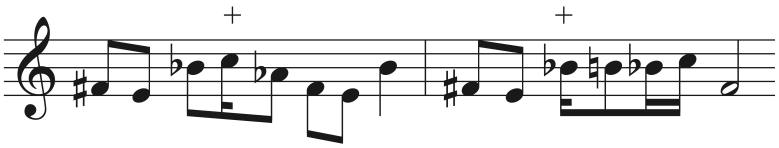
4) **Added values:** This is where a note, rest, or dot is added to an otherwise "regular" or "square" rhythm to disrupt it. The example below is from "Dance of

Fury for Seven Trumpets" from *Quartet for the End of Time.* + denotes added values.

Regular version in 4/4



Added value version



5) **Birdsong:** Messiaen transcribed and catalogued hundreds of bird songs, often deriving melodic material from them. The intent was not to imitate the source but to organically incorporate them and transform them into something musically meaningful.

6) **Modes of limited transposition:** These are synthetic scales that can only be transposed a limited number of times before the pitches duplicate. We have seen two of these already and there are seven in total. w = whole step, h = half step MLT = mode of limited transposition.

MLT #1 – whole-tone scale (can only be transposed once)
MLT#2 – octatonic scale (can only be transposed twice)
MLT#3 - w h h w h h w h (can only be transposed 3 times)
MLT #4 – h h min3 h h h h (can be transposed 5 times)

Messiaen: Quartet For the End of Time (1941)
In 1940 during World War II, Messiaen enlisted as a medical auxiliary in the French army and after being captured by Germans, was sent to a prison camp in Görlitz. Here, with pencils and staff paper given by officers, Messiaen composed *Quartet for the End of Time*, now considered one of the most important works of the 20th century. The work was performed by Messiaen and three other inmates in freezing temperatures for an audience of 5,000 prisoners in 1941, with Messiaen himself on piano. According to Messiaen, the piece was not intended to refer to the apocalypse or his captivity, but rather to depict the Book of Revelation and the descent of the seventh angel who announces "that there should be time no longer." Messiaen's rhythmic systems add another meaning to this, as there is a sense of timelessness with his use of isorhythm and other rhythmic techniques.

> "After my lecture, they brought in an upright piano, very out of tune, and whose key action worked only intermittently. It was on this piano, with my fellow three musicians, dressed very strangely, myself clothed in the bottle-green uniform of a Czech soldier, badly torn, and wearing wooden clogs….that I was to play my *Quatuor pour la fin du Temps*, in front of an audience of five thousand, among which were gathered all the different classes of society: peasants, labourers, intellectuals, soldiers, medics, priests…."[11]

Movement 1: *Liturgie de cristal* questions

> "Between 3 and 4 in the morning, the awakening of birds: a solo blackbird and nightingale improvises, surrounded by a shimmer of sound, by a halo of trills lost very high in the trees. Transpose this onto a religious plane and you have the harmonious silence of heaven."[12]

1. The piano in this piece is isorhythmic. Identify the talea and color and at least several repetitions.
2. The soprano instruments in this movement portray a blackbird and nightingale celebrating dawn. The violin is repetitive, though in a different way than the isorhythmic piano. How so? How many ideas are present in the violin?
3. Can you find any non-retrogradable rhythms in the cello part?
4. Which parts would you consider active and ever-changing, and which parts would you consider static?
5. Where do you feel the movement's climax occurs?
6. The clarinet, though not based on a fixed number of motives, is somewhat repetitive, using extensions of previous ideas. Examine phrase 1 (mm.1-2) and phrase 2 (mm. 3-4) in the clarinet and how these ideas are extended when heard again in m. 7 and m. 11.
7. Examine the symmetrical scale used in the violin (B, C#, E-flat, E, F, G, A), as well as the scales used in the clarinet starting in m. 37.

[11] Pople, A. (1998). *Messiaen: Quartet for the End of Time.* (p.15). Cambridge University Press.
[12] Pople, A. (1998). *Messiaen: Quartet for the End of Time.* (p.17). Cambridge University Press.

Form and Analysis – 12-tone serialism, form in the music of Dallapiccola and Schoenberg

In 1921, when Stravinsky and Hindemith were beginning their first neoclassical works, Schoenberg was working on a new method of composition using all 12 pitches, known as 12-tone serialism or 12-tone music. There was a lack of system in Schoenberg's freely atonal compositions such as *Pierrot Lunaire*, and this system provided the desired coherence and organization Schoenberg was looking for. Schoenberg's 12-tone method uses an ordering of the 12 pitches as the basis of a musical work, with the employment of different forms of the row throughout a piece.

Schoenberg composed his first works based on the 12-tone method in 1923 and this method was adopted by students Anton Webern and Alban Berg, as well as by many later composers. The term serialism refers to music that uses an ordered series and later on in the 20th century, some composers looked to order rhythm, dynamics, and more, in addition to pitch. Music based on a 12-note row is referred to as 12-tone serialism, 12-tone music, or dodecaphonic music. Schoenberg set out the following guidelines for his 12-tone method:

1. A 12-tone row or series is the basis of the composition.
2. No pitch class in a given statement is to be sounded out of order. Any pitch class may appear in any octave.
3. No pitch class is to be repeated, except immediate repetition.
4. Octave doubling is to be avoided.

There are 4 basic forms of a 12-tone row (note that though the term "prime form" is used, it is different from what was discussed with set theory)**:**

Prime (P): The original series
Retrograde (R): The series in reverse order
Inversion (I): The series in mirror form (the inversion of a ½ step up is a ½ step down)
Retrograde Inversion (RI): The inversion in reverse order (a retrograde of the inversion)

Any of the four basic row forms is available in 12 transpositions, yielding 48 possible transformations.

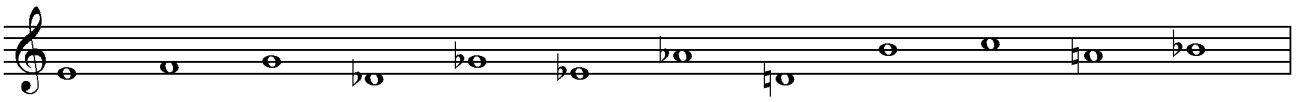
A number indicates the starting pitch of the row.

