

Augusta Reed Thomas, Traces for solo piano, IV. (Impromptu)

m.	Formal designation/theme	commentary
1	Playful, like an improvisation (q=132-138)	A single, chromatically ascending line is embellished with grace notes and triplet-subdivided rhythmic ideas. Quick, accented fortissimos and pianissimos, with sharp dissonances (minor seconds) create a dynamically disjunct, surprising texture. Bb and A are emphasized in the first few lines, and the soprano slowly crawls up to a C, C sharp, D, and eventually skips to a high F. Rising chromatic action permeates this section. The right hand contains most of the melodic material, with the left hand occasionally supplementing harmony and rejoining the melody in accompanimental textures (with the exception of m. 10—accented E and C). The tempo slightly slows and increases every few bars, around 120 – 140, creating a fluid rhythmic environment. The section concludes with a “graceful” fermata.
15	Resonant, bold, dreamy, lyrical	The next section begins with “resonant” chord planing—permutations of the major/minor seventh chord in the right hand, with augmented, minor, and seventh intervals in the left hand, often a whole step below the tonic of the right. The constant quick dynamic changes still permeate this section. Rubato and contrapuntal lines begin to emerge, interweaving between the hands. The same dissonant intervals of A and Bb return in m. 20. Rhythmic offsetting (syncopation) and triplets create an uneasy texture, with minor seconds as cadential moments. The tempo drastically slows down to 80 at m. 23, and continues into the next section. A fermata rolled chord ends this section, tied into the next.
27	Cantabile, floating	The next section continues to emphasize the minor second (especially noticeable in the left hand in m. 27 and melodic ideas in the right), with a new, longer and fluid melody in the right. Melodic ideas become longer and more extended than the disjunct and quickly changing texture previous. A large, spaced out fermata minor 9 th labelled “floating” transitions into the next section (a suspension of sound).
32	Brash	The simpler texture re-emerges briefly, of both hands playing similar rhythms and interact with each other more fluidly. Triplets re-emerge and the melodic idea found in the previous section is extended. The Bb to A interval is referenced once again in m. 35. Brash, dissonant fortissimos and a double bar conclude this brief section.
37	Secco, driving	This next section increases intensity in dry, staccato, fortissimo chords in triplets (the same quarter note triplet theme at the beginning that was presented pianissimo and legato). Long pedal chords resonate in the treble by using the middle pedal, employing sympathetic resonance from the fortissimo chords to allow it to continue to ring. Fast repeated notes are used as a theme (G#, F#, and Bb), driving each phrase.
55	Q=120, or as fast as possible, and variable (twittering, jazzy effect, rubato, distant, emerging out of previous resonance)	As predicted in the previous section, fast repeated notes create the texture of this section. A single line of repeated notes with grace notes begins, slowly adding more notes and increasing interval, until two voices work in counterpoint at m. 62. In the score, it is mentioned that tempo does not have to be stable. The two repeated note voices work in counterpoint and begin to change interval with increasing frequency of grace-note interruptions. A final lyrical theme in m. 72 closes the section, suddenly breaking into a “recitative” melodic section that incorporates the quarter note triplet theme previous, with the “pitter-patter” staccato texture.

79	Dramatic and majestic for 13 beats (resonant sempre, pitter-patter)	The coda section begins with two voice counterpoint, incorporating eighth note triplets and wider intervals (fifths, fourths, tritones). “Always resonant” textures are quickly juxtaposed with the “pitter-patter” staccato texture, increasing in rhythmic value and intensity, to a final high D# trill in the section. Energy dies back down in the two-voice counterpoint, until the repeated-note gesture returns in m. 90. A slow accelerando begins in this bar, freely getting faster and faster. Both hands simultaneously play the repeated note gesture and reach large chords before a final, sudden, long rolled fermata chord at the end.
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Tonality: Atonal

- No specific key is ever referenced. Textures and gestures create development and theme. A few rhythmic gestures also create theme—the quarter note triplet, the repeated note gesture, and the minor second interval (and other dissonant harmonies).
- Style markings also bring clarity to the moods that Thomas was depicting—replacing traditional “tonality.”

Characteristic stylistic features:

- Impromptu – reference to Romantic form (improvisation)
- “Like Thelonious Monk crossed with Chopin” – combining “jazzy”, fast, shorter/brighter textures with free improvisation, languid, resonant, ponderous, rubato, dramatic
- Counterpoint (two voices)
- Extremely precise score notation, especially regarding dynamics (similar to other modernists—serialists)

Listening questions:

- How does Thomas reference Chopin and Monk in this work?
- How does Thomas create structure in this work? Thematically? Harmonically? Texturally?

Relationship to previous repertoire:

- Similar to other modernist works studied in the hyper-detailed score markings, quick juxtapositions of rhythm, texture, harmony, and sharp accented dissonances.
- Copland, Dallapiccola, Carter, Ligeti

Beethoven, Sonata in B-flat Major, Op. 106 “Hammerklavier” – I. Allegro

m.	key	Formal designation/theme	commentary
1	Bb	Opening theme	Exposition: Heroic, heralding block chords that punctuate the work, strongly establishing key.
5	Bb	1 st theme	3 part contrapuntal writing—little cells of tension and release, characterized by a 2 note pickup with delayed voice entrances (beat 2). Some chromatic motion outlining secondary dominants. Cadences to V, and I.
17	Bb	2 nd theme	Rhythmic chord sections—similar to opening theme, but right hand leading downbeats, left hand sharply punctuating the harmony on offbeats. Quick dynamic shifts and large building crescendos that slowly increase in interval and range for drama. Large interval leaps by the end.
35	Bb	Opening theme	Restatement of the heroic block chords, but this time quickly modulating to V/vi, or D major.
39	D7	3 rd motif	Offbeat right hand chords, with dotted quarter, eighth rhythms in left hand. This motif later returns; similar to the 2 nd theme but distinctive. Builds and solidifies D major harmony, with an official key change to G major--
45	G	4 th theme	New key introduced, G major, or major 6 in the original key. Quick escape tones then fall into a smooth, legato scalar section in running eighth notes.
63	G	1 st theme variation	Original 3 part texture comes back; a melody, countermelody, and accompanimental thirds in the left hand. The original melodic material is significantly altered and expanded, exploring many passing tones and secondary dominants in G. A falling arpeggio (flat 9/major/minor 7) punctuates this variation, at m. 75.

91	G	5 th theme	A contrapuntal, two voice conversation appears in the same rhythm as the opening statement, but in very different harmony—simple and repetitive thirds that resolve to strong downbeat chords, completing the section with ascending unison arpeggios/scales in both hands.
100	G	6 th theme	“Legato”, slow, chorale like theme accompanied by triplet arpeggios in the left hand. A pedal alto voice trill is used with largely voiced arpeggio accompaniment.
112	G	3 rd theme (variation)	A variation on the strong downbeat chords with staccato accompaniment—left hand outlines octaves while right hand plays staccato big chords. Quick dynamic shifts, resolving to the end of the exposition, unexpectedly finding Bb with no harmonic leadup at all. On the 2 nd ending, it finds B natural instead, and emphasizes G major instead of going back to Bb.
124	G	3 rd theme (variation)	Development: After the repeat, the thematic material continues to develop in the same way, and unexpectedly modulates to Eb.
130	Eb	Transition (opening theme)	This transition section uses many thematic ideas in quick succession, starting with a variation on the 3 rd theme, then referencing the opening rhythmic motif, and eventually, using the opening theme as basis for two part imitative counterpoint at m. 138.
138	Eb	1 st theme (variation)	The 3 part contrapuntal writing of the opening 1 st theme returns, this time, using the opening theme as its rhythmic basis. Complex counterpoint in 3 voices that remains largely diatonic, but with small accidentals that travel through related keys. It eventually finds its way to C minor
167	Cm	5 th theme 3 rd theme	The two voice, 5 th theme contrapuntal conversation reappears, this time expanding repetitive material and with a greater emphasis on the two eighth note, 1 quarter rhythm. It resolves to G (the V of

			Cm) in m. 177, with dotted figurations and falling eighth notes that are reminiscent of earlier 3 rd theme ideas. This idea grows significantly into huge filled out chords in both hands and conversational two parts between the hands, eventually solidifying the original 3 rd theme in m. 198 (D major harmony like previously stated).
201	“Bm” (B)	6 th theme	“Legato,” slow, chorale like theme returns in B (D sharp accidental is consistent), and plays around with B major and B minor.
213	B	Transition 5 th theme 3 rd theme	Transitional area with official key change to B major. The 5 th theme idea of contrapuntal conversation (in same rhythm as opening) reappears in the new key, eventually turning into the 3 rd theme dotted quarter, eighth motif. This transition brings us back to the recapitulation.
227	Bb	Opening theme	Recapitulation: The first theme reappears, with a new elaborated left hand part.
231	Bb	1 st theme	1 st theme as described initially, but this time, an additional voice is added to the texture making it 4 voices.
249	Gb	2 nd theme	2 nd theme in its original state, but this time, focusing around Gb major, eventually resolving to F# major, the dominant of the upcoming new key--
267	Bm	Opening theme 2 nd theme	The original opening theme is restated, this time in B minor, then quickly juxtaposed with the 2 nd dotted theme. Transitions to Bb major in m. 273.
277	Bb	4 th theme	The 4 th theme returns, this time in the tonic key.
295	Bb	1 st theme (variation)	The same variation of the 1 st theme presented previously happens again, this time in the tonic.
323	Eb	5 th theme 3 rd theme	The same 2 voice, contrapuntal reappearance of the 5 th theme reappears, just as it did initially, in the new key.

332	Bb	6 th theme	The legato chorale 6 th theme reappears, in the tonic key.
344	Bb Mod.	2 nd theme	The 2 nd theme of rhythmic offbeat chords reappears, underneath an octave leap accompanimental repetitive texture. This texture grows and grows, eventually becoming unison octave leaps in both hands outlining arpeggios that modulate drastically.
362	Bb	6 th theme	Unexpectedly, the 6 th theme returns, this time hands inverted. It brings down the tension, and resolves to Bb fully in m. 372. A quick transitional virtuoso scalar run brings us to the final restatement--
377	Bb	Opening theme (influence of 2 nd theme and 6 th theme)	The opening motif punctuates the ending of the work, this time, with more repetitive soft, loud statements in quick succession. It borrows the ambiguous trilling of the 6 th theme in the left hand, and the quick quarter note staccato chords of the 2 nd theme, and juxtaposes the ideas with the opening statement, until a “surprise” fortissimo ending and restatement of B flat.

Tonality: Bb major

- The piece is strongly in Bb in many sections, but has interesting choices of modulation throughout the work. The exposition moves to G for a long time. My only harmonic explanation is that the 6 chord of Bb is G minor, and he simply used the parallel major to enter G major. The major 6 chord is uncommon to modulate to during this time. He has another drastic shift when moving to Eb during the development. The entire piece uses very quick harmonic motion, and almost never stays in a fully diatonic realm for long.

Characteristic stylistic features:

- “Sturm und drang” / Empfindsamer Stil – Beethoven’s entire harmonic language can be defined as such; quick dynamic/stylistic shifts, intense fortissimos and fast figurations, octave repetitions, minor key, fantasia-like cadenzas.
- “Contrapuntal” writing—there are multiple instances of interplay of two, three, and four voices. Imitative counterpoint.
- Large voiced chords, big sforzandos, and extremely fast alternating passages

Listening questions:

- How is Beethoven innovative in this sonata, compared to previous classical composers? How is he similar? Form? Melody? Harmony? Key?
- How has Beethoven matured in this sonata compared to the previous one studied?
- What two characters does Beethoven juxtapose in this piece, in your interpretation?

