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PERFORMANCE ANALYSIS: A SYSTEM FOR INCREASING IN PIANO STUDENTS AN AWARENESS OF STYLISTIC INTERPRETATION AS APPLIED TO SELECTED TWENTIETH CENTURY PIANO MUSIC

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PERFORMANCE ANALYSIS: A SYSTEM FOR INCREASING IN PIANO STUDENTS AN AWARENESS OF STYLISTIC INTERPRETATION AS APPLIED TO SELECTED TWENTIETH CENTURY PIANO MUSIC

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TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

Teachers of the piano are generally concerned with the development of those abilities necessary to a student's understanding and realization of a musical score. While priorities may vary, instruction through the intermediate level is largely concerned with the development of music reading skills, piano technique, execution of dynamics, and the fundamentals of music theory. Concerned with an element lacking in this approach and its ultimate outcome, Leon Fleisher made these comments regarding the performances of students at a workshop presentation:

> I was quite taken aback by the lack of vitality, the lack of imagination in their playing. I think that some of them played very nicely--they played a great percentage of the right notes, they even played a small percentage of the markings that were indicated in the music. But it really said next to nothing--it meant very little to them. It was as though the piano were a foreign object on which the student was playing, instead of the piano, the keys, somehow being absolutely an extension of himself by which the composer's ideas, through the prism of the performer's personality were exposed and expressed.[1]

As the present study was initiated, it was the writer's view that piano study, not unlike similar musical

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[1]Leon Fleisher, "About Practicing and Making Music," Clavier (Sept., 1963), 12.

endeavors, should, in addition to developing the previously mentioned skills, stress the development of stylistic performance. Musical style is generally considered to involve the characteristics of a piece of music, or of a certain composer, school of composition, or nationality, that somehow makes it identifiable in the midst of others. Although there are necessarily many overlapping features and exceptions, distinguishable traits appear with a frequency that permits the listener to categorize a style of music when it is heard with no previous clues to its identity.

Ward defines musical style simply as ". . . all that makes a composer's music sound the way it sounds."[1]

Dickinson offers the following three-fold definition:

> Style is the reflection of the individual essence of a work of art which gives it its identity. . . . Style is thus the crystallization of the traits of a work, characteristically adjusted in one comprehensive individuality--the creative personality of the work. . . . Style is the product of the intersection of time, place, and creative temperament, working within the frame of the nature of the art.[2]

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[1]William R. Ward, Examples for the Study of Musical Style (Dubuque, Iowa: Wm. C. Brown Co., 1970), p. 1.

[2]George Sherman Dickinson, A Handbook of Style in Music (Poughkeepsie, N. Y.: Vassar College, 1965), p. 3.

Considering the several approaches to the study of musical styles, most sources stress the importance of careful examination of the musical score, including the elements of melody, harmony, rhythm, and musical form, for consistency of a composer's characteristic usage. In this context, LaRue states:

> . . . the style of a piece consists of the predominant choices of elements and procedures a composer makes in developing movement and shape (or perhaps, more recently, in denying movement or shape). By extension, we can perceive a distinguishing style in a group of pieces from the recurrent use of similar choices; and a composer's style as a whole can be described in terms of consistent and changing preferences in his use of musical elements and procedures.[1]

Concerned with the perception of stylistic elements, Moore stresses the importance of aural acuity when he states that "the most logical way to approach the literature of music as a study is to build up a technique of listening to it."[2]

Extending the importance of musical style into the psychological realm, Salop details an additional dimension of the aural experience thus:

> . . . a composer's thought is necessarily concerned not just with acoustical materials, but with the ways of producing psychological effects

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[1]Jan LaRue, Guidelines for Style Analysis (New York, N. Y.: W. W. Norton Co., 1970), p. ix.

[2]Douglas Moore, A Guide to Musical Styles (New York, N. Y.: W. W. Norton Co., 1962), p. 14.

> by means of these materials. His fundamental aim, after all, is not merely to produce sounds, but rather to call to mind certain qualities by his choice of sounds. . . . The entire activity of composition . . . would make little sense in the absence of some such fundamental belief in the psychological powers of various kinds of musical effects.[1]

In light of the above statements, it may be generalized that students of the musical art should (1) become knowledgeable in the compositional elements of musical styles and gain facility in the analysis of the score, (2) learn to recognize the characteristic usage of these elements when listening to music without benefit of a score, (3) be able to speculate about a style on the basis of what is seen or heard, (4) develop a feeling for the psychological effects of different styles, and (5) develop the necessary skills to be able to project these stylistic elements in their own performances.

In extending the young student's awareness of musical styles, it is the writer's view that the role and responsibility of the teacher requires familiarity with a wide variety of teaching literature, and the ability to select those pieces containing stylistic elements that are similar to those of the more advanced literature of the pianist's standard repertoire. By means of authentic and

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[1]Arnold Salop, Studies on the History of Musical Style (Detroit, Mich.: Wayne State Univ. Press, 1971), p. 13.

stylistic performance demonstrations by the teacher and discussion of stylistic characteristics, the students could be encouraged to apply perceptions and understandings to their own performance. It was with this aspect of piano teaching that this study was concerned.

Need for the Study

Primarily concerned with the improvement of piano instruction at several levels, the writer assumed that the predominance of piano teachers who are generally qualified and have themselves received adequate instruction, do attach importance to the development of stylistic understanding and performance with their students. However, such endeavor is not consistently overt or uniformly manifest. Supporting this contention, the writer accepts the generally held view that teachers tend to employ approaches based on the recall of their own experiences as students. The present study attempted to provide a basis for helping teachers become more aware and capable of teaching stylistic performance.

In this context and considerate of the studied and familiar repertoire of the piano teacher, the writer is in agreement with those who hold the view that many piano teachers, particularly on the elementary and intermediate levels, are less familiar with and thus less prepared to teach the component stylistic elements of contemporary

piano music than those of the common practice periods. Canaday supports this position when she states:

> Our instrumental teaching methods and our concepts about music are derived from the harmonic major-minor system which has been in use since the time of J. S. Bach. As a grammatical system, with harmonic formulae and a vocabulary of scales, chords, and arpeggios, it has provided teachers with a basic pedagogy, both in theory and technique, and it is indispensable in sight-reading the music of the past. But it is not adequate for the new music.[1]

The writer also agrees with Bradshaw, who states:

> A new, multi-dimensional technique of piano-playing has evolved and will eventually have to be taught, along with the diatonic scales and arpeggios which hitherto have formed the basic educational diet. For a new dexterity is being demanded: an asymmetry of hand and finger movement which cannot be acquired solely through conquering the symmetries of the music of a previous age.[2]

Also concerned with the level of understanding of twentieth century styles on the part of the pianist, and the lack of opportunity for study and training in these styles, Stein states that the performer is

> . . . confronted with special conditions imposed by much of the new music, which seem to contradict those traditional aspects of music-making to which he is accustomed and which require new attitudes toward the performing art.[3]

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[1]Alice Canaday, Contemporary Music and the Pianist (Port Washington, N. Y.: Alfred Publishers, 1974), p. 4.

[2]Susan Bradshaw, "The Twentieth Century," Keyboard Music, ed. Denis Matthews (New York, N. Y.: Praeger Publishers, 1972), p. 316.

[3]L. D. Stein, "The Performance of Twelve-Tone and Serial Music for the Piano" (unpublished Doctor's dissertation, The University of Southern California, 1965), p. ix.

Commenting on the results of a lack of an experiential frame of reference with contemporary piano literature, Adler cites

> . . . the lack of understanding of it by performers and teachers as well as audiences. . . . Teachers are the most conservative and resistant to new additions to music literature. Performers come next; while audiences concur with the opinion that contemporary music is unidiomatic instrumentally, harmonically suspect, and musically inept.[1]

Fisher implies a responsibility on the part of the pianist to the music of today when he states:

> The very history of music is wrapped up in the development of a twelve-note fixed-pitch instrument such as the organ or the harpsichord--later the piano. . . . But can the modern keyboard artist continue to play a role in the development of music if his gaze is always toward the past? . . . Should not the pianist, devoting some thought to the peculiar situation which exists today, attempt to assume a position of musical vitality and leadership once more?[2]

The writer further noted that many contests and auditions for young pianists either encourage or require the playing of twentieth century music. There is a wealth of this music being published today intended for young players. Often the music is accompanied by some form of explanation provided as an aid to understanding, but for

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[1]Samuel Adler, "An Introduction to Contemporary Music," American Piano Teachers' Magazine (Oct., 1972), p. 19.