- We will use a fixed approach where C is always 0, C#=1, D=2, etc.. Therefore P4 would refer to the Prime form beginning on E and I7 would be the inverted form of the row starting on G. **This is not the only method, though is the one we will use.*

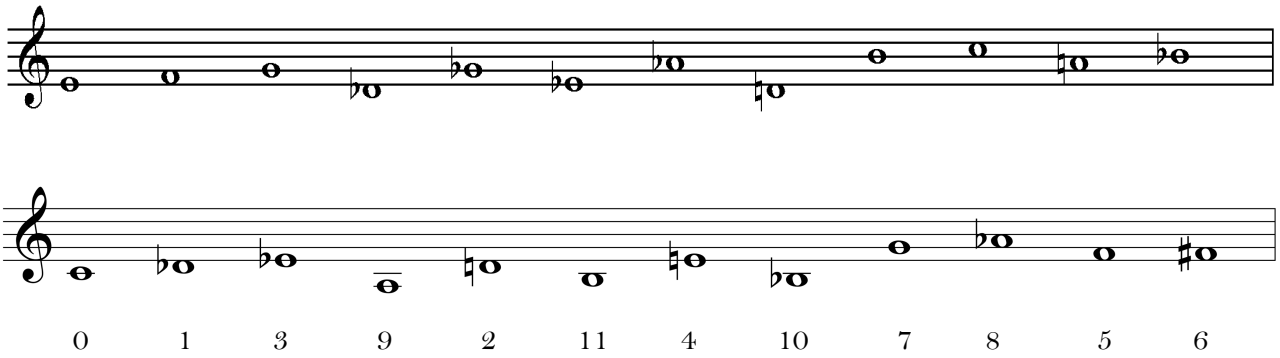
- **Labels for R and RI forms of the row refer to the starting pitch of either P or I forms of the row** (think Retrograde *of* P4, etc.). So, R1 would be the retrograde of the prime form of the row on C#.

The 12-tone matrix: A matrix is an analytical aid that conveniently displays all 48 forms of the row. We will create a matrix below for the row that is the basis of Schoenberg's *Suite for Piano.*

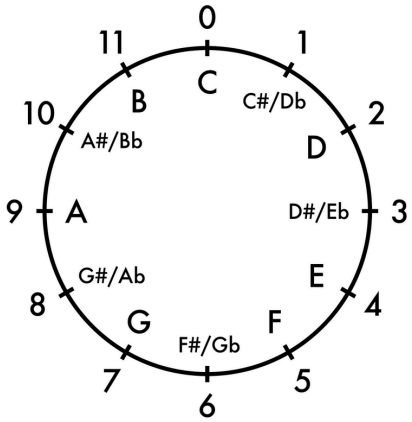
Row from Schoenberg's *Suite for Piano*



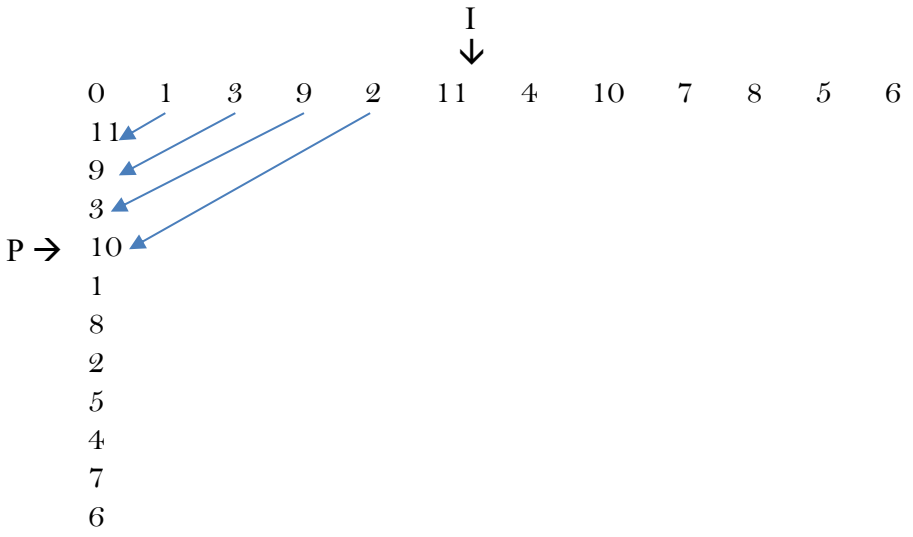
1. To start a matrix, take your 12-tone row upon which the piece is based and transpose it to C. Your matrix will start **with the C version of the row** across the top. While you can transpose the row to C and then assign appropriate numbers (C=0, C#=1, etc.), you can also start on 0 and look at the intervals of the 12-tone row (if E to F to G, go up 1 half-step and one whole-step, so 0,1,3). Continue with your C form (P0) of the row across the top.



I find it useful to envision a circular clock face with numbers 0 through 11 when adding/subtracting. Subtracting 3 half-steps from 1 (C#) would yield 10 (B♭).



2. Construct the Inversion form of the row going down. The inversion plus the C version of the row (going across the top) will equal 12, so subtract the P number from 12. Ex: the inversion of 1 is 11, the inversion of 3 is 9.



3. List all successive P forms on each member of I0. Do this by following the interval succession of the P row ***or*** by adding or subtracting from another row (P11 would be subtracting 1 to all pitches in the P0 row, P9 would be then subtracting two from all pitches of the P11 row, etc.). Make sure you consider that 12=0, therefore adding 5 to 9 would yield 2. You might want to think of it like this: the matrix below starts with the C form of the row so P11, right below, is the B form of the row, so subtract 1 half step. The row below that is P9, the A form of the row, so subtract 2 half steps from P11.