Relationship to previous repertoire:

- This sonata extended the length and breadth of the expectation of a piano sonata; it is much longer and technically challenging than any of our previous repertoire.
- The piece follows sonata form, like previous sonatas, with unexpected shifts in harmony (like previous early romantic composers)
- Diatonic chord shapes and harmony are still very present
- Shifts in forte and piano that create many building crescendos throughout the work
- Thematic transformation

Beethoven, Sonata in C minor, Op. 10, no. 1 – III. Prestissimo

m.	key	Formal designation/theme	commentary
1	Cm	1 st thematic idea	<p>Exposition:</p> <p>The first thematic area is divided into 3 ideas—1st, slurred, then staccato figure that increased in interval and length, with a resolution to V. The 2nd section is melody and accompaniment, with the same figure but in octaves. The 3rd section is a harmonic minor scale that falls into V i arpeggios that resolve to a fermata V cadence. The material is used in pieces and in juxtaposition throughout the movement.</p>
17	Eb	2 nd thematic idea	<p>Unexpected modulation to the relative major—Eb. This theme is called by its scalar 3-note pickup. It follows very traditional diatonic harmony in Eb, climaxing to a IV chord (Ab), and resolving comfortably to V, then I. The figure is expanded to octaves, accompanying the first theme, switching hands (m.28).</p>
28	Eb	1 st thematic idea	<p>The first theme briefly returns, accompanied by octave tremolos that switch hands.</p>
31	Eb	4 th thematic idea	<p>This idea is characterized by a V chord, that quickly falls into a descending scale, becomes tripletized, and switches hands into a resolution back to I. After the cadence, two eighth notes and one quarter note characterize the next section of this idea—chromatically modulating in diatonic harmony of Eb. A surprising Cb7 chord (m.42) punctuates the section, a similar moment to the 2nd thematic idea. Rising V/I figures finish off the idea.</p>
46	Bb	1 st thematic idea (variation)	<p>Development:</p> <p>The 1st theme comes back, this time, in V, and expanded in its repetition. Instead of quickly resolving to V, it repeats the 4 eighth note figure in greater intensity,</p>

			register, and interval, eventually to B fully diminished, for “sturm und drang” effect. The theme in its original key returns at m. 57, almost completely in its original form, with a slight addition of a scalar flourish (67-68). It cadences to G, just like the initial statement of the idea, at m. 73.
73	C	2 nd thematic idea	The 2 nd theme returns, this time in C major, which is its parallel major (in comparison to its earlier modulation to the relative major). It is almost an exact transposition of its earlier state. However, instead of transitioning to the 1 st thematic idea, it transitions to a quick variation on the idea--
85	Cm	1 st thematic idea (variation)	The 2 nd section of the 1 st thematic idea returns; the melody and accompaniment theme; but this time, the original melody is used in the right hand. He combines the textures of the 1 st theme into a compact statement of 3 measures.
88	Cm	4 th thematic idea	The 4 th thematic idea returns, in its original order, but this time in Cm. It is almost an exact transposition, until around m. 103. The rising V-i progressions continue further, and resolve to a cadenza-like slower passage that resolves to Ab7.
107	Db	2 nd thematic idea (variation)	The 2 nd thematic idea returns, this time in Db (the Neapolitan chord of the tonic). It is presented in constant repetition, in a seemingly fantasia/cadenza like fashion, with a gradual ritardando ending in fluid arpeggios to an ambiguous Adagio, in Ab fully diminished (Bach like—these sections remind me of similar moments in The Well Tempered Clavier; Cm prelude book 1).
115	C	1 st thematic idea + 2 nd thematic idea	Recapitulation: Finally, the original theme returns, only briefly, this time in the parallel major, C, and combines the melody and accompaniment idea of 1 st theme, the 3 eighth note pickup idea of 2 nd theme, and the initial melody of the 1 st theme, in quick juxtaposition, closing with a simple C major chord.

Tonality: C minor

- The tonality of the piece is overall “C minor”, as the key relationships between sections imply an importance around 3 flats (we see Eb, Db, Bb). Glimmers of C major appear throughout the work, and it ends this way, but was most likely just a surprising gesture (“Picardy third”) to a piece that is overall in C minor.
- Having said this, a large majority of the work seems to be in a major key, uncharacteristic of a piece truly in C minor. It is punctuated with minor statements, and the initial theme is in C minor and repeats itself in this key at least twice.
- I noticed that the true recapitulation is extremely short—only 8 bars. It seems that Beethoven interweaved the 1st theme throughout the exposition and development to create cohesiveness, rather than waiting until the recapitulation.

Characteristic stylistic features:

- “Sturm und drang” / Empfindsamer Stil – Beethoven’s entire harmonic language can be defined as such; quick dynamic/stylistic shifts, intense fortissimos and fast figurations, octave repetitions, minor key, fantasia-like cadenzas.
- Melody and accompaniment
- “Contrapuntal” writing—there are rare instances of interplay of two voices, especially in the 2nd thematic idea.

Listening questions:

- How is Beethoven innovative in this sonata, compared to previous classical composers? How is he similar? Form? Melody? Harmony? Key?
- Does this movement overall “feel” major or minor?
- Is Beethoven strict with thematic structure? Does he keep the theme in its original form when returning and being developed?

Relationship to previous repertoire:

- For all reasons I discussed in “characteristic stylistic features,” I see strong similarities to Dussek, CPE Bach, and Mozart. He expands upon the sturm und drang and Empfindsam styles even further. However, this movement uses material sparingly and rarely uses large chord voicings and “virtuoso” scales such as the Dussek—it is at a smaller scale.

Brahms, Ballades, Op. 10 – No. 1 in D minor

m.	key	Formal designation/theme	commentary
1	Dm	Theme 1 A	The first theme introduced in open voicing, D minor. Largely spaced chords in octaves plane across D minor, in a “chorale” style. Slight passing tones are used diatonically, and quickly resolves to V (A, no chord). The theme continues and develops further, this time fully resolving to A major (full chord) in m. 7.
9	Bb	Theme 1 A'	The theme is transformed slightly, with the melody being stated in octaves (bassline) in the left hand, with simple 3 note chords in the right hand outlining the harmony. The harmony is shifted to focus around B flat major for a bit, the relative major of D minor. It emphasizes all diatonic notes, with an interesting focus on the Neapolitan chord (Eb), before falling back to V (A major) as its cadence.
14	Dm	Theme 1 A	The original theme reappears, in its exact form, until m.20, where the resolution is slightly altered to return to D minor.
22	Bb	Theme 1 A'	The A' theme returns, again almost in its exact form until its resolution, finding i (D minor).
26	D	Theme 2 B	The secondary, developmental section follows, in the parallel major. D major is strongly emphasized with romantic, “sturm und drang”, Beethovenian statements of largely spaced chords in triplets. This triplet rhythmic motif is used to punctuate the following section. A tenor melody provides passing tones and a secondary melody over this largely chordal and declamatory theme. The structure continues to grow in texture (range of keyboard—as the music crescendos, the intervals become much greater, with the bass being lower and soprano being higher and higher). The chord progression is as follows:

			I – V – vi – ii – vii(o) – v/VI – V/VI – VI – V/VI – VI – V—7 – I – V7 – I – bVI – I – bVI—modulating to the new key of G minor.
44	Gm	“Theme 1” Developmental/transitionary	The texture and rhythmic content of the first theme reappears, but with added elements (the triplet rhythmic figure punctuating the bass), and in a vastly new key. G minor is emphasized in the beginning, and quickly moves to the VI chord, or E flat major. The section emphasizes the Neapolitan as well. This is the chord progression: iv(o) – V – i – III – ii(o) – V – i – VI – N/iv – V/iv – iv – VI – N/iv – V/iv – iv V/VI – IV/VI – V/VI – etc. continuing pattern of emphasis of VI, or Eb major, until modulating chromatically in bar 57, finally emphasizing A major, to return to the tonic of D minor.
61	Dm	Theme 1 A”	The original theme reappears, but this time, with accompanimental triplet offbeats (2 nd and 3 rd beats of the triplet). This added decoration incorporates the triplet rhythmic theme introduced in the development, in a subdued, closing, coda way, to pull together elements from the development, into the original theme at the end. The harmony begins to move slower in m. 66, emphasizing V and chromatic escape tones, eventually resolving back to a comfortable V-i in D minor.

Tonality: D minor

- The piece is in D minor, beginning and ending in the key, but with developmental sections in relative and parallel major keys that quickly shift. D major, G minor, Eb major, and C minor are all emphasized in the development.
- The form is somewhat of ABA—tertian. It can also be seen as an abridged sonata form in a way, with a short exposition, development, and recapitulation.

Characteristic stylistic features:

- “Chorale” style harmonic and textural movement of quarter note movement with eighth notes.

- “Sturm und drang” fortissimo triplet octaves in chordal harmony—a romantic style found in Beethoven, Dussek, Chopin, Liszt, etc.
- The neopolitan chord being introduced as a common modulatory device.

Listening questions:

- How does Brahms transform the first thematic idea? Is the theme characterized by rhythm, texture, or harmony? How does it reappear in later sections with specific elements affected?
- How does Brahms use register to create drama and development?

Relationship to previous repertoire:

- As stated in style features, the development has similarities to the Dussek and Beethoven’s “sturm und drang” octave style.
- The chordal theme is reminiscent of the Schubert, Chopin, and other romantic composers of the time, with plaintive chords moving in simple rhythm of the diatonic key.
- Sonata form / ABA form

Carter, Piano Sonata – I. Maestoso – Legato scorrevole

m.	key	Formal designation	commentary
1	“B”	Maestoso	The first “Maestoso” texture is presented—large, forte, open octaves, slow, homophonic, punctuated by arpeggios. The A# - B motif is presented. “Very sustained and expressive.” Characteristic intervals, thematic gestures (thirds and octaves, open fourths/fifths) are introduced in an abridged introduction.
15		Legato scorrevole	The second “scurrying” texture is presented, in counterpoint of 3 voices—a fast, “random diatonic” melody including arpeggios, octaves, and quintal harmony in the alto voice. The soprano punctuates a melody (quickly modulating beat patterns), and the bass supports harmony and “larger beat” structure.
24		Maestoso	Brief return of the Maestoso texture, with more arpeggios and greater intervallic leaps.
33		Scorrevole	The “scurrying” texture returns for quite some time, further developing contrapuntal voices (becoming two-part). Modes, scales, and harmony are quickly juxtaposed, and octaves return in the section, in ascending order. Rhythmic interplay of voices. The sixteenth note is constantly running through this section, and motivic intervals, rhythmic structure, and “over the barline” metric ideas are developed. The section ends with a reference to the “Maestoso” open octaves and resolves to a final chord.
83	“Ab”	Meno mosso (Sostenuto)	A new 3 voice texture emerges, “as legato as possible” and in a completely different rhythmic structure. Eighth notes become the fastest beat, and “chorale-style” voice leading styles are present (however, without any harmonic stability or language). Voices interplay in