[2]Fred Fisher, "A Plea for Contemporary Music," Clavier (April, 1972), p. 38.

the most part, the teachers are left to their own devices in the teaching of this music.

The authors and conditions cited stress the need for a clearer understanding of twentieth century styles, especially on the less advanced levels.

Purpose of the Study

The study endeavored to develop and apply a system of performance analysis for the purpose of compiling a pedagogical resource for use by piano teachers in extending their knowledge of twentieth century performance practices. In addition, the investigation was concerned with codifying those characteristics found to be most prevalent in the music studied.

A procedural outcome of the study was the development of criteria for interpretive considerations within the larger context of performance analysis. For purposes of this study, the analysis was applied to selected twentieth century piano literature at the elementary and intermediate levels. A pedagogical resource evolved out of this application, providing a flexible though systematic and progressive plan which piano teachers may employ in developing in their students the intellectual and musical means for convincing performance. To the extent possible, the resource also provides for the development of conceptual understanding applicable to music literature other

than that utilized in the present study, including stylistically similar literature of a difficulty beyond that normally encountered through the intermediate stage of piano study, as well as literature of stylistically different periods.

Another and perhaps equally important outcome of the investigation was the further refinement of the process of interpretive analysis, providing a more substantial basis on which future decisions concerning interpretive analysis may be more objectively approached.

The study also provides a report on the status of selected elementary and intermediate piano literature, with regard to its authenticity as music containing those stylistic features typical of twentieth century musical style.

The intent of this study was to serve as a resource for the private piano teacher who is presently engaged in the teaching of young pianists. Since the study was exploratory in nature, it will, hopefully, serve as an impetus for the further consideration and investigation of interpretive analysis as a component of all levels and aspects of piano pedagogy and performance.

Design of the Study

The study was approached and developed in two parts. One part was concerned with the development of the system of interpretive criteria as a component of performance

analysis. The system was then applied to selected twentieth century piano literature, evolving into a pedagogical resource for use by piano teachers at the elementary and intermediate levels. Specific information concerning the development of the performance analysis system is provided in Chapter III. The result of the application in the form of a pedagogical resource is presented in Chapters IV and V.

Another part of the study was concerned with codifying the generalized outcomes resulting from the application of the system of interpretive analysis to selected twentieth century piano literature. In addition, a report was included on the status of the selected elementary and intermediate piano literature, relative to its consistency of style with the common practice and characteristics of more advanced examples of twentieth century music. The results of this part of the study are provided in Chapter VI.

Definition of Terms

Pianistic style. The term refers not only to those qualities of piano music which make the performance typical in terms of period style, but also to those qualities which make the music pianistic.

Technical demands. The term refers to those pianistically difficult aspects of a piece which must be

met in order to render an adequate performance.

Performance analysis. The term refers to a systematic analysis of the performance aspects of a piece, with emphasis on pianistic style, interpretation, and mood. For purposes of this study, performance analysis was divided into four phases: (1) interpretive analysis, (2) objective analysis, (3) technical analysis, and (4) synthesis. Further amplification is given in Chapter III.

Interpretive analysis. The term refers to a system by which teachers and students can approach the stylistic musical interpretation of a piece. As this is a highly personal and subjective area, the application of the system will necessarily vary by degree from one performer to the next. Further amplification is given in Chapter III.

Objective analysis. The term refers to analysis of those components of a musical score which can be observed and noted, and which may become an important part of the musical performance through their projection by the performer and perception by the listener. Further amplification is given in Chapter III.

Technical analysis. The term refers to analysis of those areas which have to do with the technical demands of pianistic style.

Synthesis. The term refers to the overall view of a piece combining all elements--interpretive, objective,

technical--which are important for stylistic performance.

Stopping place. The term is used by Beardsley to refer to a place in a musical composition ". . . where the contrast between the preceding passage and the passage that follows is perceived to be most striking and evident."[1] In the present study it refers to those places where there are notable changes in thematic material, pattern, texture, style, or mood.

Pedagogical resource. The term refers to a compilation of suggestions for assistance in any or several areas of teaching. In this study, it comprises the complete performance analysis as applied to selected twentieth century piano literature at the elementary and intermediate levels, and covers a wide span of musical and interpretive difficulty. The pedagogical resource is provided in Chapters IV and V.

Elementary Level. The term refers to piano literature which may be studied during approximately the second through sixth years of study.

Intermediate Level. The term refers to piano literature which may be studied during approximately the seventh through tenth years of study.

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[1]Monroe C. Beardsley, Aesthetics: Problems in the Philosophy of Criticism (New York, N. Y.: Harcourt, Brace and World, Inc., 1958), p. 180.

Limitations

The study was limited to selected twentieth century piano repertoire. In choosing this literature, the writer assumed that students also are being taught a well-rounded piano repertoire from the several style periods.

Since the study was intended for piano teachers, the writer assumes a certain background of musical knowledge on the part of the reader. It was not possible to deal with every detail necessary to teaching the selected literature. Rather, the pedagogical resource was meant to add fresh thoughts to those which are previously assumed. In order to allow for greater depth in the development and application of the system of interpretive analysis, the harmonic and technical aspects were dealt with in a limited manner.

It was assumed that the reader would be able to supply copies of the scores, thus they are not included.

The study was intended to provide a pedagogical resource for assistance in developing a student's background for a convincing performance of the twentieth century pianistic styles. Although the literature which was used is of the elementary and intermediate levels, the study is open-ended. The intent was that inherent to the

nature of formal piano study, the student will progress to higher technical and musical levels commensurate with ability and personal maturation.

CHAPTER II

REVIEW OF RELATED LITERATURE

The Projection and Perception of Musical Style

Much of the literature relating to musical style is concerned with the composer, the performer, and the listener. The composer is charged with the responsibility of writing the music with clear and sufficient instruction for good performance. The performer's responsibility is to be faithful to the score and to consciously seek out the expressive meaning of the music. It is the listener who is the ultimate judge of the musical performance.

Barnett,[1] commenting on the musical trinity of composer, performer, and listener, is of the view that all three roles are

> . . . at once autonomous and overlapping, and in many successful performances one often cannot decide which was most responsible--beautifully constructed music, penetrating interpretation, or perceptive listening.[2]

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[1]David Barnett, The Performance of Music (New York, N. Y.: Universe Books, 1972).

[2]Barnett, p. 1.

The listener is described as "both the object and determinant of musical expression."[3]

Barnett points out that the attitude toward the performer has changed in this century, and that now much more attention is paid to the composer. He defines musical performance as

> . . . an effort, an attempt by one or more players to interpret the musical composition on the basis of its script or score. A performance is not the score, but simply one idea of it.[2]

Cautioning against placing undue emphasis on technical skill, Barnett comments:

> It is true that the listener is greatly impressed by skill, but unfortunately he quickly tires of it. . . . He has fallen into the habit of listening to one performer with the feeling that the next one may be even more astounding. . . . Furthermore, competition on the basis of skill alienates the less skillful from participation in music. . . . The increased skill of performances has not increased the size of audiences to a corresponding extent.[3]

The role of the performer as co-author of the composition is discussed by Barnett, with the inference that this special relation calls for a special sense of responsibility. Performers are encouraged to find the central purpose of each composition.

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[1]Barnett, p. 3.

[2]Barnett, p. 10.

[3]Barnett, p. 6.

Concerning the composer's responsibility, Barnett believes that "if the composition is well written, the notation symbols will offer clues to the content and also to the nature of the associations that prompted it."[1]

Stressing the advantage of having had a background of making the right musical decisions during childhood, Barnett states:

> It is in this initial period that some children, due to innate sensitivity and also to home environment, acquire a large musical vocabulary and become familiar with musical phraseology much earlier than others. Then later on, when they encounter the notation symbols, they have a readiness that enables them to match these symbols with the vocabulary and phraseology they already know. To a significant extent they divine or apprehend the music rather than read it.[2]

Nagy[3] maintains that the main criterion for a good stylistic performance is careful examination of the composer's marks on the score, and a responsibility toward faithfulness in following the composer's directions. He cautions against becoming too involved in trying to concentrate on certain features that are supposed to be typical of a style. Pointing out that the study of styles will present many conflicts, he refers to ". . . the case where valid and seemingly crystallized compositional

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[1]Barnett, p. 26. [2]Barnett, p. 27.