I

0	1	3	9	2	11	4	10	7	8	5	6
11	0	2	8	1	10	3	9	6	7	4	5
9	10	0	6	11	8	1	7	4	5	2	3
3	4	6	0	5	2	7	1	10	11	8	9
10	11	1	7	0	9	2	8	5	6	3	4
1	2	4	10	3	0	5	11	8	9	6	7
8	9	11	5	10	7	0	6	3	4	1	2
2	3	5	11	4	1	6	0	9	10	7	8
5	6	8	2	7	4	9	3	0	1	10	11
4	5	7	1	6	3	8	2	11	0	9	10
7	8	10	4	9	6	11	5	2	3	0	1
6	7	9	3	8	5	10	4	1	2	11	0

P →

← R

R4

↑ RI

4. Label your rows **by always using the top and left rows for your index number**. Using the matrix above, the row B♭, A, C, B, C#, A♭, D#, etc. is 10, 9, 0, 11, 2, 8, 3, etc. and is a retrograde form of the row (see the arrow above). This row would therefore be labeled R4 (so, it is labeled as the retrograde of P4). Label with the form of the row and the pitch on the top or left. So, the prime form of the row starting on E would be P4, the inversion form of the row on B♭ would be I10, the retrograde form of the row starting on G would be R1 (as it is the retrograde of P1), and the retrograde inversion form of the row starting on D would be RI8 (the retrograde of I8).
5. If you have completed a matrix correctly, you will have zeros going diagonally from the top left to bottom right. You will also not have any duplicated numbers in a row.

A few things:

1. While a matrix can look daunting, all 48 forms of the row are in front of you, making it easy to see which form of a row is used. If, for instance, you see E♭, E, C#, D, B, F, A#, G, C, F#, G#, A in the music, you could look for the numbers 3, 4, 1, 2, 11, 5, 10, 7, 0, 6, 8, 9 on matrix above. This is the Retrograde Inversion form of the row, starting on the 3 in the bottom row. This would then be labeled RI9, as we use the top and left numbers.
2. While the row forms used in a piece are part of what makes a 12-tone composition sound the way it does, it is only one aspect among many. An analysis of a 12-tone piece would not be interesting or insightful if it only looked at row forms used. One should still consider rhythm, meter, gestures, motives, timbre, texture, etc.

We will examine the work of Italian serial composer Luigi Dallapiccola (1904-1975) who is known for his melodic and lyrical 12-tone compositions. Dallapiccola was highly influenced by Debussy, supposedly taking a three-year hiatus from composition after hearing Debussy's music to allow it to "sink in" and influence his composition. Later, he was highly influenced by the music of the Second Viennese School, especially Alban Berg and Anton Webern. He was the first and most prominent Italian to compose serial music and his pieces hint at tonality, sometimes fully embracing it.

Dallapiccola: Simbolo from *Qauderno Musicale di Annalibera* (1952)

*Qauderno Musicale di Annalibera (*Annilibera's musical notebook), written in 1952, is a collection of eleven miniatures for solo piano, dedicated to his daughter on her eighth birthday. All pieces are based on the same 12-note row and quote Bach's name (in the German alphabet it is B♭, A, C, B natural).

Dallapiccola *Simbolo* matrix

I ↓

0	1	5	8	10	4	3	7	9	2	11	6
11	0	4	7	9	3	2	6	8	1	10	5
7	8	0	3	5	11	10	2	4	9	6	1
4	5	9	0	2	8	7	11	1	6	3	10
2	3	7	10	0	6	5	9	11	4	1	8
8	9	1	4	6	0	11	3	5	10	7	2
9	10	2	5	7	1	0	4	6	11	8	3
5	6	10	1	3	9	8	0	2	7	4	11
3	4	8	11	1	7	6	10	0	5	2	9
10	11	3	6	8	2	1	5	7	0	9	4
1	2	6	9	11	5	4	8	10	3	0	7
6	7	11	2	4	10	9	1	3	8	5	0

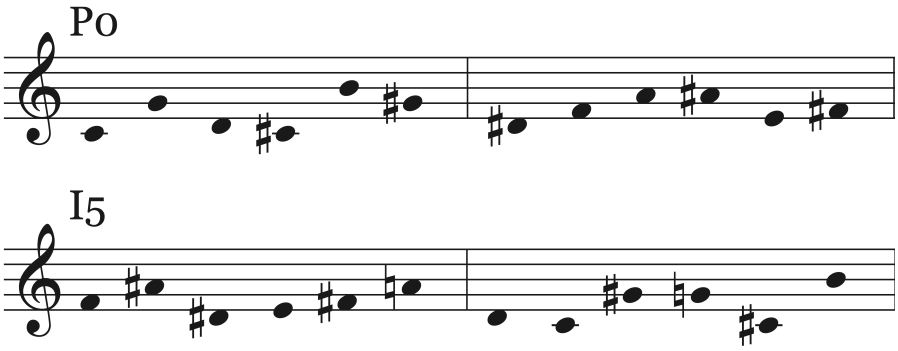
P → ← R

↑ RI

1) Listen to the tonal nature of this piece, including the repeated pitches in the bass, the lyrical melody, the use of major and minor triads, and the use of ostinato (which is independent of the barline).
2) The form can be considered a rounded binary. Why, and where are the sections? How do the A and B sections contrast?
3) Examine the 12-tone matrix – can you identify the rows used in m.6, m.7, m.8, m.11, m.17, m.21? Is there any pitch repetition (look at the beginning and in m.21)? Notice that every row begins or ends with a half step.
4) Is there any row overlap (the end of one row also acting as the beginning of another)?

Schoenberg: Klavierstucke op. *33* (1931)

This independent piano piece from Schoenberg utilizes something known as **combinatoriality**, which is the idea of using a row transformation (inversion, retrograde, etc.) where the first six pitch classes (called a hexachord) are completely different from the first six pitch classes of the original row. The same will therefore go for the second hexachord of both the original row and the transformation. So, if we look below, each row contains all twelve pitches and if you take the first half of P0 and I5, you also get all 12 pitches. Likewise, all 12 pitches are present if you take the second halves of P0 and I5. This enabled Schoenberg to use rows simultaneously without pitch duplication.



Schoenberg was fond of using Classical forms and this piece uses a type of modified sonata form. Of course, our discussion of sonata form was very much based on tonal concepts with a 1st tonal area, 2nd tonal area, key conflict, etc.. So, things will certainly be different when sonata form is used in atonal music and it will be row forms that provide the sense of contrast. Examine the formal chart below and listen to the piece. Can you hear these sections and the contrast? The matrix for the piece is also below. We will forgo the terminology tonal area, which is no longer fitting, and use the terms 1st theme and 2nd theme.