			<p>syncopation, switching of hands, and ascending/descending motion to create crescendo/decrescendo by using register of the keyboard. The texture then emphasizes octaves and fifths/fourths, eventually reaching a climactic, purely diatonic section in 3 staves, “con fervore”—with 5 voices (a 4-part section with a Pedal C natural in the bass). Ab major (or at least, the diatonic collection of pitches—no emphasis of Ab as a tonic) finally creates stability of mode/harmony, until quickly returning to the “random diatonicism” of the work. The ascending forte 128th note arpeggio motif returns, juxtaposing with the open octave chorale theme, until finally reaching a B major pedal chord.</p>
123	Ab m. 129 - B	Maestoso	<p>Maestoso finally returns, this time employing the sympathetic resonance with silent depression of keys that fit within the harmonic series. Staccato figurations create vibrations to which the higher strings can ring. A “velocemente” arpeggio breaks up this texture and brings back the “B” key signature, entering a quick “meno mosso” to end the slow, sonorous, open sounding section.</p>
134	B m. 186 – “C”	Tempo I, scorrevole	<p>The “Scurrying” theme returns again, in free counterpoint, mostly in two voices (a few sections with an added tenor voice). Strong accent and legato marks denote the downbeat of each measure, signifying rhythmic regularity for some sections. Time signature quickly changes from a 6/8 feel to 4/4. Ascending melodic octaves in the bass create stability for extremely fast scales and arpeggios in the right hand. Sharp, dissonant chromatic intervals create tension. In m. 186, the key changes to “C”, and in a few measures, diatonic harmony “on the white keys” creates stability, quickly juxtaposed with other modes. The section ends with sweeping right hand arpeggios and thundering bass pedal chord.</p>

199		“Maestoso” theme (not actually noted in score)	Falling into the original “Maestoso” texture, accented block chords with large octaves (3 notes) in the bass. Referencing the “sympathetic resonance” section, thirds cascade down in the left hand and bring the texture down to a softer, spaced out, legato, slower movement.
215	m. 224 – “B”	“Scurrying” theme (not actually noted in score)	The “scurrying” contrapuntal texture re-emerges in m. 215. Metric groupings create severe rhythmic complexity—switching between groups of 2, 3, 4, and 5 in the running sixteenth note alto voice by creating larger beat structure in the soprano melody and left hand accompaniment. In m. 224, the “B” key signature returns, again finding stability in the “B” mode, quickly juxtaposed by chromatic alterations and opposing scalar structures.
243		“Maestoso” theme (not actually noted in score) Tempo primo (Maestoso) – m. 252	The large octaves spanning the whole register of the keyboard returns. In m. 252, “Tempo primo” returns. This section combines the open octaves and thirds presented in the introduction, in transposition and juxtaposition. Arpeggios punctuate the end of bars, and become increasingly faster with more notes upon each iteration. A climactic Bb major chord, on top of “Gb b5” creates a moment of polytonality, and motivic coherence.
265		Tempo II	The “Meno mosso (Sostenuto)” theme returns. Eighth notes in 4 part harmony create the same chorale-like texture, moving in slower scalar motion and favoring thirds and sixths. Many of the notes of the key are “naturalized”—creating a texture closer to D or A than that of B.
271		Tempo I (con brio) Coda	The original “scurrying” theme returns briefly, but is quickly interrupted by a new, syncopated rhythmic theme in octaves. Arpeggios continue to punctuate the end of mini-sections, but the new direct syncopated, ascending octave gesture dominates the section. The voices

			<p>eventually break out into 3-voices, and finally return to the “scurrying” eighth notes. In this final presentation, running sixteenth notes in large intervals are present in both hands, in 2 voices. This relentless barrage of sixteenth notes is interrupted by a brief moment of “back and forth”—m. 290. After this point, a soprano voice is added to the texture, emphasizing the 2 / 3 / 2 / 3 metric pattern, before finally cascading down into the bass. An F# pedal, then B major pedal finally somewhat emphasize the tonality, with fast sweeping ascending arpeggios once again punctuating each barline, increasing in number and intensity. Unexpectedly, the piece ends with “tranquil” arpeggios, ascending and descending, in quartal, quintal, and sixth based harmony, finally ending on a B flat. The significance of the first and last note of the work is important—starting on a B and ending on B flat. These two notes create motivic coherence in structurally significant moments (cadences) of the work.</p>
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Tonality: “Pan-diatonic” / “Random diatonicism”

Characteristic stylistic features and explanation: (after much research)

- Alternation between two tempi and pianistic styles, one slow and homophonic, the other quick and contrapuntal. Alternating between competing and contrasting textures—sudden changes in register.
- “Random diatonicism” – “scorrevole”, scampering up and down the keyboard with irregular rhythms and constant cross accents. Trademark of Carter’s later music.
- “Modular gestures”
- “Relationship of vertical intervals and note collections to the character and phrase rhythm of passages”
- “Anticipation and overlapping of materials” (characteristic intervals, themes, motives are used for structure—“a network of anticipations and flashbacks”)
- Tonality a half step apart—B and A# (& major triads built upon these pitches)
- Overtone series – upper notes found in the lowest pitch. High strings are sounded solely by the sympathetic vibrations from lower pitches.
- Two styles:
 - MAESTOSO: Broad, sustained octaves; thirds leaping across octaves; flitting arpeggios emphasizing intervals of 4ths and 5ths
 - SCORREVOLE: torrent of un-metered sixteenth notes, flurry of angularly ordered notes, constant changing lengths of units, melodic stream

Listening questions:

- Is there a “melody” or single “theme” or “motif” (organization of pitches in a specific rhythm) in this work? If not, what denotes thematic material in this work?
- How does Carter create tension and release through the work? Harmonically, intervallically, texturally, through register?
- Is this piece serialist? Why or why not?
- Does Carter use different modes/intervals in a completely random way, or can patterns of structural significance be found?

Relationship to previous repertoire:

- Copland’s overall texture and sonority of the Piano Variations – use of sympathetic vibrations and silent depression of keys, juxtaposition of two styles (large, open harmonies with faster sections).

Chopin, Mazurka in C-sharp minor, op. 41 no. 1

(E minor? Mislabeled?)

m.	key	Formal designation/theme	commentary
1	Em	Theme 1 A	The first theme in E minor is introduced, a plaintive, melancholy melody in 3/4. The melody is decorated with grace notes, and includes dotted figures accompanied by chords in both left and right hands (voicing is necessary to bring out the melody in the soprano). Some interesting features of the “typical” diatonic E minor melody—m. 7 includes an interesting modulation including an F natural (b9?) that resolves back to E minor without cadential treatment. The theme is restated again in m. 10 with slight added melodic notes in m. 12 (beat 3), but everything else remaining the same.
17	B	Theme 2 B	The second theme in B major appears, with similar rhythmic, melodic, and accompanimental devices. This time, harmony is more static, repetitive, and crescendo is used to push the music forward. A pedal D# in the soprano highlights this section, with tertian harmonies in the alto voice (m. 21). The left hand frequently uses open fifths and octaves to outline the harmony. Interesting harmonic feature—m. 23 escapes to D# minor, the iii chord of B, briefly.
33	G#m	Theme 1 A'	The first theme reappears, this time with an edited harmonic structure to fit within G# and D# minor. Accompaniment is more sparse, and quickly modulating (hemiola feel in m. 37). This quick escape to the A theme brings us back to B--
41	B	Theme 2 B	2 nd theme reappears in almost the exact same form.
56	Em	Theme 1 A	The first theme recapitulates the work, this time being filled out in chords and

			<p>octaves (melody is often doubled or with harmony in sixths), and left hand chordal accompaniment is deeper/lower, more filled out (full octaves in m. 58, rather than smaller fifths previously stated). The dotted rhythm is used to extend the final melodic statement in the “coda” beginning in m. 63, strongly emphasizing Em. The last cadential b9 appears in the penultimate bar once more, to finish in a plainly stated E minor.</p>
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Tonality: E minor

- The piece is very strongly in E minor, traveling to comfortable diatonic keys.
- The form is ABA'BA
- Other interesting harmonic devices are notated above per section.

Characteristic stylistic features:

- Dance music—mazurkas, characterized by dotted rhythms in 3/4
- “Chorale” style accompaniment—chords that follow voice leading that accompany a more decorated melody—liberal pedaling for harmony

Listening questions:

- In what ways does Chopin both emphasize and subvert traditional diatonic harmony? Which measures are unusual, and provide interest in an otherwise homogenous work?
- Is this work meant to be danced to, or is this an artistic rendition of an old form of simpler dance music (example—Ravel’s La Valse)?
- How does Chopin use texture and voicing to create dynamic shading and range?

Relationship to previous repertoire:

- Very similar to Schubert’s chorale-voicing and accompanying a melody in a legato style.
- Emphasis on minor keys as being the tonic, with major keys being used for secondary and developmental content.
- Grace notes pushing melody forward—Chopin really capitalized on this idea in a majority of his melodic works. (nocturnes especially)

Clara Schumann, Soirées musicales, Ballade

m.	key	Formal designation/theme	commentary
1	Dm	1 st theme	Melody and accompaniment theme; left hand accompanying with chords, and a rhythmically decorated melody in the right. The falling fifth motif begins this theme. Interplay between triplets and duple rhythms, decorations (turns, runs), and dotted rhythms characterize the melody. The melody uses extended chromatic harmony, generally staying around D minor. M.10 includes a mixed duple/dotted rhythmic falling gesture that reappears consistently throughout the work.
12	F	1 st theme (variation)	The first theme returns in F major, this time combining motifs and adding elements to the melody to further extend it. The falling fifth still punctuates the opening of the theme. Harmony quickly modulates to flatter keys, finding Ab major.
24	F/modulatory	2 nd theme	A second theme appears, based on the material of the first—a 4 note scale precedes the falling fifth interval. The texture remains consistent, and even in m. 30, a direct allusion to the mixed duple/dotted rhythmic falling gesture reappears from the 1 st theme.
31	Ab	2 nd theme (variation)	The second theme is restated in A flat major, with variation on the falling fifth—becomes a difficult, rising, large intervallic leap motif. Finally, the same motif from the 1 st theme reappears in m. 37 to punctuate the end of the section.
39	F/modulatory	Transition	A transitional section combines elements of the 1 st theme (decorated melody with accompaniment), but deviating significantly in rhythm and texture. By measure 45, a new motif

			is introduced (sextuplets in the bass—outlining a “turn” or chromatic gesture), and “ <i>piu mosso ed appassionato</i> ” is marked to signify a shift in mood. The declamatory right hand octaves create a more powerful, direct, intense mood that begins to break from melody and accompaniment, more in 3 voice texture. “A” pedal is present throughout the section, and eventually calms down into arpeggiated chords that modulate to find D major.
58	D	3 rd theme	A double bar and “legato” marking punctuate this theme—the parallel major is used. Dense chorale-like chords fill the right hand in simple rhythm, while the left hand presents an ostinato of the sextuplet theme, outlining changes in harmony and pushing the music forward as a repetitive theme underlying changing harmonies. The theme repeats in m. 66 and slowly grows in register.
74	Dm/modulating	4 th theme	A variation on the 3 rd theme, the sextuplet theme disappears, replaced by accompanimental, staccato, singular voiced eighth notes on downbeats. In the right hand, the chorale texture still persists, but outlining a more rhythmically active soprano line (dotted rhythms, ties over barlines). The harmony modulates strongly almost every beat, and no direct key center is found, other than somewhat outlining D major (Bb major, F major, C7, E major, A major, G major, and diminished chords are freely modulated through).
105	Dm	1 st theme	The “recapitulation”—1 st theme returns! This time, the melody and harmony are slightly altered in decoration (trills are introduced, and the same duple/triple dotted motif is transformed as well). The falling fifth

			calls the opening of this referential section.
114	Dm	3 rd theme	The 3 rd theme reemerges; chorale chords in right hand with sextuplet chromatic gesture in the left.
123	Bb	4 th theme	A quick reference to the 4 th theme, in Bb major appears right before the end.
126	D	3 rd theme	The 3 rd theme finally ends the work, but this time in D major instead of minor. The piece ends in a major key, almost like a Picardy third.