[3]Bela Nagy, "Style and Performance," The American Music Teacher (Apr./May, 1966), 16.

features designated as permanently typical ones will be defeated by the insertion of the precise opposite later."[1]

Instances are cited by Nagy where the judges of contests were not especially involved in the popularly accepted precepts of a composer's style, and where contest winners were usually those who had been faithful to the score. Cautioning against the performer's becoming dependent upon tradition and basing his performance on what is written in on the score by editors, Nagy believes that insistence on the facts of the printed page will not compromise the individual points-of-view of the interpretation. He states:

> The performance will gain status and momentum, rather than lose anything. Correct reading and loyal executions are procedures in search of truth, and the resulting truth in this case is reasoned beauty.[2]

Lipscomb[3] agrees that the composer's intention is best realized by a faithful translation of the notation. Her belief is that it is the performer's responsibility to bring music to life with the composer's purpose. She states that performers often fail to grasp the dramatic sense of a piece because they are ". . . often so involved in the specific materials of music that the sense of

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[1]Nagy, p. 17. [2]Nagy, p. 53.

[3]Helen Lipscomb, "Some Thoughts on Interpretation," The American Music Teacher (Jan., 1967), 35.

dramatic timing is neglected and should be better understood and projected."[1]

Lipscomb believes that in order to understand both the expressive and technical materials of music, the performer should think like the composer.

Ritchie[2] believes that it is an important task of the teacher to make students aware of the responsibilities of the performer. He cites these responsibilities as being to the composer, to the listener, and to the performer himself. The responsibility to the composer is ". . . to carry out the composer's intent: to bring the page of musical symbols to life-in-sound, just as the composer would do, given the same set of circumstances."[3] The responsibility to the listener is carried out by the performer's assuming the role of educator in communicating the composer's intent to the audience. Thus the performer must see that the audience is not miseducated. The performer's responsibility to himself is

> . . . to place himself in communication with the creative mind of the composer. For his own spiritual betterment he must guard against being overcome by personal whim and must devote himself to the inner spirit of the music.[4]

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[1]Lipscomb, p. 35.

[2]Tom V. Ritchie, "Responsibilities of the Performer," The American Music Teacher (May/June, 1963), 26.

[3]Ritchie, p. 26. [4]Ritchie, p. 27.

Crowder[1] believes that the first step in approaching the problem of style is a mental one. In addition to listening to the performances of others, he suggests that a player should ". . . search his own playing for the performance that makes the music of each most beautiful and meaningful, for this is the essence of style."[2]

Concerned with the performer's awareness of the styles of different composers, Crowder believes that

> In order that each composer may be accorded the individuality that is his due, he must be approached differently from the others, aesthetically and physically. . . . Style is an invisible ingredient in the music itself, implied rather than stated, but no less definite and no less real and surely as important as the notes themselves.[3]

The following factors are listed by Crowder as being important in considering the stylistic differences between composers:

> 1. Degree and type of rubato, with corollary matters of timing.
> 2. Tonal characteristics, thickness or transparency in the tonal texture. Differences in concept of what a "good tone" is as it relates to this composer or that.
> 3. Use of pedal, which should complement the tonal characteristics.
> 4. Dynamic range, use of crescendo and diminuendo, degrees of contrast, types of shading, etc.[4]

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[1]Louis Crowder, "What is Style," Clavier (Sept., 1966), 20.

[2]Crowder, p. 21. [3]Crowder, p. 21.

[4]Crowder, pp. 41-42.

Dorian[1] discusses two basic approaches to musical interpretation: objective and subjective. The two are explained in the following manner:

> The subjective approach reflects the interpreter's individuality more than it does the world of the masterwork--not only in details . . . but also in the delineation of the composition as a whole.
>
> In opposition to such a subjective reading stands the objective treatment, where the interpreter's principal attitude is that of unconditional loyalty to the script.[2]

Commenting on the complexity of either approach, Dorian points out that the ultimate outcome of the performance will vary with the individual according to one's artistic experiences. He believes that the fewer the instructions placed by the composer on the score, the more subjective the interpretation will become, and that "Even the interpreter of truly objective spirit is bound to find himself occasionally on the subjective terrain, irrespective of his loyal inclinations."[3]

Concerning the music of today, Dorian believes that ". . . the interpreter of contemporary works frequently has little or no personal choice, as he is forced to follow the very strict directions of the composer."[4]

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[1]Frederick Dorian, The History of Music in Performance (New York, N. Y.: W. W. Norton Co., 1942).

[2]Dorian, p. 26. [3]Dorian, p. 28.

[4]Dorian, p. 29.

The following steps are given by Dorian as the path to musical interpretation:

> 1. The player must learn how to read the script and to understand its language.
> 2. His fantasy must discover the musical essence, the inner language behind the written symbols.
> 3. The interpreter should be fully acquainted with the background and the tradition of a work--with all the customs surrounding the score at the time of its creation.[1]

Concerning the final step, Dorian cautions the interpreter to assume his responsibility to become knowledgeable about musical style by stating:

> This end can be accomplished only if the interpreter leans on the knowledge of the trained historian as the true guardian of the authentic style. Of course, style is not the only requisite for fidelity of performance, but it is certainly the framework. If music lives through interpretation, then true interpretation can live only through the genuine style.[2]

Regarding the listener's role as the receptor of music, Salop[3] explores the concept of music as an aspect of human thought and behavior. He assumes that the composer's choice of material is governed

> . . . by the belief that he is doing something that will be appealing to other people. . . . The composer must believe that somewhere in his style are certain phenomena that will prove attractive to his intended audience. . . . His claim to recognition must be based

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[1]Dorian, p. 31 [2]Dorian, pp. 31-32

[3]Arnold Salop, Studies on the History of Musical Style (Detroit, Mich.: Wayne State Univ. Press, 1971).

upon this ability to influence his audience's state of mind in fairly specific ways.[1]

Three presuppositions are listed which Salop believes contribute to the intellectual basis underlying Western music:

> 1. Music is a form of communication.
> 2. In the process of communication, a meaning is evoked (as opposed to designated), at least in some measure.
> 3. Also in the process of communication, there is a tendency to compare impressions and draw more generalized meanings as a piece progresses.[2]

Two stylistic types, termed "picturesque" and "narrative," are characterized thus by Salop:

> A picturesque style would draw its appeal primarily from individual effects or relatively small groups of effects, while the attractiveness in a narrative style would reside more in the sequence into which the individual effects are arranged.[3]

As described by Salop, the reception of music by the listener is dependent upon three actions concerned with memory:

> 1. An impression must first be stored in the mind before other impressions can be compared with it and before judgments can be made about connections between them.
> 2. The established impression must be built upon, in lingual as well as in musical communication, and the building requires a departure.
> 3. There is a tendency to condense thoughts, to substitute larger, more general impressions

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[1]Salop, p. 20 [2]Salop, p. 20.

[3]Salop, p. 21.

for the more minute and more numerous ones that bombard our ears directly.[1]

Concerning the listener's perception of stylistic trends, Salop believes that because of one's background as a listener, once a trend is established, there are three types of expectations:

> 1. That the trend will continue in its original direction,
> 2. That it will be changed by a reaction,
> 3. That it will culminate in some appropriately significant way.[2]

Based on these expectations of trends, the following guidelines are given by Salop for the analytical procedure:

> 1. Determine the main element in which consistent patterning can be found.
> 2. Decide whether these patterns would have been perceivable to the intended audiences.
> 3. Judge whether reactions are introduced consistently before the trends acquire a mechanical quality.
> 4. Examine to see if the changes in direction or quality lead to appropriate types of programs, . . . at least reasonably well.[3]

Salop believes that the listener has a goal in mind as he listens. There is not only a curiosity, but a desire to hear the event which the listener has come to expect. He is "matching the accomplished event retained in memory against the impressions introduced by the

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[1]Salop, pp. 24-25. [2]Salop, p. 30.