Exposition: P10, I3, R10, and RI3 used
1st theme: mm. 1-11
Transition: mm. 12-13
2nd theme: mm. 14-23
Closing section: mm. 23-27
Development: mm. 27-31. I5, P0, P5 used in full and fragmented forms with increased rhythmic intensity.
Recapitulation: mm. 32-end. Return to original rows, opening material.

Schoenberg op. *33* matrix

						I ↓					
	0	7	2	1	11	8	3	5	9	10	4	6	
	5	0	7	6	4	1	8	10	2	3	9	11	
	10	5	0	11	9	6	1	3	7	8	2	4	
	11	6	1	0	10	7	2	4	8	9	3	5	
	1	8	3	2	0	9	4	6	10	11	5	7	
P →	4	11	6	5	3	0	7	9	1	2	8	10	
	9	4	11	10	8	5	0	2	6	7	1	3	←R
	7	2	9	8	6	3	10	0	4	5	11	1	
	3	10	5	4	2	11	6	8	0	1	7	9	
	2	9	4	3	1	10	5	7	11	0	6	8	
	8	3	10	9	7	4	11	1	5	6	0	2	
	6	1	8	7	5	2	9	11	3	4	10	0	
						↑ RI							

As we have covered a good deal of music in the late 19th to 20th centuries, this seems like a good time to look at a timeline that places these pieces in chronological relationship to each other.

1889 - Debussy attends the World's Fair in Paris and is influenced by gamelan music and music from Java and Bali.
1891 - Brahms begins composing his late pieces, including the Clarinet Quintet and two clarinet sonatas.
1905 - Ravel composes his Sonatine.
1909 - Debussy begins work on his first book of piano preludes.
1912 - Schoenberg composes his freely atonal, expressionist *Pierrot Lunaire*.
1913 - Stravinsky composes his groundbreaking *The Rite of Spring*.
1923 - Berg, Schoenberg, and Webern begin writing music with their 12-tone method.
1936 - Bartók composes Music for Strings, Percussion, and Celesta.
1937 - Shostakovich completes his Symphony 5.
1941 - Messiaen composes *Quartet for the End of Time* while a in a prison camp in Gorlitz, Germany during WW II.
1942 - Hindemith composes Ludus Tonalis.

Form and Analysis – Steve Reich's *Radio Rewrite*

As we saw in our earlier chapter on minimalism, minimalist composers were looking to compose a music that reflected the times, their experiences, and the wider musical world, while also intentionally moving away from the more academic and specialized world of serial music. We are going to jump ahead seventy years from the Dallapiccola piece in the previous chapter to revisit the music of minimalist composer Steve Reich. As we know, Steve Reich started his career with pieces such as *It's Gonna Rain* and *Come Out* that utilized phase technique. Pieces like *Music for 18 Musicians* from 1976 illustrate a departure from this technique into a sound world that is more harmonically and texturally rich and active, while also still retaining some of the hallmarks of minimalism (the repetition of short motives, strong pulse and rhythmic groove, and sense of an audible unfolding process). In our next chapter we will be discussing form in pop and rock music, including the music of the band Radiohead, and we are now going to examine Steve Reich's piece *Radio Rewrite* from 2012 which uses two Radiohead songs as its inspiration. Reich stated the following about the piece.

> "Over the years composers have used pre-existing music (folk or classical) as material for new pieces of their own. Radio Rewrite, along with Proverb (Perotin) and Finishing the Hat—Two Pianos (Sondheim), is my modest contribution to this genre." He continues, "Now, in the early 21st century, we live in an age of remixes where musicians take audio samples of other music and remix them into audio of their own. Being a composer who works with musical notation I chose to reference two songs from the rock group Radiohead for an ensemble of musicians playing non-rock instruments: 'Everything in Its Right Place' and 'Jigsaw Falling into Place.'"[13]

> "The piece itself doesn't *quote* Radiohead's songs, exactly, as cock a quizzical eyebrow towards them. You can hear the jagged heave of "Jigsaw"'s rising action in the first movement, and the drone of "Everything" in the second, but by the third movement, the lines of transmission grow spotty, by design: "The piece is a mixture of moments where you will hear Radiohead, but most moments where you won't," Reich remarked in an interview with his publisher Boosey & Hawkes. The harmonic language starts to complicate itself, stirring up clouds and creating something that feels more like a series of dreams the songs themselves are having than a straightforward tribute."[14]

> 'Jigsaw Falling Into Place' is a faster song, with jangling guitars, a rollicking feel and a more conventional time signature. 'It was the harmonic progression that interested me,' says Reich. 'I took a number of

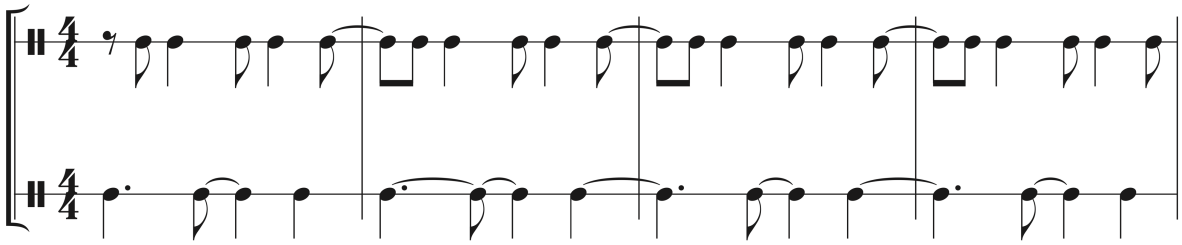
[13] Reich, S. *Radio Rewrite: Composer's Notes*. Boosey & Hawkes. https://www.boosey.com/cr/music/Steve-Reich-Radio-Rewrite/54072
[14] Greene, Jayson. (2014). *Album review: Radio Rewrite*. Pitchfork.com. https://pitchfork.com/reviews/albums/19818-steve-reich-radio-rewrite/

> liberties with it, but you can hear it right away at the beginning of *Radio Rewrite*, in the very first movement.' Reich's composition has five movements, named 'I. Fast', 'II. Slow', 'III. Fast', 'IV. Slow', and (you guessed it) 'V. Fast'. He describes the slow movements as 'darker, more mysterious, and more obviously based on 'Everything In Its Right Place'. They're more atmospheric,' he says, 'a very nice contrast to the settings of 'Jigsaw' in the faster movements.' How much Radiohead is actually discernible in these pieces? *Radio Rewrite* uses elements of the Radiohead tracks as a jumping off point, but the end product is quite different."[15]

Let's take a look at both the Radiohead songs that served as the inspiration for the piece, alongside two of Reich's movements inspired by them. For those wanting to explore these excellent albums, *Jigsaw Falling Into Place* is from Radiohead's album *In Rainbows* (2007) and *Everything In Its Right Place* is from the album *Kid A* (2000). In our chapters on form in 20th century composers, we have looked at many examples of 20th century composers using older techniques and forms; Hindemith and Bartok's use of fugue, Ravel and Schoenberg's use of sonata form, and Messiaen's use of isorhythm. While the piece *Radio Rewrite* by Steve Reich is not a theme and variations, it does utilize variation technique on the Radiohead songs that served as the inspiration.