Tonality: D minor

- Overall, the piece is structured around minor harmonies. The piece modulates significantly, and only primary statements and cadences punctuate the D minor tonality. A diatonic and chromatic harmonic language are used throughout in a melody-and-accompaniment fashion.

Characteristic stylistic features:

- Melody and accompaniment
- Decorated chromatic melody
- Mixed meter/duple-triple interplay
- Chorale-style

Listening questions:

- How is this piece structured, and what form is used?
- How does Clara Schumann create tension and release through chromatic escape tones, turns, and fast runs in the melody?
- How is this piece a “Ballade”?

Relationship to previous repertoire:

- Brahms—rhythmic interplay between duple and triple
- Chopin—melody and accompaniment with decorated chromatic melody in right hand

Copland, Piano Variations

m.	key	Formal designation/theme	commentary
1		Theme	The theme is stated to begin the work. The tone row is presented in abrupt, sharp accents, “deliberately, and not legato.” Each “mini phrase” ends with a punctuated eighth note, low downbeat. C sharp is depressed silently, to allow overtones to ring, establishing C# as a primary note throughout the work. Large, unexpected interval leaps create a sense of instability throughout the section, with C# being a “home note.” The initial falling major third is also emphasized. The only traditional harmony is an E major triad in m. 7.
11		Variation 1	The row is then juxtaposed in simple, legato, piano. The right hand presents the row, while the left hand plays it lower in register and offset by a measure (or, a few beats—not specific to 1 measure). An “echo” of the tone row is in the left hand. The signature constantly shifts in this section, creating an ambiguous, quiet texture that weaves the tone row throughout the lower register of the piano.
20		Variation 2 mosso	In 3 staves, the texture continues growing with added voices, with upper descending major 7 th intervals punctuating. Harmony quickly shifts and becomes triadic—minor thirds are played throughout the register with the initial tone row.
31		Variation 3 Piu mosso	With more motion, “simply, naively”, the tone row is accompanied with notes way outside of the register and texture—upper and lower notes create “call and response.” The melody is given greater rhythmic motion and the dotted eighth sixteenth motif is added to the original row
41		Variation 4/5 Meno mosso	With less motion, the row is rhythmically transformed and returns to a “two voice” texture. Retaining the thirds idea (this time, with the right hand containing major thirds and the left containing minor thirds), accented, forte 16 th note pickups decorate the long, “molto legato” tone row. Large 9ths are present in the left hand, creating that warbling bass instability that combines the harmony set up by the tone row. In the “5 th variation” marked—the texture remains the same, but intervals are transformed to major 9ths.
56		Variation 6 Piu mosso, sempre marcato	With a declamatory 4 16 th note pickup, the next variation follows. 16 th note pickups interrupt the intervallically disjunct row—the row is transformed through octave displacement. 7ths and 9ths are emphasized.

66		Variation 7 Boldly	Further transforming this octave displacement, the original phrase structure is kept intact, but replacing longer notes with quarter notes. Ascending major 7ths and minor 10ths present the row, with the first “major chord” idea punctuating the texture—the E major chord is stated multiple times in this variation.
77		Variation 8 Piu mosso ancora, blurred	Copland changes the style of the next section, “blurred.” This most likely refers to the minor ninths and pedaling, creating a blurry intervallic texture in the bass. Large octave leaps in the right hand, and counterpoint begins to emerge in interplay between 3 voices that outline the original tone row’s intervallic structure.
89		Variation 9 Warmly	Octaves are emphasized in two part counterpoint of the row in 3/4.
102		Variation 10 Piu largamente, marc. e legato	A climactic point in 3 staves, “largamente” and marcato/legato unison octaves are interrupted by large block chords in the bass range. Again, wide interval jumps outline the original structure of the tone row. The original sixteenth note pickup idea with thirds is restated from Variation 4.
111		Variation 11 Lento, molto espress. e libaramente	A huge shift in style, a very slow, expressive, and rubato section emerges in 3 voice counterpoint. Mysterious and quiet, the variation creates structure through each voice moving in stepwise motion (rather than large intervals). The original harmonies of the tone row are echoed, but its original large interval leaps are not present.
123		Variation 12 Subito allegretto	Suddenly fast, scherzo-like, with grace notes, and staccato, this variation is sparse in nature. The wide interval jumps are again emphasized, with each hand presenting the intervals of the row starting on different intervallic sequences.
131		Variation 13 Poco piu mosso	“Threatening” sixteenth note, 5 note gestures are added—similar to Variation 6. Again sparse in texture (only a single voice), the row is severely transformed in rhythm. With very fast gestures that resolve to long low bass notes, the tone row is primarily transformed through rhythm and articulation (sharp, mezzo piano, staccatos).
159		Variation 14, 15, 16 Allegro con brio	Reminiscent of Prokofiev, this section juxtaposes simple rhythmic motifs in quickly changing time signature. A grace note-arpeggiated figure introduces the row in canon with itself (right and left hand interplay). Low Cs punctuate each idea, each getting longer and faster in its presentation of the row. Eighth note ideas (“heavy staccato”) are juxtaposed with accented quarter note presentations of the row. Each subsequent variation, and measure itself transforms the intervallic structure of the row in different ways—starting on different notes and following the same intervallic scheme, inversion, retrograde, of the row. However, the downbeat of each measure

			demotes the original tone row! (marked by Copland—"mark the melody"). Dynamics are also used in sudden juxtaposition—not sure if this was serialized or not. In the 16 th variation, the same idea continues, but time changes of 6/8, 7/8, 5/8, 3/8 create more rhythmic instability of the texture.
221		Variation 17 Very sharply, sempre ff	The same texture continues in this variation, but is significantly altered in presentation. "Very sharply," octaves now replace chords and single notes. Each section of rhythmic counterpoint is interrupted by a fast arpeggio outlining an ascending and descending pattern that is retrograde.
233		Variation 18 Scherzando	A quiet, scherzando variation follows with fast sixteenth note sets of the tone row. Staccato eighth note gestures in wide intervals (9ths and 10ths) interrupt the sixteenth note gesture. The variation finally ends with the largest register gap and contrary motion.
257		Variation 19 Molto meno mosso, Subito allegro	A large shift in tempo, a slower, very brief chordal presentation of the row's material transitions to the next section's texture. With octaves and minor thirds once again, the right hand presents the row in the upper register. Fast rhythmic eighth notes in varying time signatures unexpectedly punctuate the texture with a single left hand voice supporting the harmony in the same rhythm in the bass.
272		Variation 20 Not too fast, well articulated	This section brings back the sixteenth note pickup idea, but this time in very fast presentation—it seems like grace notes. The texture eventually breaks out into a two part texture, almost like an invention, with rhythmic interplay between registers. A climactic point is reached with offbeat left hand octaves, and a straightforward Allegro vivo presentation of the material in fast octaves. The rhythmic interplay between both hands reappears, ending the section.
325		Coda Subito lento moderato, Poco largamente	A pesante restatement of Variation 4 begins the coda, with larger interval leaps. The chords become filled out in huge intervals (10ths), and the 4 note pickup idea is restated from Variation 6. Rhythm moves much slower and with syncopated rhythms. The fast octave "piu vivo" statement is restated in quick juxtaposition with the large block chords in syncopation. Finally, a "poco largamente" texture ends the work—in 4 staves, with large octaves creating the texture. The row is presented in the middle two staves, and "response motifs" (falling major 2 nd) echo the row on both ends of the register (high and low). This creates the sense of two voices. The dotted pickup motif returns one last time. "Piu largamente ancora" incorporates large block chords with octaves in sharp dissonances (9ths especially), and the original row is presented in extreme registers of

			the piano. A pedal C# sustains through the whole section—the silently depressed technique as used in the introduction. Punctuating the end of the work are sforzando sixteenth notes in chordal representation of the row's intervals.
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Tonality: Serialist

- The theme of the work is a 7-note tone row. Each subsequent variation develops the motif through interval, register, timbre, meter/rhythm, texture, note length, tempo, articulation, dynamic, and right hand/left hand interplay. There is no traditional “key center” or modality.

Characteristic stylistic features:

- Serialist techniques
- Dissonant intervals – 2nd, 7th, 9th
- Occasional triadic harmony
- Sharp accents

Listening questions:

- What is the actual material that is being varied in this work—the pitch row itself or its intervals?
- How does Copland vary the intervals of the initial row? What compositional techniques does he use in editing the row for each variation?
- Can you find repetitive thematic material? Is the material defined through pitch, rhythm, tempo, texture, or interval?

Relationship to previous repertoire:

- Similar to the serialist, 12 tone techniques of Schoenberg and Berg

Dallapiccola, Quaderno musicale, no. 11

m.	key	Formal designation/theme	commentary
1		Original tone row	On the first line, the tone row is presented, accompanied by chords that also represent the intervallic content of the tone row. In both melody and accompaniment, exactly 12 pitches are present.
6		Tone row transposed, in inversion	On the second line, the tone row is presented as a transposed inversion. The 1 st and 2 nd staves represent the melody (row), and the bass represents the accompaniment. Again, the chords used intervallically represent the original row in chordal form.
10		Tone row transposed, in retrograde	On the third line, the tone row is presented as a transposed retrograde. Rhythms are further distorted with a sixteenth note triplet figure on the downbeat. As notes can be repeated in 12 tone technique, this rhythmic gesture is used to emphasize each half of the row (the 1 st and 7 th notes of the row being altered rhythmically). Again, the left hand chords accompany the melody using the pitches of the row in retrograde.
14		Tone row in retrograde inversion	On the fourth line, the tone row is presented as a transposed retrograde inversion. Rhythms are further distorted with eighth note triplets and sixteenth notes. The sixteenth note triplet figure re-emerges on the second half of the melody, referencing the previous line and eventually presenting its final notes in large intervallic jumps in the upper register (creating an open, ringing effect). Octave equivalency allows the composer to edit the range of the ending of the row.

Tonality: 12-tone

- Each of the four versions of the row appear (original, inversion, retrograde, retrograde-inversion). Each row is presented as a legato melody, accompanied by one of the other versions of the row arranged as a succession of chords.

Characteristic stylistic features:

- Dodecaphonic, 12-tone compositional technique
- Tone rows
- Melody and accompaniment
- Contrapuntal technique, canonic interplay

Listening questions:

- Dallapiccola instructs that *Quaderno musicale di Annalibera* is to be performed as a whole; single movements may not be extracted. In what ways is this continuity important to the structure and meaning of the piece?
- Exactly how is the tone row presented as accompanimental chords? Is harmonic function considered in the notes that Dallapiccola chooses to accompany the tone row?