[3]Salop, pp. 33-34.

subsequent flow of the music."[1]

Three types of reactions are cited by Salop concerning the tension generated by delay of the listener's expected event:

> 1. Shock;
> 2. Reevaluation (Was the situation which led to this prediction interpreted erroneously?);
> 3. Waiting for the event he was expecting earlier to occur in the future course of the musical flow.[2]

Salop believes that composers use the listener's expectation of an event to heighten the significance of the music. Three techniques are given as being used at critical points:

> 1. Inserting countercurrents,
> 2. Reversal of the trend,
> 3. The issuance of an outcome.[3]

Salop culminates the discussion by citing three questions which the listener should ask in evaluating a given style:

> 1. Can the piece be reduced to a reasonable clear and simple pattern of trends?
> 2. Were the trends found in the various elements perceptible to an audience of the time?
> 3. Do the changes in direction and quality follow a reasonable program of fulfillment of expectation?[4]

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[1]Salop, p. 35.

[2]Salop, p. 35.

[3]Salop, pp. 36-37.

[4]Salop, p. 37.

Salop concludes:

> On the basis of questions like these, we can find evidence presented in various compositions which helps us to gain insight both into the creative procedures of many composers and into the assumptions underlying these procedures.[1]

Cone[2] is concerned with the performance of musical form. He explores the questions "Where is the beginning of a piece of music?" and "Where is the end?" Comparing music to painting, literature, and drama, Cone points out that in each of these art forms, the observer can always imagine what has happened or will happen beyond the boundaries of the beginning and the end. The boundaries separating the art from the real world, according to Cone, are the frame of the painting, the typographical layout of a book, or the rising and lowering of the curtain at a play. Each of these implies a frame whose function is twofold:

> First, it separates the subject chosen for treatment from its own imagined surroundings--what I call the internal environment; second, it protects the work from the encroachment of its external environment, that is, of the real time and space in which the perceiver lives. The frame announces: Here the real world leaves off and the work of art begins; here the work of art ends and the real world takes up again.[3]

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[1]Salop, p. 37.

[2]Edward T. Cone, Musical Form and Musical Performance (New York, N. Y.: W. W. Norton, Co., 1968).

[3]Cone, p. 15.

According to Cone, music is different from these other art forms in that it has no internal environment to compare to its external environment. Thus, no one wonders what happens before or beyond the boundaries of the beginning and the ending. Cone believes that because of this, music is in great need of a frame, which would be silence, to prepare the listener to make the transition from the sounds and thoughts of the ordinary environment to that of the music, and back again when the composition is completed. Cone points out that often introductions and codas serve as a sort of frame.

Regarding the sound environment within the frame, that is, the music itself, Cone says that there is no such thing as an ideal interpretation, since every performance is perceived differently by different listeners.

Cone believes that musical form is basically rhythmic, rather than thematic or harmonic. According to Cone,

> . . . valid performance depends primarily on the perception and communication of the rhythmic life of a composition. That is to say, we must first discover the rhythmic shape of a piece--which is what is meant by its form--and then try to make it as clear as possible to our listeners. . . . Certain general rhythmic principles underly common formal units--the phrase, the period, the three-part song-form. . . . The same principles, working on higher levels and more comprehensive formal sections, can ultimately be invoked to explain an entire composition as one all-embracing rhythmic impulse. Such a comprehensive form can be made clear in performance,

> however, only by virtue of another principle: that the whole is more important than any of its parts. Any conflict of interest must be resolved by suppressing the formal claims of the part in favor of those of the whole.[1]

Cone believes that because of the nature of music, listeners do not quickly tire of repetition. He questions whether it is even possible for there to be a literal repetition. In recurring themes, each statement is surrounded by different musical material, or by the silence of the frame, and therefore would have a different character. Often, Cone says, repetitions shed new light on old material.

Concerning the rehearing of well-known works, Cone states:

> A convincing performance is one that absorbs the listener so deeply into the flow of the music that, even though he may know perfectly everything that lies ahead, he can still savor each moment as for the first time.[2]

Cone continues:

> It is just as well, then, that there can be no such thing as an ideal interpretation. For if there were, we might long ago have ceased listening to Mozart and Beethoven. It is the renewed vitality of each performance that keeps them alive.[3]

Regarding the performer's responsibility to musical style, Cone says, ". . . the comprehension and

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[1]Cone, pp. 38-39. [2]Cone, p. 55.

[3]Cone, p. 56.

communication of musical style may well be the ultimate morality of performance--that is to say, its final responsibility."[1] He believes that the characteristic use of rhythm has a great deal to do with musical style. According to Cone, in the procession of styles from late baroque to romantic, basic metrical units become larger. In post-romantic music an almost anti-metrical principle begins to emerge. Cone offers this information about the rhythmic nature of twentieth century music:

> The composers of the early twentieth century move in the direction of much freer rhythmic articulation, governed less by metric than by motivic consideration. For many later composers, abstract meter seems not even to exist; what meter there is expresses itself only through the actual rhythmic motifs of the musical surface and hence is in a state of constant flux. Inevitably, such a style lacks a tension that characterizes much music of the past. This may explain why Webern apparently insisted on the importance of his regular metric notation, in spite of its persistent contradiction of the rhythmic content of his scores.[2]

Concerning modes of aesthetic perception, Cone discusses "synoptic comprehension, which either recognizes a unity in what is perceived or else imposes one on it," and "immediate apprehension, in which listeners perceive the sensuous medium, its primitive elements, and their closest relationships."[3] Cone further details these

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[1]Cone, p. 57. [2]Cone, p. 82.

[3]Cone, pp. 88-89.

ideas:

> Synoptic comprehension is indeed partly conceptual--but only partly so. It is still a mode of perception. There is probably a limit in sheer time to what the human ear can take in structurally; when this limit is over-stepped, the listener falls back on immediate apprehension. . . . The immediate mode usually precedes the synoptic in one's approach to the work of art; in the case of music, which can be comprehended structurally only after it has been experienced in time, this is necessarily so. This does not mean, however, that immediate apprehension is merely a phase of perception that one has to get through in order to enjoy the true bliss of understanding structure. . . . The ideal hearing of a composition is one that enjoys both modes simultaneously, that savors each detail all the more for realizing its role in the form of the whole.[1]

In view of the writings of the preceding authors, it might be generalized that convincing stylistic performance is dependent upon certain attitudes of responsibility by those who are a part of each musical performance. The composer must first of all be accountable for giving adequate guidelines in the form of accurate and easily interpretable notation. This should include so far as is possible those markings which would allow the performer to realize the score as the aesthetic creation that the composer originally conceived. The performer is responsible for accepting the score and reproducing it in musical sound. In so doing, he must endeavor to be faithful to the

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[1]Cone, pp. 96-97.

composer's conception of the work, resisting the temptation to use the score as a point of departure for imposing the performer's own musical whims. The listener's responsibility is to acquire the necessary background which qualifies one to hold a perceptive and intelligent judgment of a musical performance. Only when all three--composer, performer, listener--are willing to accept their respective roles, will the projection and perception of musical style become a valid and meaningful experience.

The Teacher's Role in Developing the Student's Awareness of and Responsibility to Musical Style

Many authors who have written on the teacher's role in developing their students' sense of musical style agree that it is the teacher's responsibility to instill in their students the habit of careful listening. This requires that teachers provide a model of what the student should listen for, and that students are expected to have an attitude of intelligent awareness of the sounds of the music they are producing.

Pierson[1] indicates that teachers often slight the teaching of musicianship when he says:

> The private teacher has a potentially ideal situation for teaching the whole of music, but is

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[1]Thomas C. Pierson, "Integrate Comprehension and Performance," Clavier (Sept., 1963), 48.

> caught in the dilemma of not having enough time for both instrumental technique and musicianship. Thus, for the sake of brevity, most expression, which should be the result of the student's study and knowledge brought out under the teacher's guidance, is taught in an extremely subjective manner, sometimes by rote, and often by intuition.[1]

Pierson believes the concrete features of musicianship should be emphasized from the very first lesson if the student's knowledge of music is to keep up with his technical proficiency. He comments:

> Realistic study demands a link from thought to action, from idea to fulfillment, from an intellectually determined plan to an aesthetically satisfying performance. Both the physical act of playing and the mental act of planning are done by the student while under the teacher's direction.[2]

Believing that teachers must assume the responsibility of making students aware of the creative concepts in music, Pierson states:

> The conscientious teacher verbalizes principles of musicianship while leading his student from technical competency to a goal of musicianly excellence and self-expression.[3]

Concerning the translation of the composer's suggestions for interpretation, Pierson comments:

> The composer has left suggestions for interpretation in music, and analysis will reveal the relevant components and their true relationships. The teacher, with his knowledge of musical

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[1]Pierson, p. 48. [2]Pierson, p. 48.