Radiohead: Jigsaw Falling Into Place and Steve Reich: Radio Rewrite movement 1

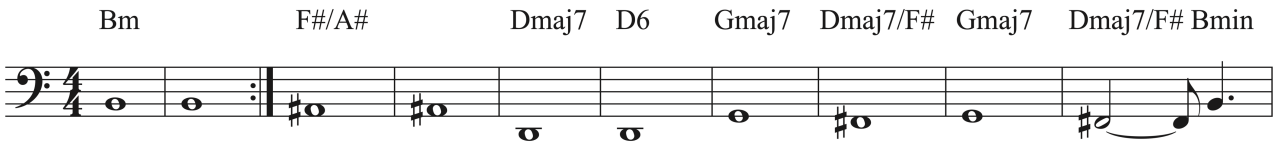
1. Listen to the Radiohead song, paying attention to the rhythmic motive, chord progression, and bass line.
2. Examine the rhythmic motive from the song, shown below, and clap the rhythms in the top and bottom staves. Then, find someone to duet with you.



3. Examine the opening chord progression, which is in C major, as well as the bass line (I encourage you to sing the bass line on solfège while listening and then without the recording). Two identifiable bass

[15] Zwi, A. *Steve Reich Meets Radiohead.* (October 12, 2014). Listen. https://www.abc.net.au/listen/programs/musicshow/steve-reich-meets-radiohead-with-radio-rewrite/5809828

moments are the jump from 'ti' to 're' (V^6 to III^7) and the alternation of 'le' and 'sol' (VI to III^6).



4. Now, listen to movement 1 of Reich's *Radio Rewrite*. How is this rhythmic motive incorporated in the Reich piece?
5. Below are the bass lines of the Radiohead and the Reich. Notice the similarity and the two chords that are switched out in Reich's piece.

Jigsaw Falling:
B-A#-D-G-F#-G-F#-B

Radio Rewrite
B-A#-D-G-**E**-G-F#-**C**

6. Would you have noticed that the Reich piece was based on *Jigsaw Falling Into Place* without knowing? Does it sound like its own thing? What other aspects of *Jigsaw* do you hear?

Radiohead: Everything In its Right Place and Steve Reich: Radio Rewrite movement 2

1. Radiohead's *Kid A* is considered one of the most innovative, important, and forward-looking albums of the 2000s and was a shift away from the guitar-based *OK Computer* that preceded it.
2. There are three primary melodic motives in the vocals of the Radiohead song, that I hear as: **1)** Do-sol-do **2)** sol-fa-le-sol **3)** the repeated C (yesterday I woke up….).
3. Now, listening to the Reich, do you hear the incorporation of the melodic motives mentioned above? How are they used?
4. The opening chord progression for the Radiohead song is C, D♭ maj7, Cmin/E♭, yielding a bass line of C – D♭ - E♭ (Do-ra-me).
5. Listen to the chord progression and bass line in the Reich, how has he varied these from Radiohead? What are the chords and what is the bass line used in movement 2 of *Radio Rewrite?*
6. Would you have noticed that the Reich piece was based on *Everything In Its Right Place* if you did not know? Does it sound like its own thing? What other aspects of the song do you hear?

Form and Analysis – Form in Pop and Rock Music

Though we have seen a good deal of pop, rock, and songwriter examples throughout the book, we have been focused exclusively on form in Western Classical music in our chapters dealing with form. Here, we will turn to formal concepts in the above styles, which differ considerably from what we have seen in Classical music. Like in Classical music, forms in pop and rock often balance the new and unexpected with the familiar, with some songs tipping more in one direction than the other. Pop/rock music is comprised of verses and choruses that tend to be stable, often with more transitory sections such as bridges and pre-choruses. There are many songs that follow pretty standard arrangements of these sections, though some bands and songwriters, as we'll see in Joni Mitchell and Radiohead, break from the norm quite a bit, adding additional sections, forgoing a sense of recapitulation, and leaving listeners unsure of what is to come. Below, we will cover the primary sections in pop/rock songs and break down some songs.

The Verse: The verse is the section that tells the main story of the song, is the primary narrative component of the song, and keeps the actions or thoughts of the song moving forward. There are usually multiple verses in a song, often having different lyrics with a similar melody. Usually verses are of similar length, though this can sometimes vary. As a song unfolds, verses allow the story to unfold, providing more information and development. Most songs start with verses and proceed to choruses, though not always, and starting a song with a chorus can be powerful. Some examples are *Shout* by Tears for Fears, *She Loves You* by the Beatles, *Casey Jones* by the Grateful Dead, and *White Noise, White Heat* by Elbow.

The Chorus: Thom Yorke sings in The Smile's *Open The Floodgates*, "Don't bore us, get to the chorus." This is a phrase that has been used in the music industry and I look at it as not being a slight to all verses, but as a testament to the impact a chorus can have. The chorus often contains the main message of the song, acts as an arrival moment, and provides a relief from tension that may be created in the verses. The chorus often serves as a "hook" and is the "earworm" that you find yourself singing after the song is over. The chorus is repeated throughout the song and the melody and lyric are usually very similar. Sometimes a chorus is one word or phrase, though it can certainly be longer. Choruses very often contrast with the rest of the song (often with a key change), provide a sense of lift and arrival, seem like a natural arrival point after the verses, and have an emotional impact. While I wouldn't put too much stock in the "Don't bore us…" quote above, the timing of the chorus is important and delaying the arrival sometimes heightens the impact, though can also lose the listener.