Relationship to previous repertoire:

- Conceptually, references Bach's Notebook for Anna Magdalena
- Similar to Berg, Schoenberg, Webern, Copland we've studied previously—12 tone technique and a preference for mathematical relationships & dissonant, open harmonies

Debussy, Preludes book II, no. 7, “La terrasse de audiences du clair de lune”

m.	key	Formal designation/theme	commentary
1	C#7	Theme 1 “sixteenth note” motif “gypsy scale” motif “dominant 7 th chord” motif	In F sharp major, the predominant harmony undulates around C# dominant 7. Debussy’s use of 7 chords and planing is highly evident in this opening. An opening sixteenth note melody opens the texture, establishing G7. G7 is juxtaposed with C#7—a tritone away. A highly chromatic and “gypsy” melody (chromatic sections punctuated by minor third intervals surrounding diminished patterns) falls from the upper register of the piano, creating a mysterious and eerie texture. In m. 4, dominant 7 chords are more quickly juxtaposed in odd meter, eventually becoming as fast as sixteenth notes, until resolving to a repetition of the first theme.
5	C#7	Theme 1 “dominant 7 th chord” motif “gypsy scale” motif	The first theme is restated, but the gypsy melody continues on longer than its original statement and outlines D# minor in preparation for the next section.
7	D#m	Theme 1 “sixteenth note” motif	The initial sixteenth note motif returns, planing D#minor chords through Em, Bb major, and C# minor. Bb major is more strongly established through slow chord repetition, and the key signature officially changes in m. 9.
10	Bb	Theme 2 – “Un peu anime” “double-dotted” motif	Faster 2 nd section in B flat major. Characterized by the double dotted rhythm, with right hand chords that grow in interval and texture, releasing tension with a 64 th note falling D minor arpeggio (with Eb--b9?). The section repeats twice, then finishes with a rapid F half-diminished arpeggio.
13	Fhalfdim	Theme 3 “6/8” motif	Returning to the original “F#” tonality, a new section emerges centering around F half diminished, with chromatic passing tones, eventually finding B7

16	“C#”	Theme 3 “6/8” motif	The same chromatic melodic motif returns, this time in both hands, extending the register, weight, and larger filled out chords. Interplay between C# major and minor. An undulating, “offbeat” syncopated accompanimental alto voice pervades the section in the middle staff.
20	“G#”	Theme 3 – “En animant peu a peu” “6/8” motif	The chromatic melodic motif continues its repetition, faster and faster. Greater intervallic jumps occur and accompanimental harmony planes in minor thirds (G#--B—D)—diminished harmonies. Growing in register (moving up), and continuing to plane dominant 7 harmonies outlining whole tone patterns (omitting the fifth) until a peak in m. 24, with an unexpected major plagal resolution (F—C).
25	Eb	Theme 3 – “Mouv’t du debut” “6/8” motif	A new key is established—Eb major. The same motif continues through this section, this time accompanied by offbeat grace note interjections of harmony. The bassline moves in parallel fifths and fourths, once again planing through whole steps and larger intervals. Harmonies plane from Eb, E, C, G, F, Gb in this section—all outlined by the bass and accompanimental alto interjections.
28	G	“Climax” of work	In G, a “maestoso,” grand section with huge register juxtapositions (highest and lowest parts of piano) strongly emphasize G7. The double-dotted, Lisztian figure appears as well. In m. 29, harmonies planed follow a typical Debussy movement—from G7—Bb7—C#7 (outlining a diminished chord)—E7—C#7—D7 (resolving tension and preparing G7 again). The section repeats itself, but the planing harmonies continue in their diminished rising pattern on the 2 nd iteration, preparing the return of the next key.
32	Fhalfdim	Theme 3 “6/8” motif	The F half diminished section re-emerges with larger arpeggiated accompaniments, accompanying the same “6/8” melodic material. Transitioning to F# minor, the

			melody comes down in dynamic and interval.
37	C#7b9	Theme 1 “gypsy scale” motif	Stacking B diminished and C# major, a new polytonal harmony is created—could be considered C#7 b9. The gypsy scale returns, just like in the opening.
39	F#	Theme 3 “6/8” motif	The 6/8 motif returns, this time in F sharp major. “Escaping” and planing to G, C#, E, and G, the melody changes the tonic of each chord based on its movement (purely intervallic transformation—creating chord planing). The planing occurs in sixteenth notes, quickly and chromatically planing through thirds until a final resolution to F# in the following section.
42	F#	Coda	F# major is most strongly emphasized, but with “whole tone” planing fifths that fill the space of each F# major chord on the downbeat. Creating harmonic instability, these planing fifths create whole-tone scalar movement. Finally, F# major is emphasized in final block chords, but with a flatted 9 th (G natural) still pervading the final texture.

Tonality: F# major

- When saying F#, I am mainly just referring to the collection of pitches with 6 sharps—not F sharp major as a tonal center. Debussy constantly shifts chords – “planing chords” – to create harmonic and motivic structure, and does not stay in a single “simple harmony.” He uses sets of harmony and modes to create sense of arrival and divergence—the area of 6 sharps being primarily dominant as it opens and closes the work.
- Dominant 7 chords are strongly preferred (almost any given measure of the piece you can find a 7 chord) in quickly juxtaposing harmonies, often surrounding whole tone scales and diminished sequences.

Characteristic stylistic features:

- Whole tone scales, Chord planing
- 3-part texture
- French impressionist “harmony as color” and lack of strong melodic presence

Listening questions:

- How does Debussy use harmony to create tension and release; overall structure?

- What textures does Debussy place in juxtaposition throughout the work?
- Is key signature still important for the music of Debussy? What does a key signature represent in his style?

Relationship to previous repertoire:

- Highly deviant from previous repertoire—only similarities I can find are a general sense of harmonic structure (key signatures), virtuoso technique in fast scales and large block chords (the Romantics we studied), and melody-and-accompaniment.

Haydn, Sonata in E-flat major, no. 52 (1st mvt.)

(Malcolm Bilson)

m.	key	formal designation/theme	commentary
1	Eb	Introductory, “fanfare like” theme	EXPOSITION —Quickly modulates to IV—V—I. Dotted theme in V, thirds in V
6	Ab	2 nd theme	Dotted eighth, two 32 nd theme
9	Eb	Introductory theme	Decorated with fast scales in brilliant style
11	Db; mod.	2 nd theme in subdominant	Hands switch roles—RH accomp., LH melody, expands on material and modulates
17	Bb	Introductory theme in V	Further expanded brilliant scales in V
20	mod. to F	3 rd theme	Contrapuntal “baroque” style
24	Bb	Brilliant style—transition	V/V → V → I scalar patterns in brilliant style
26	Cm	4 th theme	Pointed unison octaves—first moment without harmony; unexpected vi
27	Bb	5 th theme In V	Dotted sixteenth; “grace note” style outlining V and modulating, evolves into fast 3 note pattern—to V/V—then--
33	Bb	Introductory theme in V (higher in tessitura)	Same introductory theme, but thirds in V are expanded and resolve to a deceptive cadence, goes to V
38		Chromatic passing tones	Transitions to F pedal for Bb64 chords; big contrast in piano and forte
40	Bb	Brilliant style—transition	V/V → V → I scalar patterns in brilliant style; lots of secondary dominant patterns outlining Bb, closing out the first half
44		Borrowed modulation to G	DEVELOPMENT —Setting up new key of C
46	C	5 th theme in C	Dotted sixteenth; “grace note style” in an unexpected key—C, evolves into “brilliant” style modulating diatonically
51	D	3 rd theme variation on	Contrapuntal “baroque” style (like an invention) quickly modulating around D7, Gm, Cm
57	mod.	2 nd theme switching tessitura	2 nd theme with successive statements in right hand, then left hand; hand crossing

61	Mod.	Brilliant style—transition	Same patterns modulating in new key, hovering around Eb, then to G/Cm, switches hands, then fully resolves to G at 67
68	E	5 th theme in E	5 th theme expanded to double length, without brilliant ending. Completely unexpected shift to E→A
73	F#	2 nd theme Augmentation	Augmentation of 2 nd theme, RH accompanying, modulating quickly to Bb
78	Eb	Introductory theme	RECAPITULATION —direct quote of beginning, with added harmonies in the same rhythm
83	Ab	2 nd theme	Similar to beginning, but adapted to include contrapuntal theme and hand crossing/tessitura switching similar to 57
92	Eb	Introductory theme & brilliant style On beat 3 instead of 1	Introductory theme in original voicing is presented again, but on beat 3, quickly transitioning to the brilliant style in Eb
95	Fm/Eb	4 th theme	The only reappearance of 4 th theme—pointed octaves that resolve to Eb
97	Eb	5 th theme In Eb	Finally, the 5 th theme stated in I, modulating to the parallel minor (Ebm), resolving to V (Bb)
103	Eb	Introductory theme New expansion in right hand	Introductory theme with slightly different figurations
108		Chromatic passing tones	??? – possibly just extant material for contrast right before tonic ending
110	Eb/Bb	Brilliant style and closing quarter notes	Some new ideas and borrowed “brilliant” style ideas of scales, octave repetition, chords in inversions, and repeated cellular ideas that emphasize V and I, closing with 3 stately Eb major chords.

Tonality: E-flat major

- Exposition and Recapitulation stay safely in Eb major—I, IV, V chords are emphasized strongly
- Development is quite derivative—begins in C, modulates extensively to minor keys (Gm), sudden shift to E and sharp keys

Characteristic stylistic features:

- Galant, empfindsam styles
 - Sharp fz and piano dynamic changes—“empfindasm”
 - Melodies crafted in galant fashion
- Moments of counterpoint in the style of Bach inventions

- “Brilliant” style arpeggios and scales
- Both hands take almost equal role in figuration—right hand is favored for brilliant scales
- Fermatas signaling cadences/large shifts in tonality
- Standard sonata form with multiple themes interweaved
- Figurations stay within a comfortable hand reach—lots of thirds, sixths, and 5 note scales
- Improvisation in performance—expected

Listening questions:

- How is Haydn’s writing different from Mozart’s?
- In what ways does Haydn juxtapose different styles to create dramatic effect?
- Topic theory? Any specific moments that refer to a socially understood extramusical (or musical) sentiment?
- Does each theme presented have an associated dynamic marking, or do they change when reappearing?

Relationship to previous repertoire:

- Contrapuntal writing in Baroque style
- Similar rhythms and subdivisions used in classical style
- Even 2/4 bar phrases; Galant
- Sonata form
- Empfindsam style of quick dynamic and harmonic shifts

Fun fact relating the two pieces:

“Dusseck was one of a number of foreign-born composers, including Muzio Clementi and John Field, who contributed significantly to the development of a distinct "London" school of pianoforte composition. In part, this was due to the particular nature of piano manufacture in England. **Joseph Haydn**, for instance, composed his famous **E-flat sonata** after playing a piano of greater range lent to him by Dussek. Much of Dussek's piano writing drew upon the more modulable and powerful tonal qualities and greater keyboard range of English-manufactured pianofortes. The enhanced possibilities offered by the instrument help explain some of his stylistic innovations.”

Dusseck, Sonata in E-flat major, op. 44 (2nd mvnt.)