[3]Pierson, p. 48.

> structure, has an obligation to use every means at his disposal to portray the most definite possible picture of a work. Terminology must be concrete and objective; the careless use of vague, subjective descriptions will delay or even prevent the attainment of the goal. The up-to-date teacher must therefore muster all his knowledge of theory, or more correctly, musicianship, to give his student a "running account" of what is occurring in a piece.[1]

Pierson suggests careful examination of the elements of musical terminology, rhythm, melody, harmony, form and texture, and summarizes the analytical procedure by recommending three steps:

> 1. Examine the elements,
> 2. Analyze their usage and function,
> 3. Compare the music stylistically with other works.[2]

Silliman[3] focuses on the difference in the aesthetic approach to the study of music as opposed to the crafts approach. Although recognizing the necessity of studying the crafts, that is, the compositional details, Silliman feels that the aesthetic approach will add a new dimension since it concentrates on the experience of the entire work, rather than the individual details.

The aesthetic approach is defined by Silliman as being "concerned with the surface, how it appears to the

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[1]Pierson, pp. 48-49. [2]Pierson, p. 49.

[3]A. Cutler Silliman, "Aesthetics in the Training of Musicians," American Music Teacher (Jan., 1972), 28.

observer, how it makes a coherent entity, and what its characteristics are."[1] He further states:

> The aesthetic viewpoint opens up many avenues to the understanding of music which are neglected in the usual training of musicians. These include attempts to delineate the expressive content of music and a study of the communicative aspects of music. These aesthetic factors are not distinct with one another. One cannot discuss the expressive content without considering music as communication. If one accepts that there is an expressive content in music . . . which is communicated to the listener, one is forced to accept the aesthetic approach as an important means to understanding the entire entity which is the musical work.[2]

Cautioning against the overemphasis on technical perfection, Ferguson[3] addresses the following statements to teachers:

> You strive for technical perfection in your pupils' performances. Sometimes you get this and nothing else. That is because the music your pupil is playing is not, for him, a human experience. If you can show him what the rhythms and the tensions of the piece mean, and if he plays with a true image of meaning in his mind, his audience will listen. For he will be talking to them about themselves, in a language they can understand--the language of their immediate feeling-response to experience as they undergo it.[4]

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[1]Silliman, p. 28. [2]Silliman, p. 40.

[3]Donald N. Ferguson, "What Does Music Say?" The American Music Teacher (Nov./Dec., 1962), 24.

[4]Ferguson, p. 36.

Concerning the role of the performance teacher as aesthetic educator, Reimer[1] believes that music education has a responsibility at the college level for the aesthetic preparation of teachers. In this regard he states:

> If it is assumed that performance teachers should be aesthetic educators, it must also be assumed that their education will have prepared them to be experts in developing aesthetic sensitivity through performance. Unfortunately, teacher education in music continues to be massively technique-oriented. College courses for undergraduates which attempt to give an understanding of the nature of the arts through a study of philosophical and psychological foundations of art are so rare as to be almost nonexistent. . . . Private applied study is aimed toward developing the performance abilities of each student with little or no attention to how similar development can aid the aesthetic insights of young people. . . .
>
> There should be no opposition between the technical-musical needs of college students and their needs as potential aesthetic educators. These needs are interdependent. It is time--high time--for the music education profession to concern itself with an equitable balancing of emphases in the teacher-education program.[2]

Reimer stresses the importance of the contribution of aesthetic education to society. He believes that aesthetic sensitivity is necessary to a person's self-understanding. His position is summed up in the following way:

> If art can thus serve any human beings, it can serve all human beings. . . . There is no

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[1]Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, N. J.: Prentice Hall, Inc., 1970).

[2]Reimer, pp. 137-38.

> better gauge of a society's concern for the quality of its members' lives than its level of concern for the arts and the teaching of the arts. Aesthetic education lies at the core of a humane society.[1]

Zinar[2] believes that a sensitivity to the general "mood" of a piece must be developed from a child's first lessons. She cites several activities through which the teacher can encourage the student to sense the expressive qualities of music. One such activity referred to by Zinar is the discussion with the young student of the differences in a lullaby and a march. (How would you rock the baby? Or--March around the room while the march is being played.) Zinar believes that once the mood of an entire piece is grasped, more details can be added.

Concerning the older student, she states:

> A serious student must also understand musical form (analysis), the harmonic and contrapuntal basis of music (theory), and the styles, goals, and backgrounds of different periods (history of music). The highest possible standards for performance within the technical capacities of students should be set by the music teacher--and this means a musical interpretation as well as the right notes. Every mark in the score must be respected and all nuances, even in the simplest music, understood.
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> The important things to remember are that to be a good performer, one must first be an

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[1]Reimer, p. 164.

[2]Ruth Zinar, "The Piano: Play With Expression," Music Journal (Sept., 1971), 42.

> informed musician, and that although (or perhaps, because) the ability to play expressively takes years to develop, the time to start is right away, at the very first lessons.[1]

Schmied[2] believes that teachers who themselves are performers are best able to teach their students interpretive skills. He thinks that it is through playing for a student that teachers can ". . . give the student a feeling for the inherent interpretations of different composers and different eras by repeated illustrations of their stylistic idiosyncracies."[3] Schmied points out that while this is important on all levels of teaching, "It is especially important that the teacher demonstrates interpretation from the early intermediate grades onward to mold and develop the student's sense of style from an early age."[4]

Schmied rejects as invalid the premise that teachers who perform for their students limit their students' individualities in interpretations, and states that ". . . demonstration is the most effective manner of teaching interpretation and can be an important motivation

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[1]Zinar, p. 77.

[2]A. L. Schmied, "Resolved: Every Piano Teacher Should Be a Performer," The American Music Teacher (Nov./Dec., 1964), 17.

[3]Schmied, p. 17. [4]Schmied, p. 17.

force."[1]

Agreeing that the key to developing a student's musicianship is sensitizing him to aural awareness, Geilfuss[2] believes that "The teacher must be able to demonstrate readily at the keyboard exactly what effects he thinks are necessary in a particular composition."[3] She comments:

> Is it not true that many young students who play with accuracy and assurance very often lack a sense of style because the teacher has neglected to point out that different tone colors, different touches, different pedalings are required for compositions of different periods and schools? Often times, youngsters need to be constantly reminded that the mood of the music determines the desired tone quality, and that they must work for certain tonal effects. There is an ever-present need to analyze each composition with the student so that he is aware of the form of the piece, the stylistic devices, the motives, their development, and the technical terminology for development (which in the long run is no more difficult to remember than the Italian terms they are expected to know).[4]

Among the activities that Geilfuss suggests for developing a student's ability to listen critically are attendance at musical events, group piano lessons, use of the tape recorder, and development of proper practice habits.

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[1]Schmied, p. 38.

[2]Joan Geilfuss, "Do Your Students Really Hear?" Clavier (Mar./Apr., 1962), 34.

[3]Geilfuss, p. 34. [4]Geilfuss, p. 34.

Geilfuss believes that:

> . . . if a teacher can show a student how to think for himself, how to be alert, curious, and self-reliant, he has been far more valuable to the student than another who imparts facts and trains fingers.[1]

In view of the writings of the above authors, it might be generalized that teachers have the responsibility to instill in their students an attitude that forms the habit of attempting to reproduce musical works of art in piano performance.

The Analysis of the Musical Experience

Several authors have written on ways to analyze music from a stylistic or performance standpoint as opposed to purely theoretical analysis.

Thomson[2] discusses two kinds of musical analysis:

> [The first is called] . . . statistically oriented analysis, whose aim is to lay bare what we may call the "atomic structure" of a work. Such an analysis is not necessarily concerned with music as an auditory phenomenon; on the contrary, its goal is to ferret out all isolable particles . . . and to show in what quantities and orders these occur.
>
> [A second kind of analysis is called] . . . "understanding," and is not approachable with

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[1]Geilfuss, p. 34.

[2]William Thomson, "The Problem of Music Analysis and Universals," Perspectives in Music Education, Source Book III, ed. Bonnie C. Kowall (Washington, D. C.: Music Educators' National Conference, 1966), p. 152.