The Pre-Chorus

Also known as the "climb," this part of the song differs melodically and lyrically from the verse and comes right before the chorus. This section heightens the anticipation for the coming climax and arrival (the chorus) and has the feeling of thrusting the listener forward. This section usually feels less stable and has lyrics that lead in a new direction. Some good examples of a pre-chorus, with their timings, are:

1. Oasis: *Wonderwall* (1:21)
2. Michael Jackson: *Billie Jean* (1:11)
3. Peter Gabriel: *In Your Eyes* (1:06)
4. Bon Jovi: *Livin' on a Prayer* (1:18)
5. Adele: *Set Fire to the Rain* (will be covered below)
6. DNCE: *Cake By The Ocean* (1:01, has the same chords as the chorus, though with a different melody and rhythm and with a sense of forward drive).
7. Katy Perry: *Firework* (0:46, has same chords as the chorus, though feels very different and has a string part that adds a sense of build)

The Bridge

The bridge is musically and lyrically different than the verse and chorus and gives the song contrast before transitioning to the final chorus (or verse and chorus). A bridge can break up the repetition, provide a needed change, and can wake up the listener's attention. Usually, the bridge de-emphasizes the tonic, sometimes moving to a different key and other times putting the emphasis on non-tonic harmonies. The bridge is typically a departure musically and lyrically, with new melodic and harmonic material sometimes alongside new texture and instrumentation. For this reason, bridges are sometimes called "the release." Below are some examples of bridges that I find effective, interesting, and exciting, the timings where they occur, and the chord on which they end. As the bridge often departs the tonic, the ending harmonies are often ones that set up the tonic return.

1. Otis Redding: *Sittin' On The Dock Of The Bay* (1:26, ends on V of home key)
2. Toad the Wet Sprocket: *All I Want* (1:57, ends on III of home key)
3. Vertical Horizon: *Everything You Want* (2:03, ends on III of home key)
4. Del Amitri: *Roll To Me* (0:43, ends on V of home key. This song does not have a chorus and the bridge, which happens early, is the only section of contrast in the song)
5. Del Amitri: *Here and Now* (2:48 and leads into a new climactic section, which could be considered a second bridge. The first ends on V of the home key, the second on IV)
6. Elton John: *Someone Saved My Life Tonight* (4:00, ends on V/V)
7. Tom Petty: *Refugee* (1:34, ends on ♭VII and moves to an instrumental. Bruce Springsteen's *Born to Run* does this as well).

Key changes are an effective way to add contrast to sections, distinguish sections from one another, and create impact and drama. It is not uncommon to see the verse, chorus, and bridge in different keys, though more recent pop music has had a tendency to modulate less. The song *Clouds* by the Jayhawks is a good example of a song where key changes create a constant sense of newness, variety, and forward drive. In this song, the verse is in G major, the chorus is in C major, and the bridge is in E minor.

Below are some common combinations of the sections described above, though there are many other possibilities. Intros and outros may also be added to the forms. V= verse, CH = chorus, Pre-C = pre-chorus

1.

V1	CH1	V2	C2	V3	CH3

2.

V1	CH1	V2	CH2	Bridge	CH3

3.

V1	CH1	V2	CH2	Bridge	V3	CH3

4.

V1	Pre-C1	CH1	V2	Pre-C2	CH2	Bridge	CH3

Can also have a pre-chorus added here

Some song examples

Adele: *Someone Like You, Rolling in the Deep*
Verse/ Pre-Chorus/Chorus/Verse/Pre-chorus/Chorus/Bridge/Chorus

Foo Fighters: *These Days*
Double verse/Pre-Chorus/Chorus/Verse/Pre-Chorus/Chorus/Double Pre-Chorus/Half Verse/Chorus

Bruno Mars: *Grenade*
Verse/Pre-Chorus/Chorus/Verse/Pre-Chorus/Chorus/Bridge/Chorus

Taylor Swift: *You Belong With Me*
Verse/Pre-Chorus/Chorus/Verse/Pre-Chorus/Chorus/Instrumental/ Bridge/Chorus

The Beatles: *Love Me Do*. This song has no verses
Instrumental intro/Chorus/Chorus/Bridge/Chorus /Instrumental1/
Instrumental 2 /Chorus

Adele: Set Fire To The Rain
Listen to this song and create a map of the form. Once you have done so, look up the chords online and consider the following.

1) The song is in D aeolian with tendencies towards F (the long C chord and B♭ to C in the chorus). The return of the tonic chord (D minor) at the beginning of each verse sounds a bit surprising given this.
2) How do the pre-chorus and bridge function? Do we get a sense of lift and build in the pre-chorus? How so and what contributes to this? Do we get a sense of contrast and reprieve in the bridge? How so and what contributes?
3) What chord is avoided in the bridge and why? What is the key of the bridge?
4) Why is the C chord an effective chord on which to end the bridge, and how does it function as a common chord?

Joni Mitchell: Down to You (from Court and Spark, 1974)
Joni Mitchell is one of the most important and eclectic songwriters of the 20th century and her harmonic language and use of form are noteworthy. Her style was ever shifting, while always maintaining her individualistic and adventurous songwriting. Her album *Court and Spark* saw Joni Mitchell collaborating with jazz musicians and furthering her use of ambiguous harmonies, such as "slash chords" (a chord that has a non-chord member as the bass note, so a D major chord over G, shown as D/G), sus chords, and extended tertian chords. These traits were continued in her excellent album *The Hissing of Summer Lawns* that followed in 1975. As we saw in earlier coverage of Joni Mitchell, she referred to some of her harmonies as "chords of inquiry," and these were chords she felt contained question marks and depicted unresolved emotions.

We will look at the song *Down to You*, examining the ambitious song structure that departs from some of the more standard forms seen above. In this song, there is a sense of return, with three verses, a return of the chorus, and a repeated introduction, though the song also seems to be forever changing, feeling like a winding path and journey through the expected and unexpected. Below are some quotes about the album *Court and Spark* and the song *Down to You*.