(Malcolm Bilson)

Molto Adagio e Sostenuto

m.	key	Formal designation/theme	commentary
1	B	Introductory theme	EXPOSITION: Dotted octave and I → ii → vii ^o → I; sequential progressions in similar rhythm, ending in V
9	B	2 nd theme	Diatonic major scale theme—rises in octaves and comes to a peak in m.12. Descending bassline, large octave spreads, and fully voiced/powerful chords. Reaches quite dissonant harmonies, resolves to V, V/V, and then to V
15	F#	3 rd theme	“Arpeggiated” galant theme; borrows dotted idea from 2 nd theme. Sequencing with borrowed chords/minor ideas
19	F#	Introductory theme in V	Uses same pickup and dotted figures as introduction, but quickly deviates into more contrapuntal writing; first instance of a triplet. “Emfindsam” style of a major idea quickly followed by the parallel minor (21-22). Cadence at 25 to V/V.
26	F#	4 th theme	Thirds above a pedal dominant tone on offbeats, with similar dotted ideas littering the texture. Hands switch roles, with a big hairpin crescendo. Repeats itself at m. 30, modulating to a dramatic rolled diminished chord at 33.
34	F#	5 th theme	Pedal soprano note (“melody and accompaniment”) with tertian harmony creating warm chromatic alto/tenor movement. The soprano line embellishes with appoggiatura like figurations. Large octave leaps (slurred) in left hand—a 9 th . Resolves comfortably to V at 37 with a fermata & repeat.
38	F#	5 th theme similar figuration	DEVELOPMENT: Melody and accompaniment in a classical style. Left hand chords become more and more filled out with the crescendo, and we finally hear the tonic key in m. 41, only to dramatically shift to--
42	mod.	“ <i>Sturm und drang</i> ” theme	Beethoven-esque dramatic triplet sixths above dotted falling bassline melody (3 over 2) in diminished and minor harmonies, juxtaposed from the seemingly major, triumphant, galant idea previous! <i>Sturm und drang</i> . Dense texture throughout; constant octaves; sweeping left hand arpeggios; highly romantic! From measure 42: F#m → D# ^o → C#m → E ^o → D#7 → G#m → D ^o → D#m → F# ^o →

			formal modulation to Bbm→F7→Bbm→G°→Eb7→formal modulation back to B→G#°→F#°→B7→ (Em) These chord progressions are not complete—the right hand melodic dotted figures often choose modes that slightly clash with the harmony, in borrowed keys, typically minor and diminished scales. There are slight progressions in the right hand that compliments the dominant left hand harmony and creates further tension and release.
56	mod.	2 nd <i>Sturm und drang</i> theme	Continuation of <i>sturm und drang</i> . Triplet based contrasting “battling” figures in tessitura. Motif is the falling triplets in thirds, with the inverse in the left hand (rising triplets). Outlines Em and modulates, eventually with an F# pedal, resolving to G7 in m. 59.
60	Bm/F#		Calming down, and juxtaposing diminished chords with F# major & B minor. Gives a sense of B minor overall, but dominant heavy. Melodic ideas are in quick conversation—left hand responds to right hand, eventually right hand taking over.
69	B	Introductory theme	RECAPITULATION: Introductory theme and associated intro ideas, but this time, only in the tonic key!
81	mod.	Transition	Abrupt key change to Gb in 1 measure, quickly modulating back to B, on a D#m chord, becoming diminished, and a quick virtuoso scale down to deceptive resolution, eventually going back to B
84	B	2 nd theme	Return to 2 nd theme, diatonic rising scale idea with descending bass. The dramatic climax does not reach G this time; this time to a more stable D# major, with rising G# minor scale
88	G#m/mod.	?	Similar dotted ideas and “back and forth” conversation, emphasizing F# major (V) to take us home
92	B	5 th theme in I	Near exact quote of 5 th theme, but in tonic key, that resolves to a simple and understated 3 note resolution back to B.

Tonality: B Major

- Overall tonality of B major is not totally emphasized; only small thematic ideas truly remain in B. The piece is clearly sonata form, and follows its guidelines, but is not always direct in its thematic material of a total and dominating “key center” (in comparison with the Haydn). Harmony is constantly shifting through secondary dominants and borrowed chords throughout the entire piece. I and V are emphasized only in cadential moments; the inner thematic material deviates significantly.
- The development has no real key center, and is purely modulatory between related minor chords and diminished chords.

Characteristic stylistic features:

- *Sturm und drang*, *Emfindsamer stil*
- Proto-Romantic? Fully Romantic?
- Dotted sixteenth, thirty-second rhythm prevails all content
- Large, filled out chords and harmonies throughout (dense)
- Sudden shifts in dynamics and harmony
- Sparse, but present ornamentation in early romantic styles

Listening questions:

- What is the single most cohesive element of this movement?
 - Dotted rhythmic figure
- How is this movement similar to later Romantic composers like Beethoven? Would you consider this a Romantic piece?
- How is this piece Classical in style?

Relationship to previous repertoire:

- Continuation of *Emfindsam* style and further “*Sturm und drang*” that progresses into the 1800s
- Sonata form and ideas of resolution/cadences
- Phrase structures in 2 and 4

Fun fact relating the two pieces:

“Dusseck was one of a number of foreign-born composers, including Muzio Clementi and John Field, who contributed significantly to the development of a distinct "London" school of pianoforte composition. In part, this was due to the particular nature of piano manufacture in England. **Joseph Haydn**, for instance, composed his famous **E-flat sonata** after playing a piano of greater range lent to him by Dussek. Much of Dussek's piano writing drew upon the more modulable and powerful tonal qualities and greater keyboard range of English-manufactured pianofortes. The enhanced possibilities offered by the instrument help explain some of his stylistic innovations.”

Ives, Sonata no. 2, mvt 3, “The Alcotts”

(no measure numbers—denote sections by lines)

LINE	key	Formal designation/theme	commentary
1	Bb	Theme 1	“Chorale” like 4 part harmony, with a faster moving soprano line creating a melody (later referencing Beethoven’s 5 th). The chorale comfortably is in Bb major, with suspensions, escape tones, and passing tones, until an unexpected modulation to Ab at the end of the line.
2	Ab	Theme 2	A second section with repetitive Ab accompanying chords in the left hand. The right hand remains in B flat, and meanders through the key with unexpected chromatic notes (F sharp, B natural) that create tension and release. The interval of a 9 th is used frequently, creating many open fifths and fourths stacked (extended chords).
3	Ab	Theme 1	The original theme returns, in its original placement (in Bb). Transforming this theme, the right hand accompanies it in A flat this time. An unexpected pianississimo gesture occurs at the end of the 3 rd line—F sharp and A. This motif, a falling chromatic gesture, reappears in the work later.
4	-	Development	A developmental chromatic section unexpectedly emerges, this time in two part counterpoint. On the following page (line 5), Beethoven’s fifth symphony is referenced (in rhythm), and references theme 1 in this same gesture. It combines both melodic ideas. The two part “call and response” of Beethoven’s fifth is used texturally, but quickly devolves into wild extended chromatic harmony. Polytonalism (stacking two harmonies) is prevalent throughout, with repetitive reference to the 3 eighth note pickup of Beethoven’s 5 th . The climax and ending of this section starts on line 9.

9	-	“Theme 1” – further development	<p>The first melody is referenced in C minor, then quickly to F, to Bb, then To Eb, etc. The reference to Beethoven’s 5th and the original statement of Theme 1 becomes blurred at this point. The large block chords with punctuating bass notes slowly become larger in interval (requiring huge arpeggiations) that create wildly extended harmonies within a flat key context.</p> <p>Eventually, the texture splits into 3 parts—the bass note, an alto line in thirds, and the soprano representing the original theme. The section slows down and decreases in volume, until a final Bb7 chord ending the section.</p>
11	Eb	Theme 3	<p>New material emerges, in Eb major, “slower and quietly,” and finally presents a time signature of 4/4, with measures. Melody and accompaniment texture—the right hand balancing two voices, with the right hand arpeggiating chords to accompany. The “Scottish snap” sixteenth-dotted eighth rhythm is presented in line 12. Generally, simple diatonic harmony pervades this section, with simple counterpoint and structure. The section is restated after an authentic cadence in the 11th measure of the section. Pentatonic harmonies are also stressed, giving the section an “American folk song” feel to it.</p>
M. 15 of section	Bb	Theme 3—development	<p>A “faster” section emerges from the texture in B flat, gaining speed and dissonance as it goes. Sharp dissonance begins to pervade the texture especially in m. 20, when “gradually faster is written”, completely deviating to natural keys. 4/4 and ½ is presented as a time signature (more like 9/8?) creating more instability in rhythm and harmony. The same “two part” counterpoint unexpectedly emerges from the texture, and we once again leave barlines, time signature, and key center in m. 22.</p>

Last page, line 1	-	Developmental/transitional	Whole tone harmonies lead up to an “Eb” cadence at the end of line 1, continuing on through the 2 nd line, with two part counterpoint in extreme dissonance and syncopation.
Line 3	-	Finale—key is referenced and “3 note pickup” of Theme 1 is referenced	A and Bb are juxtaposed with chromatic motion, until finally finding C→F→C. C major is strongly emphasized in “maestoso” style, diatonically, with large interval leaps and arpeggiations, never deviating out of the key with any chromatic alterations until the very last line, with final Bb major arpeggios, referencing the original key. C major is finally punctuated once more as the work’s final chord.

Tonality: “Bb major”—no key

- The work tends to focus around flat keys, but does not overly emphasize a single tonality. The piece starts in B flat, but quickly modulates. B flat is not heard again in its true form again, until the very last measure. E flat major is the only key that is truly established in the middle, slower section, with measure numbers and time. There is arguably no single key, but rather a collection of harmonies that Ives uses in this piece—again, flat keys such as Bb, F, Eb, C minor, Ab, and others. Aside from that, chromatic counterpoint once again primarily centers around flat harmonies, even delving into the whole tone and modal textures.

Characteristic stylistic features:

- “Chorale” style
- Melody and accompaniment
- Counterpoint
- Free rhythm (no barlines) and free harmony (no structural adherence to a single key center)

Listening questions:

- How does Ives use polytonal gestures to create “organized dissonance”?
- Structurally, how does the thematic material transform? Use of quotation? Can we derive meaning from his separate organization of different musical ideas?

Relationship to previous repertoire:

- Literal quotation of Beethoven, focus on chorale style/melody and accompaniment, virtuoso “loud” bass octaves with block chords (Romantic)

Messiaen, *Vingt Regards sur l'enfant-Jésus* – 1. **Regard du Père**

m.	key	Formal designation/theme	commentary
1	F#	“Theme of God” A	The texture of this movement remains consistent through the entire work. Very slowly and mysteriously, chords plane throughout mainly sharp keys, creating chords of momentary dissonance (minor 2nds) that resolve to more stable harmonies. Chords are filled out in most of the register of the piano, broken up in triplets, with A# being a primary soprano note that is repeated, turning to C# in cadence points. Harmonic rhythm is suspended on beats 3 and 4, going into the pickup of the following bar with repetitive A# or C#s. Messiaen refers to this theme as representing “God.” F# → Amb9 → D# → F#.
4	“E”		Harmony shifts in this measure to being around E. The A# pedal becomes G#, but still resolves to C# as a cadence (under an ambiguous E7+6 chord). At the end of m. 5, the harmonic rhythm becomes faster, and ascending/descending motion (rather than static). Dense harmonies (extended/added chords to major chords) are planed throughout minor third and major second intervals, becoming increasingly dissonant.
10	F#	A’	A new texture emerges in m. 8-9 to bring in the next section—a repeated C#. The original F# tonality and texture returns in its exact treatment of the first measure at 10.
14	“E”		The same texture at m. 4 is restated.
16	F#	Coda	On beat 3, the music deviates from its exact restatement into the coda--a new D#m7 harmony, then Am7, with an unexpected jump to a much higher register than presented in the piece—high D#. The chords become louder than the pianissimo soprano repeated notes (dynamic being attributed to register). In m. 17, the tonic chord is changed to an add 6 (added D# to the F# tonality), quickly falling into a repetitive C# again to transition back to the original material. Harmonic rhythm moves consistently in eighth notes, then quarter notes, then a final whole note on F#add6 with the same opening repeated soprano A# octave fading away to nothing.

Tonality: F# major

- The piece is only ever strongly in one key—F# major. In transitional/inner moments, chord planing is used to reach dissonant subdominant textures, until always resolving back to F#. Tonality is strongly established at cadence points, but in developmental sections, no true harmonic centers are found other than relating back to F# in diatonic and extended/altered chords.

Characteristic stylistic features:

- Modes of limited transposition – All 3 versions of Mode 2 are used in the “God theme”
- “Impressionist” texture—layering of chords and rhythmic ideas in a plaintive and static texture, with planing major harmonies and repetitive octaves
- Program music—attributing themes to “God” or extramusical religious association

Listening questions:

- How is this piece similar to other French composers like Debussy and Ravel? What compositional techniques (texturally, harmonically, dynamically) does Messiaen use that are similar?
- How does Messiaen treat dissonance in this work? Are dissonant chords randomly selected, or based on a traditional tonal hierarchy?