> statistical procedures unless every potential determinant of the musical experience is subjected to the measurement. The most precise and thorough data about pitch occurrence is made meaningful only if it be studied in the light of all other relevant facets of the musical experience, and this would involve concepts of experiential dynamics which are not formulated at the present time.[1]

Thomson points out that since music is a time art, the listener is faced with a dimension that is not conducive to understanding. He believes that analysis of the details of music will not reveal its structure, but will "restrict the data to acoustical phenomena at best, or marks on manuscript paper at worst."[2] According to Thomson, structure is determined by the listener by organizing the smaller bits into patterns of larger dimension.

Thomson discusses Cone's descriptive analysis:

> Here analysis entails an act of interpretation: properly applied, this kind of analysis comes to grips with more than the explicit data of acoustics or the frames of traditional classification, for it recognizes and attempts to account for the latent or implicit factors provided by the listener within the act of cognition.[3]

Thomson believes that statistical analysis and descriptive analysis are not mutually exclusive, and in

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[1]Thomson, p. 154. [2]Thomson, p. 155.

[3]Thomson, p. 155.

fact, can enhance each other. However, he points out that since they are based on different approaches, they will "reflect quite different images of their source if pursued in a consistent manner."[1]

Thomson suggests three main obstacles in interpretive analysis:

> 1. Our bashful reluctance . . . to assume that all music can be approached with the same cognitive reflexes.
> 2. The theoretical abstractions of tradition . . . have a way of restricting vision, of directing our gaze away from the very things we wish to see more clearly.
> 3. The music analyst is inconvenienced today because he must operate without any general framework of introspective basis.[2]

LaRue[3] believes that musical analysis increases one's awareness of, and therefore one's sensitivity to, musical response in performance. He states:

> Many performers feel that an analytic approach may contaminate their intuitive responses. This view, however, fails to consider that our apparently intuitive responses are mostly learned, culminating early experience and the specific instruction of teachers. While the refined discrimination of the finished performer requires special gifts of innate sensitivity, the broad outlines and even many of the details of his musical responses depend on learning experiences,

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[1]Thomson, p. 159. [2]Thomson, p. 159.

[3]Jan LaRue, "On Style Analysis," Perspectives in Music Education, Source Book III, ed. Bonnie C. Kowall (Washington, D. C.: Music Educators' National Conference, 1966), p. 139.

> and hence to some degree, on an ordered, analytic approach.[1]

LaRue cites the need for all thinking musicians, including writers, performers, and teachers, to have an objective framework for reflecting on musical meaning, and states, "Both the student and the teacher need methods for organizing and analyzing their musical listening, creation, performance, and thinking."[2] He further suggests that the most useful order for observations is sound, form, harmony, rhythm, and melody. He adds this word of caution:

> Since music is an ever-changing combination of the rational and the emotional, certain aspects will always remain beyond the scope of objective analysis. These are music's permanent mysteries.[3]

LaRue's definition of sound includes ". . . all primarily acoustical phenomena such as timbre, texture, and dynamics, in the manipulation both of individual components and of the group as a whole."[4]

Concerning the analysis of musical form, LaRue suggests that:

> In each piece we must attempt to analyze the form freshly as the connection and development

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[1]LaRue, "On Style Analysis," p. 140.

[2]LaRue, "On Style Analysis," p. 139.

[3]LaRue, "On Style Analysis," p. 140.

[4]LaRue, "On Style Analysis," p. 142.

> of a particular group of musical ideas rather than forcing the music into a preconceived formal straitjacket.[1]

LaRue cites two principle methods of unification: "(1) derivation of the whole piece from a relatively restricted nucleus of material, and (2) repetition of an initial idea after contrasting material."[2]

Regarding the overall conception of a piece of music, LaRue suggests that "Continuity results most often from a relentless rhythmic pulse, but may be obtained by a recurrent motive, a persisting timbre, or a carefully linked sequence of tonalities."[3]

LaRue believes that harmony should be conceived broadly, rather than being concerned with the function of each individual chord. He further states:

> For the individual movement we should be aware not merely of modulations to various keys, but also of the relative emphasis on these keys produced by time elapse, dynamics and orchestral weight, thematic significance, and other means of stress.[4]

For an overall conception of the rhythmic nature of a piece, LaRue suggests the following thoughts:

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[1]LaRue, "On Style Analysis," p. 145.

[2]LaRue, "On Style Analysis," p. 145.

[3]LaRue, "On Style Analysis," p. 146.

[4]LaRue, "On Style Analysis," p. 147.

> The three more or less accessible facets of rhythm include the dimension of activity, the nature of rhythmic articulations, and the details of rhythmic texture. . . . Rhythm includes all matters of time elapse, and we must attempt to understand and appreciate the largest spans of a piece, its sections and movements, not as static blocks of form, but as enormous units of rhythm. . . . Accent must be understood in all dimensions, not merely as the stressed element of a pattern or the strong beat of a measure, but as a climax of a phrase, and the climactic phrase among a series of phrases.[1]

LaRue's views on the observation of melodies are stated thus:

> Melodic material subsumes questions of range, tessitura, and mode (including gapped scales and diatonic or chromatic alterations). Observations of procedure begin with the small dimension of movement by step or skip, then examining methods of extension, such as repetition, figuration, sequence, fort-spinnung, and free flight. In larger dimensions, recurrent formulas, articulation, and phrase structure become important, and it may be possible to abstract various general curve types by studying the location of peaks and underpoints. Melodic intensity results from tensions both of rising line and heightened activity. On occasion a melodic climax may result from a peak of sheer activity rather than a peak of line.[2]

LaRue's concern for music as a live art is expressed in his statement "Since analysis aims ultimately to assist the performer, the analyst must constantly be concerned with live performance and the revitalization of dead notes

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[1]LaRue, "On Style Analysis," pp. 149-50.

[2]LaRue, "On Style Analysis," p. 151.

from the page."[1]

LaRue's views and procedures on style analysis are amplified in his book, Guidelines for Style Analysis.[2] In it he states that

> . . . music is essentially movement; it is never wholly static. . . . It is the first task of style analysis to explain as far as possible both the character of movement and the enduring shape of music.[3]

LaRue believes that in order for the analyst to be able to cope with the changing relationships between musical elements, artificial situations must occasionally be created in which the moving art-form is "frozen." He recognizes that some of the musical meaning is lost in this immobilization by reducing subjective feelings to objective quantities.

> Yet, although analysis can never replace nor rival feeling, it can enhance our perception of a composer's richness of imagination, his complexity (or utter simplicity) of material, his skill in organization and presentation. The performer and listener must incorporate these insights into the full context of their personal response.[4]

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[1]LaRue, "On Style Analysis," p. 144.

[2]Jan LaRue, Guidelines for Style Analysis (New York, N. Y.: W. W. Norton Co., 1970).

[3]LaRue, Guidelines, p. 1.

[4]LaRue, Guidelines, p. 2.

LaRue provides an outline for complete stylistic analysis with three main categories: background, observation, and evaluation.[1] The details of the procedures in following the outline, with emphasis on the phases contained in observation, are given in the subsequent chapters of his book.

LaRue describes the three aspects of musical sounds as (1) timbre, (2) dynamics, and (3) texture and fabric.[2] He suggests that the observation of timbre be broken down into four categories: (1) choice of timbres, (2) range, (3) degree and frequency of contrast, and (4) idiom.[3] Dynamics should be observed from the two viewpoints of (1) types of dynamics and (2) degree of contrast.[4]

In describing procedures relative to texture and fabric, LaRue states:

> Vertical details may be described directly by terms such as thick or thin, simple or doubled, continuous or gapped, alternating or overlapping, balanced or top- (bottom-) heavy, pure or mixed between voices or instruments. . . . It is a good plan to restrict the meaning of texture to refer to particular, momentary combinations of sounds;

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[1]LaRue, Guidelines, p. 3.

[2]LaRue, Guidelines, p. 23.

[3]LaRue, Guidelines, p. 24.