> "Without Down to You, Court and Spark would be a fine record, even a great one. It would still boast Mitchell's biggest hits, and some of her most accessible and interesting compositions. It might even be a masterpiece. But it wouldn't be complete. It would have intelligence, but not wisdom, insight, but not truth…. All her roads lead to this song….The message is as old as Apollo's archaic torso,

> you must change your life. Failing that, you must at the very least take responsibility for it."[16]
>
> "At this point, *Court* pauses for an insightful – and depressing – testimony: the powerful "Down to You." This seasoned, slightly cynical testimony charts how lovers come and go like fashion, how disappointment abounds, and how it all comes down to a questionable stranger at the bar. A temporary lapse of reason yields another disappointing realization, however; the narrator condemns neither her lovers nor their actions as she seems to accept her situation and its dire conditions. She walks down the street on one of those butterscotch Chelsea mornings, and it rips her heart out."[17]

The structure of *Down to You* is interesting and includes a lengthy orchestral section. The form is below, where do you hear these sections occurring? Mark the times next to the section.

Intro _____

Verse _____

Chorus "down to you" _____

Bridge "you go down.." _____

Instrumental interlude _____

Verse _____

New section _____

Orchestral section _____

Intro _____

Verse _____

Chorus _____

In addition, consider the following questions.

1) How does the form differ from traditional song forms in pop/rock?
2) In what ways does this song straddle the worlds of both art song and pop song?
3) Look up the chords online or see the transcription on Joni Mitchel's website: https://jonimitchell.com/music/transcription.cfm?id=467. What are some of Joni's "chords of inquiry"? What about these chords make them unresolved and like question marks, according to Joni?
4) What keys are emphasized in the song's various sections?

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[16] Nelson, Dean. (2006). *Court and Spark.* (p.75). Continuum International Publishing Group.
[17] Smith, L.M. (2004). *Elvis Costello, Joni Mitchell, and the Torch Song Tradition.* (p.55). Praeger.

Form in the music of Radiohead

Formed in Oxfordshire, England in 1985, Radiohead is a band that has consistently pushed the boundaries of rock music sonically and with their songwriting. While there are a few songs in Radiohead's catalog with standard verse/chorus structure, many of their songs are formally outside of the norms of rock music. There is often a balance of predictability and surprise in Radiohead's music, and one way in which Radiohead's song structures are unique is in their approach to returns and closure. One of the primary characteristics in all music, whether Classical, pop, or jazz, is a recapitulation/return that brings a sense of closure and conclusion. In Radiohead's music, there is often a lack of traditional closure with their use of either through-composed or terminally climactic forms. As we have seen in *Erlking* by Schubert, through-composed pieces continually move to sections of new music, with minimal repetition and a lack of return/recapitulation. Therefore, there is a sense of journey from beginning to end with conclusion in an unexpected place, often far removed from the beginning. Examples of through-composed music are Queen's *Bohemian Rhapsody*, The Beatles' *Happiness is a Warm Gun*, Pat Metheny Group's *First Circle*, and music by progressive rock groups such as Yes. In terminally climactic form, a piece of music ends with new music that is the climax of the entire song. So, a song may have repeated verses and choruses, but ends with new music that is climactic. There is often a sense of direction to this final, climactic section. In many cases, the chorus in a song with this form is somewhat subdued so as to not overshadow the climax at the end. A popular terminally climactic form is the Beatles' *Hey Jude*. The term "terminally climactic form" is taken from the excellent book "Everything In Its Right Place: Analyzing Radiohead" by Brad Osborn.

Karma Police (1997, from *OK Computer*)

> "Karma Police" by Radiohead is somewhat of a sarcastic song which is meant to be an attack against authority but also a shoutout to the concept of karma itself in that ultimately the oppressive actions the singer is espousing seem to come back to him. For instance, at the beginning of the track he seems more than willing to call the "karma police", even if he is offended by someone's appearance. And he warns others that he is ever quick to refer to this authoritarian entity if he is so compelled to. However, later he expresses dissatisfaction via his association with the "karma police," stating that he has given them his all yet remains "on the payroll." Again, this tracks is meant to serve as a diss against authority…..But the overall idea he seems to be putting forth here is that just as easily as he can call the "karma police" on someone else, they too can be called on him." [18]

[18] Shelton, J. (May 23, 2019). *Meaning of Karma Police by Radiohead.* Song meanings and facts. https://www.songmeaningsandfacts.com/meaning-of-karma-police-by-radiohead/

Listen to the song, which is an example of terminally climactic form. The chorus in this song, which is delayed until after a two-part verse, is a stark and rather uneventful one, and is contrasting harmonically, dynamically, and texturally. Following the chorus, there is a shortened verse before the quiet chorus returns. This quiet chorus could be a signal that a more dramatic and memorable ending is to come, and in my opinion, it is very effective as it leaves the big payoff until the end. The opening of the song is in A aeolian/dorian, the chorus is in G major with an interesting F#7 (the chorus starts C – D - G – F#7; might the F#7 be foreshadowing the B minor climax?), and the terminal climax is a bit tonally ambiguous. Do you hear D major or B minor in this section? The song's chord progression bears a strong resemblance to The Beatles' song *Sexy Sadie* from *The White Album.*

Below, write where you hear the sections of the song.

Intro _____

Verse 1a _____

Verse 1b _____

Chorus _____

Verse 2 _____

Chorus _____

Terminal climax _____

Outro _____

There There (2003, from *Hail to the Thief*)

> "While the song may appear to be about a relationship that is falling apart, the song's real message is this: Beware the dangers of believing in illusions, no matter how tantalizing they may appear or how heady the heat of introduction may be. Hence the chorus, "Just cause you feel it, doesn't mean it's there." Thom Yorke has said in interviews that he wept when he first heard the playback to "There There." According to *Q* magazine April 2008, the song's Krautrock-inspired drumming was a homage to Can's 1971 album *Tago Mago.*"[19]

Listen to the song and provide the times where you feel the sections are happening.