Relationship to previous repertoire:

- Texturally, very similar to the Debussy Images and Preludes that we studied—a single texture incorporating layered voices that is presented mostly piano/pianissimo and does not change. Very little room for “rubato” or romantic expression—a simple statement of rhythm and harmony that creates an ethereal and mysterious mood. A preference for major chords and add 6 harmonies.

Missy Mazzoli, Heartbreaker (Michael Mizrahi)

time	Formal designation/theme	commentary
0:00	Accompaniment: Pulsing major chords Melody: Sharp repeated note gesture	Pulsing major chords (with a grace note gesture) push movement forward. Repeated right hand notes (on the 9 th of the chord, creating sus 2 chords that resolve to the tonic, sometimes on the augmented 4 th creating lydian texture). Cycling through different major chords and modes, the harmony eventually reaches more and more dissonant places—diminished and augmented chords.
1:23	Accompaniment: Syncopated chords Melody: Slow-moving half note melody	Syncopated, accompanimental left hand chords (often major), punctuated by bass notes accompany a slow moving ambiguous melody in the right hand.
1:49	Accompaniment: Sharp repeated note gesture Melody: Slow-moving half note melody	The accompaniment texture eventually becomes single repeated eighth notes, and in the tenor/alto voice, a new voice briefly emerges, accompanying the right hand melody. Major harmony generally pervades this section with many traditional suspensions. Harmony slowly moves away from this major tonality to further extended chords as the section progresses, and the melody becomes more and more disjunct from the accompanimental chords.
2:15	Accompaniment: Faster chordal gesture (“Liebestraume No. 3”?) Sharp repeated note gesture Melody: Slow-moving half note melody Repeated note gesture	Accompaniment moves much faster, rhythmically within each beat, in this section (seemingly 32 nd notes? No score). Increasing in speed and intensity in the same texture, until eventually the accompaniment falls into repeated notes (often on the 3 rd of the chord). The right hand joins the left in canon of sharp, repeated notes, losing its chordal, accompanimental feel and moving towards a climactic “recitativo” of two repeated note voices.
3:09	Accompaniment: Faster chordal gesture Melody: Slow-moving half-note melody	“The bass drops!” Climax of piece. The fast, rhythmic chordal accompaniment returns, and is fully realized. The melodic texture adds another note, so that sixths? are used instead of single notes. The melody continues to move at a slow pace, with accompanimental interjections of the arpeggiated chord. The melody moves in wide disjunct intervals.
4:00	Accompaniment: Sharp repeated note gesture Melody: Slow-moving half-note melody	The accompaniment drops out, instead becoming single, sharp repeated notes once more to bring the energy down. The right hand continues to move at the same slower pace, until the repeated note gesture fully takes over, decrescendo-ing to an ambiguous and subdued close.

Tonality: (I do not know the specific tonal areas since I don't have a score!)

- Does not begin or end in the same key, but strongly uses elements of traditional tonality
- More below →

Characteristic stylistic features:

- Romanticism
 - Left hand accompaniment with right hand melody
 - Preference for major chords, chromatic harmonic motion, suspensions, tension and release, bass note “tonic” punctuation
- Modernism
 - Atypical harmonic progression, although tonal (Hindemith, Stravinsky, Debussy, etc.) – no “rules” of voice leading and harmonic progression within tonality
 - Unusual and dissonant melodic notes
 - Fast repetition of a single note

Listening questions:

- How does this work reference the Romantic piano idiom? How does it deviate?
- What is the role between melody and accompaniment in this work? Do the hands ever switch roles? How does the melody fit within the accompaniment?
- Since we did not have a score for this assignment, how did this affect your work? Did you find yourself paying attention to different elements of the music without seeing a score?

Relationship to previous repertoire:

- I found a resemblance to Franz Liszt's, *Liebesträume No. 3* (“Dreams of Love”), possibly in program as well (“Heartbreaker”)? Not only in the concept (deep, resonant major chord accompaniment with a singing, lyrical, long melody in the right), but in specific gesture as well (the fast, chordal accompaniment in the middle/end—reminds me of the exact same accompaniment texture as the end of *Liebesträume*). Not sure if this is purposeful, but I especially found this reference due to the title of both works dealing with love.
- The same, single “sharp” repeated note gesture: found in many of our modernist works we've studied. Augusta Read Thomas, Dallapiccola, Carter, Copland

David Anderson
Keyboard Literature
Weekly listening assignment

Scarlatti K. 481

February 6, 2019

Answer/describe the following and note specific passages where applicable. Fill out one sheet per **week**, addressing **each required piece of listening** in your answer to **each question**. You should fill out either this sheet **OR** the chart on the following page. You can type or hand-write your answers.

1. Describe the form of each piece (incl. each mvt). (Binary, ternary, sonata form, rondo, through-composed, sectional, etc.)

We begin with 8 bars of material (A) generally in F minor, that ends in the dominant.

The (B) section at m. 9 begins with a “major” feeling, stepping down in secondary dominants surrounding Bb major and Ab major. Throughout, it delves into fully diminished arpeggios and false cadences that end in the dominant.

The (C) section at m. 36 begins with contrasting C major and C# diminished harmonies, using similar rhythmic patterns and accompaniment style as the introduction. It then repeats itself in a similar fashion.

Finally, the (A) section returns at m. 52, with changed harmonies and rhythms.

ABCA—Exposition, Development, Recapitulation. **Sonata Form.** At first I was hesitant to label the piece as such, as the placement of repeat bars and uneven-seeming phrase structure was lending it to something different, but the overarching implications of sonata form seemed applicable in this case!

2. Describe the texture(s) of each piece (contrapuntal/imitative, melody and accompaniment, homophonic). Also describe the sort of figures that each hand tends to use.

Melody and accompaniment. Right hand includes melodic passages with mordents, grace notes, and sometimes, two voices (an alto voice that supplements harmony). Rhythms are unique; triplets, syncopated figures, dotted figures, and suspensions are used liberally in the right hand. The left hand simply plays quarter notes that outline the overall harmony and provide structure for the right hand, almost like basso continuo. Occasionally, the left hand plays an eighth note arpeggio at cadence points.

3. Describe the use of the keyboard in each piece (range and register).

The use of register for the keyboard is generally standard in this piece—right hand fits comfortably in the treble clef. However, the left hand is often in treble clef, demonstrating that many sections of the piece are high in range.

4. Were there any moments you found striking in each piece? (odd use of the instrument, unusual manipulation of form, unexpected modulations or changes in texture)

Harmony shifts drastically at measure 9! Modulates to a generally major key, and continually seems like it resolves to C minor, but creates “deceptive” cadences that resolve to fully diminished chords and secondary dominant chords. The first actual resolution is m. 27, and it continually repeats this deceptive cycle until the true resolution to C at the end of the first section (35). I thought this was striking and kept me on my toes.

At the start of the second section, Scarlatti juxtaposes C major and C# dim chords, falling into quickly modulating chords that end up in D major. I found this extremely odd for its time period—somewhat modern. In the second section, we find more diatonic harmony that ends in the dominant (m. 51). We return to the original theme at m. 52, but with significant changes in melody (large jumps, syncopation, repeated notes, added diminished harmonies). The harmony goes back and forth between tonic and dominant, ending eventually in the original F minor as expected.

Of course, in line with Baroque practice, Belder performs added ornaments and figurations when repeating sections.

David Anderson
Keyboard Literature
Weekly listening assignment

CPE Bach Rondo in G major **February 6, 2019**

Answer/describe the following and note specific passages where applicable. Fill out one sheet per **week**, addressing **each required piece of listening** in your answer to **each question**. You should fill out either this sheet **OR** the chart on the following page. You can type or hand-write your answers.

1. Describe the form of each piece (incl. each mvt). (Binary, ternary, sonata form, rondo, through-composed, sectional, etc.)

Sonata form. The piece introduces the primary theme (m. 1-2), and every 2 bars, deviates to an improvisatory and virtuosic passage, closing off with a cadence. The theme is brought back in different octaves and dynamics, and slowly begins to deviate from the original harmony (m. 25 is the first instance--minor, again at m. 30). The theme recurs at m.42 in its original form, but quickly deviates in m. 50, modulating to F. Throughout this development, m. 70 puts the theme in the left hand, with octaves outlining the tonic of each progression, developing until a sweeping arpeggiated cadenza that resolves to a severe shift in harmony. After more development of arpeggiations, octave repetition, and cadenzas, the theme returns at m.130, the short recapitulation, and ends with an authentic cadence.

2. Describe the texture(s) of each piece (contrapuntal/imitative, melody and accompaniment, homophonic). Also describe the sort of figures that each hand tends to use.

Melody and accompaniment. Generally, the right hand plays a melody with extreme flourish and fast scales, mixed with thematic material. The left hand plays harmonic support, generally quarter notes and eighth notes outlining the bass. The only time the left hand varies is when it assists in the 32nd note scale in sixths at m. 40, 80, 126, and occasionally melodic material, such as in m. 70.

3. Describe the use of the keyboard in each piece (range and register).

The piece went higher than I would expect, at G6 (suppressing urge to make a pop music pun reference). This is much higher than the Scarlatti previously analyzed; practical keyboard ranges were slowly increasing over time. The lowest note I found was G1; again was surprised that the instrument went that low (one of my harpsichords did not at all have the range for this—a good octave+ away from it). The main thematic material kept in a close range, but the “answers/responses” with fast scales swept through the register of

the keyboard very quickly, and often disrupted the register and timbre of the previous idea (m. 28).

The figurations always seemed to fit nicely in the hand—diatonic scalar passages and thirds were favored. Octaves were not overly emphasized; fitting in nicely with the developing classic period. The octave moment at m. 70 was the only instance where octaves were emphasized.

4. Were there any moments you found striking in each piece? (odd use of the instrument, unusual manipulation of form, unexpected modulations or changes in texture)

The right hand clef was not standard. I am still confused—will ask about this in class.

The most striking part of the piece in general were his usages of forte, “tutta forza” 32nd notes. It was out of character for the galant style he emphasized in the melody—*empfindsamer Stil*. His “cross staff notation” at m. 80 & m.126 to a degree reminded me of Romantic cadenza-like virtuoso piano literature; Liszt, Rachmaninov, Prokofiev. I have seen this style of alternating hands to create a “sweeping” effect and the illusion of an extremely fast 32nd note run, in octaves (Liszt—*Totentanz*, *Années de pèlerinage*). This passage seemed a precursor to it?

Everything else in the piece seemed very standard, normal, beautiful, classical style piano literature. The harmony, rhythmic figurations, trills/turns, etc. A large difference I noticed were that his dynamic contrasts were much more abrupt and often than of Mozart’s, or Haydn’s. The last 2 chords are abrupt and tonicize the piece suddenly, with little leadup.