[4]LaRue, Guidelines, p. 26.

then, to refer to the whole continuous web of combined textures and dynamic levels.[1]

LaRue cites several kinds of musical fabric:

> 1. Homophonic, homorhythmic, chordal: referring to styles in which the textural events take place more or less simultaneously.
> 2. Polyphonic, contrapuntal, fugal: referring to styles of higher textural vitality resulting from greater rhythmic and melodic independence of the various strands or layers of the fabric.
> 3. Melody/bass polarity: the characteristic texture of the Baroque. . . .
> 4. Melody plus accompaniment: the chord-oriented, thematic fabric familiar in much of Classic and Romantic music.
> 5. Sectionally specialized textures: more sophisticated arrangements developed by composers to give smoother orchestral effects by assigning sustaining functions to brass and doubling of antiphonal functions to woodwinds as support or alternative to the fundamental melody, accompaniment, and bass action of the strings.[2]

Beardsley[3] describes musical texture in the following manner:

> Musical texture is often divided into monophonic, homophonic, and polyphonic, depending on whether it consists of a single melodic line, accompanied by chords or by arpeggios . . . or two or more melodies, that is, counterpoint. These are textural distinctions, of course, but the term "texture" is broader than this. When we say that the passage is canonic, we are talking not only about the vertical dimension, but,

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[1]LaRue, Guidelines, p. 27.

[2]LaRue, Guidelines, p. 27.

[3]Monroe C. Beardsley, Aesthetics: Problems in the Philosophy of Criticism (New York, N. Y.: Harcourt, Brace and World, Inc., 1958).

> so to speak, about diagonal features of the music. And when we say that there is a certain harmonic progression, or a repetition of certain melodic intervals, we are talking horizontally, but we are still talking about texture, which in this more convenient sense . . . refers to anything going on at a given moment that can be described in terms of relations among nearby parts.[1]

Beardsley describes structure in terms of musical punctuation, which he says is determined by means of stopping places, such as cadences, or points of greatest change, ". . . where the contrast between the preceding passage and the passage that follows is perceived to be most striking and evident."[2]

Concerning the relation of texture to structure, Beardsley comments:

> It is pretty clear that there can be no structure without texture, for there is no structure unless there are main sections, and for the musical movement to develop some momentum there must be local changes going on, rise or fall of melody, thickening or thinning of harmony, variations in rhythm or tempo, and these are its texture. On the other hand, there could theoretically be music that has texture but no structure.[3]

Beardsley continues by giving examples of structureless music, describing "an unaccompanied melody like that sung by a child to himself, one that goes on and on

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[1]Beardsley, pp. 178-79. [2]Beardsley, p. 180.

[3]Beardsley, pp. 178-79.

for a time, always changing and wandering about, never repeating itself or coming to a pause until the end," and a piece by Palestrina or DesPres which "divides into parts, with half-closes, though often not sharply, because one voice is taking up a new theme as the others are finishing the old one. But the sections do not, as sections, have definite and clear-cut relations to each other."[1]

Beardsley refers to the generally accepted musical forms such as rondo, theme-and-variations, and so forth, as "structure-types" or "procedures." He points out that the advantage of this attitude guards against music's being considered "a priori forms, or moulds, that are filled in by particular composers."[2] He further points out that "a musical work can have structure even if it belongs to no hitherto-recognized and named structure-type."[3]

Beardsley believes that certain structure-types have generally been handed down as the basic ones because this makes musical form easy to explain in a mechanical way. However, he says, there is another aspect of musical structure that is equally important. This he calls kinetic pattern, which is ". . . the pattern of variation

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[1]Beardsley, p. 180. [2]Beardsley, p. 182.

[3]Beardsley, p. 182.

in music's propulsion, or intensity of movement."[1] Beardsley describes four kinetic qualities:

1. Introduction quality, in which "the music sounds strongly introductory, or promissory: it has the air of an announcement, as though something important is to come; and, up to a point, the longer it continues, the more it leads us to expect and to require. The quality is a waiting and expectant quality."

2. Conclusion quality, which has a "sense of approaching finality; they seem to be winding things up, as if things will soon be over."

3. Exhibition quality, which "has neither an introduction nor a conclusion quality; it is simply present. . . . Such a passage does not sound as if something has just happened or will happen, but as if the important thing is happening right now."

4. Transition quality, which is "usually not of great intrinsic melodic interest, and serves to carry through the modulation from the home key to the second key. . . . They have the sound of being on foot from one exhibition to another. They suspend the proceedings, and introduce a note of temporary uncertainty or inconclusiveness, which is resolved when we catch sight again of a new

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[1]Beardsley, p. 184.

passage with exhibition quality."[1]

Beardsley cites two different kinds of language that can be used in describing kinetic quality: (1) phenomenal objectivity, which uses such words as "tension and relaxation, tendency and striving, hesitancy, slackening, and closure; these words name regional qualities of the musical process," and (2) phenomenal subjectivity, which "would talk of arousing expectations and disappointing them, of anticipations and fulfillments, that is, the corresponding phases of the listener's attitudes as they are evoked by the music. For the experience of music is one in which the listener's feelings are constantly guided and manipulated."[2]

Beardsley describes two kinds of musical expectations: (1) those which "are tied to the qualities of the music itself," and (2) those which "play a role in our musical experience, and these are of a more intellectual sort. . . . These expectations are based on generalizations from past experience of certain types of music."[3]

Having established that the perception of kinetic pattern is relative to an individual's musical experience,

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[1]Beardsley, p. 186. [2]Beardsley, p. 187.

[3]Beardsley, p. 188.

Beardsley describes his Relative Theory of Musical Form:

> According to this view, a musical style, in a broad sense in which it includes both structural and textural features, is a system of probabilities, and to become acquainted with a style, by hearing music in that style, is to become aware of the relative probabilities of certain developments--for example, that certain chords will follow others, that certain melodic figures are likely to be endings or beginnings, that certain intervals belong to certain scales. Knowing these probabilities is not necessarily conscious; they are embodied in the listener's habit-patterns, and become a set of latent expectations. To understand a musical composition is to bring to it habit-patterns relative to its style. Thus, according to this view, the kinetic qualities of music should be analyzable into, or dependent upon, certain probabilities.[1]

Meyer[2] believes that although most people agree that music has meaning, and that this meaning is communicated to performers and listeners, there is disagreement on what constitutes musical meaning, and by what process meaning is communicated. He cites the different positions of the "absolutists," who believe that "musical meaning lies exclusively within the context of the work itself," and the "referentialists," who believe that "music also communicates meanings which in some way refer to the extramusical world of concepts, actions, emotional states, and character."[3] The "absolute" group is further refined

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[1]Beardsley, p. 189.

[2]Leonard B. Meyer, Emotion and Meaning in Music (Chicago: The University of Chicago Press, 1956).

[3]Meyer, p. 1.

into two subdivisions: the "formalists," who "contend that the meaning of music lies in the perception and understanding of the relationships set forth in the work of art, and that meaning in music is primarily intellectual," and the "expressionists," who "argue that these same relationships are in some sense capable of exciting feelings and emotions in the listener."[1]

Commenting on certain weaknesses in each of these positions, Meyer states:

> The chief difficulty of those who have adopted the absolutist expressionist position is that they have been unable to account for the processes by which perceived sound patterns become experienced as feelings and emotions. In fact, strange as it may seem, they have generally avoided any discussion of emotional responses whatsoever. These shortcomings have led to a general lack of precision both in their account of musical experience and in their discussions of musical perception.
>
> But, at least, the expressionists have recognized the existence of problems in their position. The formalists, on the other hand, have either found no problems to recognize or have simply turned the other way, seeking to divert attention from their difficulties by attacking referentialism whenever possible. Yet the formalists are faced with a problem very similar to that confronting the expressionists: namely, the difficulty and necessity of explaining the manner in which an abstract, non-referential succession of tones becomes meaningful. In failing to explain in what sense such musical patterns can be said to have meaning, they have also found themselves unable to show the relation of musical meaning to meaning in general.[2]

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[1]Meyer, p. 3. [2]Meyer, p. 4.