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[19] *There There by Radiohead.* Songfacts.com. https://www.songfacts.com/facts/radiohead/there-there

Intro _____

Verse 1 _____

Chorus 1 _____

Retransition _____

Verse 2 _____

Chorus 2 _____

Bridge/Intro _____

Terminal Climax _____

***2+2=5* (2003, from *Hail to the Thief*)**

> "This is about things not necessarily being as they seem: January having April showers, two and two making a five, the term "hail to the thief" instead of "hail to the chief." The name of the album comes from this song and is a reference to George Bush "stealing" the 2000 US Election. According to *Q* magazine April 2008, this song signposted the album's lyrical themes, a vision of an Orwellian, post 9-11 world where nothing adds up. The title of the song 2+2=5 is a reference to George Orwell's novel, "1984." In the book, Big Brother was teaching individuals to reject what they once knew to be true. Where 2+2=4, he was teaching them that 2+2=5. This theme correlates to the theme of the song."[20]

The song is in through-composed form and below are the sections. Mark the timings of each. Where have we encountered this form before?

Intro A1 A2 B C D1 D2

What changes at each section to differentiate it from the preceding one? Why might through-composed form be fitting for this song's lyrics? There is sometimes the risk of a through-composed song not feeling cohesive and unified since there is a lack of a return. Conversely, through-composed music can also be an exciting, dramatic listening experience. What do you feel with this song and are there elements that provide cohesiveness?

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[20] *2+2=5 by Radiohead*. Songfacts.com. https://www.songfacts.com/facts/radiohead/2-25

Form and Analysis – Final Analysis Paper

The final analysis paper is to be approximately 8-10 pages of text (double spaced) and is due during week 15 of the semester. The analysis will be on a piece or movement of the student's choosing from the Baroque period through the early 20th century. Works from operas, ballets, and oratorios are not recommended, though if you have a piece you feel strongly about that is in one of those categories, feel free to submit it as a choice in your proposal. Art songs are certainly acceptable. The goal is for you to analyze a piece that excites you and makes you want to get into deep analysis, therefore you may want to consider pieces you are performing on recital, have performed, or have a strong connection with. If a piece or movement is on the shorter side, you may analyze more than one piece or movement in your analysis. If this is done, you will want to compare and find some way of interweaving the two analyses in your paper. The piece must be a piece of "Western classical music" since this is the focus of the course. There will be several checkpoints throughout the semester and the *paper topic must be approved.* The paper must discuss issues such as the overall form of the work, salient features/characteristics of the work, and some historical background. The paper should ***exceed description***, therefore it is expected that there is more to the paper than labeling and chord analysis. It is expected that you have a thesis/angle for your paper and that you set up and conclude with an effective introduction and conclusion. You must cite your sources using footnotes using the *Chicago Manual for Style* format. Wikipedia is not to be used/cited as a primary source. See grading rubric for details on how the project will be graded.

Just as a lawyer does much more than list evidence when making a case, an analysis should do more than just present facts. Aim to "make a case" and make connections, draw conclusions, offer opinions, etc…

The paper is an analysis paper, not a historical paper, so it is expected that the majority of the paper is your own analysis. It is important to give historical context, though this should be a rather small percentage of the overall paper. Though I expect you to find appropriate resources, <u>you are not summarizing someone else's analysis</u>. An analysis should delve deep into the piece, not just skim the surface. See the Rogers articles "Stages of Musical Analysis" and "Musical Analysis" on *Blackboard* and aim to answer "how" and "why" questions rather than simply labeling. Your personal opinions and speculations are encouraged and it is expected that you provide your own thoughts and opinions, discuss what you find cool, effective, interesting, etc…Below are some aspects of a composition that should be mentioned in your paper:

- Overall form (including explanation of the form, not just stating the form)
- Normative and unique formal features of the piece
- Elements of contrast between sections

- Key relationships and modulation
- Phrase structure
- Harmonic analysis of passages pertinent to your paper
- Motivic/thematic development
- Instrumentation/orchestration
- Ways the composer achieves unity in the work
- Ways the composer achieves variety and contrast in the work
- Aspects of the 8-stage tonal plan
- Comparison to other works by the composer or of the same genre
- Climactic moments in the piece
- Text painting/extra-musical associations (if applicable)

* You **must** include at least **three** score excerpts in your paper, to be incorporated in the body of the paper (not all at the end). These can be taken from a pdf or transcribed into *Finale* for inclusion in your paper (see Music tech handout on *Blackboard).*

* You **must** include a formal chart with sections of your piece and measure numbers/keys of sections

* You **must** include measure numbers where appropriate so the reader can follow the analysis. You are also to turn in a score ***that contains measure numbers***.

* You **must** submit a hard copy of your paper and of the score, and must also email a Microsoft word file for your paper.

* You must cite your sources using footnotes using the *Chicago Manual for Style* format and also include a bibliography.

You will need to submit an outline as a checkpoint to show how you are planning to structure your paper. Progress on your paper will also be requested – see syllabus for dates. An outline for a Schubert song could contain the following:

Background:
- Schubert background and discussion of his song output
- Discussion of various song forms
- The text/story of the song

Analysis:
- Schubert's use of text painting
- The form of the song (strophic, ternary, 8-stage plan steps, etc....)
- Schubert's use of chromatic 3rd key relationships and other key relationships/modulations
- Motivic development during the song
- Schubert's use of chromatic harmonies in the B section

Conclusion:

- How the song is different/similar from others by Schubert
- How the song is historically forward-looking and/or backward-looking
- How analysis might yield a more interpretative performance

It is crucial that you cite your sources and not present someone else's opinion as your own. Failure to do so constitutes plagiarism and is a serious offense. If in doubt, cite! Below is the academic dishonesty policy.

Academic Dishonesty

Academic dishonesty and plagiarism are very serious offenses. If you are unsure as to what constitutes academic dishonesty, please see:
https://www.adams.edu/extended_studies/undergrad/academic-integrity.php

In the event it is discovered that a student has intentionally violated the academic integrity provision of the ASU General Catalog and ASU Student Handbook, the student **will receive a failing grade for the assignment or the course**. If a failing grade is assigned on an assignment or for the course, the instructor will provide supporting documentation to the Vice President for Academic Affairs. The Vice President for Academic Affairs will create a confidential file concerning the matter. In the unfortunate event a student has violated the academic integrity policy on more than one occasion, the file will reflect all additional episodes. The Vice President for Academic Affairs may determine action is warranted beyond the instructor level. In such instances the case will be forward to the Vice President of Student Affairs for further disciplinary action.