Schubert, Impromptu in B-flat, op. 142/3 (theme & variations) (Seth Carlin)

m.	key	Formal designation/theme	commentary
1	Bb	Theme	<p>“Exposition”:</p> <p>The theme is introduced solidly in B flat major. Left hand broken chords accompany a plaintive melody in diatonic harmony. The texture breaks into full 4 voiced texture at times, as shown especially in m.8. Starting in m. 9, the second half of the theme emerges, this time, unexpectedly modulating to the relative minor (Gm). It centers around V, or F (with a V/V preceding C), then back to a Bb cadence. In m. 17, a short coda punctuates the theme, restating the last bar of the theme and solidifying its Bb major presence.</p>
19	Bb	Variation I	<p>The theme is reworked—left hand creates simple bassline and fifth accompaniment, with syncopated rhythms for movement. The right hand, reminiscent of Bach, outlines the melody in a dotted eighth, sixteenth rhythmic pattern, voiced over straight sixteenth note arpeggios that outline its harmony. Beautiful secondary dominants and unexpected suspensions, modulations to the minor appear (m.25 most notably). The theme’s original progression remains intact, with few chromatic alterations. A new 3-note pickup tenor voice emerges in m. 27, and continues to expand until the end of the variation. Voices switch between the hands at times, and are notated with lines.</p>
37	Bb	Variation II	<p>A “grazioso” variation follows. The left hand texture remains consistent—bassline is outlined with syncopated fifth gestures, this time, the syncopated beats are full chords rather than 1 note. It continues to expand this tenor voice from the previous variation into larger chords. The right hand is significantly new—a new melody</p>

			<p>composed around the original chord progression. The melody is decorated and chromatic at times, frequently employing chromatic secondary dominants. It is styled in a “dance like” variation—reminding me of the mazurkas and waltzes of Chopin. In m. 45, the left hand accompaniment changes to more “sturm und drang” cascading octaves that outline the strong minor harmony that contrasts. It quickly returns to its original texture in m. 49.</p>
55	Bbm	Variation III	<p>“Development”:</p> <p>A stark variation follows, at a much slower tempo, and fully in stormy minor harmony (the parallel minor). I recognize this section as “developmental”, as its sharp key change and more dissonant harmonies punctuate the work. The original harmony is transposed to its parallel minor counterpart. This variation is the first significantly deviating in terms of harmony. Left hand triplets create hemiola with a right hand melody in octaves and chords in eighth notes/dotted rhythms. The overall style reminds me of Chopin once again—repetitive, dark minor chords that accompany an angular melody in octaves. Left hand Bbm harmony includes oblique motion, giving it more movement than the first static representation of harmony presented. Overall the progression still follows its I, V7, iv, iidim structure, just presented with sharper minor harmonies. In m.63, the entire passage is transposed up an octave. In m. 71, the melody enters its development, briefly making an entrance back into the major in m.73. In its 2nd ending, the variation repeats its melodic content and solidifies Bb minor harmony.</p>
81	Gb	Variation IV	<p>This variation, in Gb major, juxtaposes its melody in both hands. The dotted melody appears fir in the left hand, with right hand accompanying it in the same fashion as the original theme (broken chord with a</p>

			<p>third on the 3rd beat). It switches hands in m.85, and back again at m.89. In terms of harmony, it strongly follows the original progression, but within subdominant sections, it further extends harmony into diminished and minor realms, rather than quickly re-entering its original major tonality like the theme. In m. 100, it unexpectedly modulates to Bb major, then to F7, solidifying the original tonic key.</p>
102	Bb	Variation V	<p>“Recapitulation”: The tonic key returns, almost signifying a “recapitulation.” The original left hand accompaniment style of Variation II reappears, but with the right hand being much more scalar in nature. The right hand presents a diatonic scale on beats 1 and 2, then resolution on beats 3 and 4. The variation shifts in m. 110, switching the role of hands. The left hand plays diatonic scales that resolve to arpeggios on beats 3 and 4, with the right hand accompanying with sharp syncopated chords. This goes with the overall notion that the section modulating to the relative minor incorporates some sort of textural change to signify the mood shift. It quickly returns to its original texture in m. 113. This variation is perhaps the most virtuoso of all; the notion that each variation gets progressively more difficult. Harmonically, it is not the most advanced however.</p>
120	Bb	“Coda” (lento)	<p>The final statement of the theme is interesting—it is not presented in its original form, but in a chorale-like variation that changes the chord progression slightly. It uses fragments of its original harmonic movement and melodic structure, still centering around B flat major. Most notably, the chord resolves to a stormy Ab7 on beat 3 of m. 121. It ends with comfortable, slow, pianissimo chords in B flat.</p>

Tonality: B flat major

- The entire set of variations is set in B flat major. Variations III and IV, representing the development, travel to the parallel minor and G flat major (I would guess this is set up by the Bb minor harmony, traveling to the major VI of it—so VI/i).
- Overall, its harmony and melody are very strongly diatonic, especially in its theme.

Characteristic stylistic features:

- Melody and accompaniment
- 4 voice chorale texture
- Voicing a melody on top of accompaniment (Var I)
- Virtuoso/brilliant scales and ornamental decorations
- “Stormy” hemiola and octaves in a minor key (Sturm und Drang...Beethoven)
- Hand switching

Listening questions:

- Through each successive variation, how does Schumann transform the melody?
- Would you say this piece follows the conventions of sonata form? Why and why not?
- What creates cohesion in this set of variations? Melody (and contour)? Harmony? Texture?

Relationship to previous repertoire:

- Very similar to melody and accompaniment textures of the classical and early romantic era—chords accompanying a melody in a major key represent an overarching texture of this time.
- Stormy variation similar to Dussek studied earlier

Schubert, Sonata in C minor, D. 958 (mvt 1) (Malcolm Bilson)

m.	key	Formal designation/theme	commentary
1	Cm	1 st theme	Exposition: Initial theme, stately, dotted rhythm (sixteenth pickup to strong downbeats). The theme switches registers, and incorporates a falling eighth note figure. Interesting use of Major IV in m. 4.
12	Ab	Transition	Transitional pedal Ab and brilliant scale that falls into the next section in Ab
14	Ab	2 nd theme	3 eighth note pickup, with dotted eighth sixteenth makes a brief cameo.
16	Trans	Transition (1 st theme)	Brilliant octave figurations that outline Ab/Cm, resolve to Cm in m. 19 (bringing back 1 st theme), cascade down into the dominant (harmonic minor)—G—then resolve to the tonic in the next section.
21	Cm/Eb	3 rd theme	Melody and accompaniment theme, following diatonic harmony and repetitive Mozartian left hand accompaniment (using secondary dominants and chromatic tones). Modulates to Eb major, then falls into Mendelssohnian fully diminished 7 arpeggios at 36, modulating to Bb, (V/V), then back to Eb.
40	Eb	2 nd theme (legato)	2 nd theme re-emerges, with 3 note eighth pickup. The theme is extended and treated in a legato, chorale style in Eb, with chord tones and passing tertian harmonies. Oblique motion in both hands with a pedal Eb.
54	Eb	2 nd theme (triplets)	2 nd theme is restated in open octaves in the right hand, with a new tripletized accompaniment, creating hemiola throughout this section. It modulates unexpectedly to Db in m. 62, and finds its way back to Eb.
68	Ebm	4 th theme	A fast sixteenth note theme outlining arpeggios in the parallel minor. Sharp staccatos and accents accompany the angular new melody. It reaches its climax in m. 77, with a larger Abm arpeggio that

			sweeps both hands, reaffirming the Ebm harmony in m. 81. The 2 nd 3 eighth note pickup theme briefly appears in m. 78 and 81, transitioning to the next section.
85	Eb	2 nd theme combined with 1 st theme	Eb major reappears, combining the 2 nd theme pickups with the dotted rhythms of the 1 st . He juxtaposes the suddenly major harmony with an unexpected minor iv chord. It is presented in a legato melody and accompaniment style, in octaves, with an accompaniment that includes pedal Ebs over oblique motion. It diminuendos , establishes Eb, then suddenly G, ending the Exposition and repeating back to Cm, in a “ Sturm und Drang” or “empfindsam” style. In the 2 nd ending, the G chord resolves to the major 6, Ab.
99	Ab	Transitional material, falling into 4 th theme	Development: A quick “unfolding flower” motif occurs, with contrary motion in both hands that reach dramatic fortissimo chords that establish Ab. It then falls into the 1 st dotted theme in the right hand, combined with the fast flurry of arpeggiated and scalar 16 th note passages of the 4 th theme. This section is highly modulatory and travels through many keys—C major/Fm over D flat major for a while, then fully modulating to C in m. 114.
114	D	5 th theme (chromatic eighth note bassline)	The key signature changes to C major, but the harmonies written are not in C. Affirms D major with an authentic cadence. Combining the falling arpeggios, octave leaps, and dotted rhythms previous, calm, pianissimo D major arpeggios follow, with a chromatic and ominous eighth note melody primarily in the left hand. The arpeggios modulate through related keys in secondary dominants, the left hand outlining the bass of movement. It modulates to Ab major in m. 129, even though the key signature suggest Eb major.. In m. 134, the chromatic melody appears in strong right hand octaves.

142	Mod.	6 th theme Running chromatic theme	A running chromatic line in the right hand is accompanied by an equally chromatic, but slower moving left hand harmonic motion that modulates from Bb, to C, to G. Then to diminished chords, to Bb, back to G7, where the scalar passage becomes diatonic again, in Cm, and brings us to the recapitulation.
160	Cm	1 st theme	Recapitulation: The original theme returns in its original state, but unexpectedly shifting in m. 164 to a diminished chords, Ab, Bb, and related secondary keys, with a new contrapuntal/canonical statement of the 1 st theme in opposing hands. It reaches the transitional Ab scale at 171, the quick statement of 2 nd theme in 173, the sweeping octaves to follow, but this time, the resolution is different. M. 178 reincorporates the 1 st theme in the left hand, with a new Db arpeggio in the right hand, then fully diminished, and skips to halfway through the original 2 nd theme.
180	Cm	2 nd theme, halfway through	Its counterpart, m. 32, is expressed here, but in the tonic key. The Mozartian melody and accompaniment reappears, with its transitional arpeggios that resolve to G.
189	Cm	2 nd theme (ligato)	The legato treatment of the 2 nd theme reappears, again in the tonic key. Same explanation as above.
217	Eb	4 th theme	The angular, staccato and accented theme with fast sixteenth note arpeggios reappears, this time in Eb major rather than minor. The theme is treated in the exact same manner.
233	C	2 nd theme combined with 1 st theme	The same section follows as previous, the 2 nd 3 note pickup theme combined with the legato theme, with dotted ideas from the 1 st . Oblique motion in the left hand accompanying a melody in octaves on the right. This time, it is in C major, the parallel major of the tonic key. It resolves in the same way, this time, more comfortably to G rather than suddenly. A fermata rest ends the exposition.

249	Cm	5 th theme (chromatic eighth note bassline)	Coda: The developmental 5 th theme reappears, diatonic arpeggios, but this time, over a diatonic bassline. The hands quickly switch roles in m. 255, and faithfully affirm the C minor key, staying completely in diatonic textures (except for the neopolitan).
267	Cm	Coda theme	A brand new theme appears in the left hand, sixteenths running up to two eighths and a quarter note tying to the next bar. Right hand simply accompanies V—I, and the piece ends with strong C minor chords.

Tonality: C minor

- The work is strongly in C minor, with authentic cadences and melodies that are restated in the tonic key at the end.
- The development finds relative keys to C minor and never strongly departs from the tonality—it either finds parallel major/minor keys, or related flat keys to Cm.

Characteristic stylistic features:

- Melody and accompaniment, in classical style
- Sturm und drang/Empfindsamer style
- Legato, chorale like melodies
- Virtuoso arpeggios, octaves, and scalar runs
- Hemiola

Listening questions:

- How is this sonata distinctly Schubert? In what ways does Schubert use his musical language distinctly, as compared to similar early Romantic composers like Beethoven and Schumann?
- Where have you seen elements found in this sonata in other works?

Relationship to previous repertoire:

- Very similar to Beethoven sonatas in texture, harmonic choices, and gestures (sharp, loud tonic chords that punctuate the work, sturm und drang). Melody and accompaniment, similar to Mozart, virtuoso techniques that predict future obsessions with arpeggios, octaves, and scales
- Functional harmony throughout—sense of tonic and dominant consistent.