Meyer cites three errors which have plagued the psychology of music: hedonism, which produced a rationale based on liking and disliking; atomism, which attempted to explain and understand music as a succession of separable, discrete sounds and sound complexes; and universalism, which is the belief that the responses obtained by experiment or otherwise are universal, natural, and necessary. He points out that today we are more enlightened, and that "The work of the Gestalt psychologists has shown beyond a doubt that understanding is not a matter of grouping stimuli into patterns and relating these patterns to one another."[1]

Meyer cites three types of evidence as to the nature and existence of the emotional response to music. (1) Subjective evidence is largely concerned with treatises on musical composition and performance, as well as with marks by composers in their music to assist in interpretation. (2) Behavioristic objective evidence is concerned with changes in behavior which are produced by music, and which are either in the form of observable overt changes or less readily observable physiological changes. (3) Physiological objective evidence is concerned with measurable physiological responses (pulse, respiration,

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[1]Meyer, p. 6.

blood pressure, and so forth), but is difficult to relate to the character or pattern of the musical selection evoking the response.[1]

Three ways are given by Meyer in which musical experience differs from nonmusical or, more specifically, nonaesthetic experience:

> 1. Affective experience includes an awareness and knowledge of the stimulus situation. This being so, the affective experience of music will differ from the other types of affective experience, particularly insofar as musical stimuli are non-referential.
> 2. In everyday experience the tensions created by the inhibition of tendencies often go unresolved. They are merely dissipated in the press of irrelevant events. In this sense daily experience is meaningless and accidental. In art, inhibition of tendency becomes meaningful because the relationship between the tendency and its necessary resolution is made explicit and apparent. Tendencies do not simply cease to exist: they are resolved, they conclude.
> 3. In life, the factors which keep a tendency from reaching completion may be different in kind from those which activated the tendency in the first place. The stimulus activating a tendency may, for example, be a physical or psychic need of the organism, while the inhibiting factors may simply be a series of external circumstances which keep the organism from satisfying the need.[2]

Concerning meaning in music, Meyer quotes the following definition from Percy Grainger: ". . . anything acquires meaning if it is connected with, or indicates, or refers to, something beyond itself, so that its full nature

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[1]Meyer, pp. 6-11. [2]Meyer, p. 23.

points to and is revealed in that connection."[1]

Regarding communication in music, Meyer believes that effective communication takes place when the musical gesture has the same meaning for the person making it as for the person receiving it. He further states that ". . . without a set of gestures common to the social group, and without common habit responses to those gestures no communication whatsoever would be possible."[2]

Reimer[3] explores the basic premise that ". . . the nature and value of music education are determined by the nature and value of the art of music."[4] He believes that everyone should be given the opportunity to understand the nature of the art of music, since this is one of the basic ways of knowing about reality.

Discussing the aspect of feeling in music, Reimer points out that referentialists believe that the emotions of art are the same as the emotions of life. To teach music in a referential way, one must first decide which emotion is being presented in a certain piece, or part of a piece, of music. He cites helpful clues such as

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[1]Meyer, p. 35. [2]Meyer, p. 42.

[3]Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, N. J.: Prentice Hall, 1970).

[4]Reimer, p. 1.

circumstances in the artist's life, the title of the work, or other references by the composer to emotion contained in the work. If there are not sufficient clues, Reimer indicates that the teacher must take an educated guess at the interpretation. Once a possible emotion has been decided on, the teacher can focus the student's attention on it in order to clarify its meaning and value in life. Commenting on this procedure, Reimer states that:

> One either teaches referentially . . . or one dismisses any concern with feelingful reactions to art, concentrating one's teaching on the purely formal components of art works in as intellectually rigorous a fashion as one can devise.[1]

Reimer describes the difference between "emotions" and "feelings" as the same as the difference between words and experiences. He further states:

> Human experience is always accompanied by feeling, but our ability to stipulate what is being felt is limited by the extreme limitations of category-words, which are incapable of pinpointing the immense complexity and fluidity of subjective responsiveness.[2]

Reimer feels that there are means other than language to help people understand human reality, and amplifies his position by stating:

> The subjective part of reality--the feelingfulness of human life--cannot be brought into view for perceiving and understanding through the use of language. This is not because no one has

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[1]Reimer, p. 29. [2]Reimer, p. 36.

> taken the time to think up enough words to name all possible ways of feeling; it is because the nature of feeling is ineffable in essence.
>
> Because language cannot be used to help us understand the nature of feeling, it would seem at first thought that subjective reality cannot be understood at all; that it must remain in the dim, nether world of the incomprehensible. This is not the case, however. Humans can understand more about the nature of feeling; they can grow in their comprehension of the breadth and depth of human subjectivity. Insofar as it is possible for people to do so, and insofar as people succeed in doing so, the quality of their lives will be affected by the quality of their self-understanding.[1]

Reimer believes that a major function of art is to objectivize the subjective realm of human responsiveness. Considering music education a part of aesthetic education, he states that its function is ". . . the education of human feeling, through the development of responsiveness to the aesthetic qualities of sound."[2]

Regarding the choice of language when discussing music, Reimer states:

> An appropriate language is one which is descriptive and never interpretive. Words must be carefully chosen for their power to call attention to the events in music which present the conditions for feeling. But words should never stipulate what that feeling should be. Only one thing can properly cause feelingful responses to music: the sounds of the music themselves. Words which attempt to influence feelingfulness inevitably interpose themselves between the music and the perceiver, preventing the music itself from working its power. No one has a right to

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[1]Reimer, p. 37. [2]Reimer, p. 39.

> place himself between music and people--least of all the music educator.[1]

Reimer believes that the educator must be clear about the kind of meaning present in his subject in order to be effective in sharing the meaning and value of his subject with students. He points out that it is difficult to make statements about the arts without implying some notion about what art means.

In view of the writings of the above authors, it might be generalized that teachers have the responsibility to instill in their students an attitude that forms the habit of attempting to reproduce musical works of art in piano performance. In so doing, teachers should assist students in formulating their own individual feeling-responses to music, rather than imposing the teacher's own feelings upon them.

The Twentieth Century Pianistic Styles

Two opposing points of view are often presented concerning twentieth century music. One side maintains that it is very foreign to that of preceding eras. People attest that it is harsh, lacking in the quality of beauty, and is so unpianistic as to make it very awkward and difficult to play. Thus, it is argued, twentieth century

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[1]Reimer, pp. 40-41.

piano music is unrewarding for both performer and listener.

A second point of view is that the music of today is simply a culmination of all the past centuries, and that although the sounds may be different, there are no new musical elements that cannot be traced to a previous era. Riegger is of this opinion and states:

> So-called modernism does not imply a complete break with the past. It is rather a stage in the long development of music--not necessarily a higher stage, more expressive or more complex, but a new stage, reflecting either a new personality or the times in which we live. . . . An appreciation of the new in music is not incompatible with a love of the classics.[1]

Riegger's thoughts are further detailed:

> The abandonment of keys does not necessarily mean the complete negation of "music," as some excellent but conservative musicians seem to think, but rather its potential enrichment in the discovery of new tonalities, with new possibilities of texture, both harmonic and polyphonic, of melody (albeit in a new guise) and of form--all of which I felt to be not only in the line of historical development, but above all truly expressive of the age in which we live, while losing nothing of the universally human.[2]

Burge[3] concurs with this opinion, and states:

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[1]Wallingford Riegger, New and Old (New York, N. Y.: Boosey and Hawkes, Inc., 1947), preface.

[2]As quoted by Joseph Machlis, Introduction to Contemporary Music (New York, N. Y.: W. W. Norton, 1961), p. 608.

[3]David Burge, "An Approach to the Performance of Twentieth Century Music," Clavier (Mar./Apr., 1963), 10.

> From a technical point of view, not a great deal has been added to pianism since the time of Liszt, at least as far as the employment of the keyboard is concerned. . . . Liszt and other nineteenth century composers explored the technical capabilities of the human hand and piano keyboard about as far as is possible.[1]

Burge believes that the melodic and harmonic complexities found in much of today's music are confusing to many, and this has caused great misunderstanding, due to lack of familiarity with the language of new music.

Maintaining that the melodic element is of utmost concern to composers, Burge believes that melodies must be played in a most expressive manner. He further believes that the harmonic style is almost always a result of the melodic style. Commenting on this, Burge states that ". . . harmonic practices derive from earlier practices just as melodic styles of today may be seen as an outgrowth of a previous era."[2]

Burge's philosophy toward the performance of twentieth century piano music is expressed thus:

> The performer of today must work with the understanding that . . . the intentions of the composer and the spiritual depths being probed are the same as ever. The success with which a composer communicates his musical and aesthetic message continues as always to be measured by the genius that is his, the qualities of his experience of life, and of course, his technical abilities and desire to communicate through them. The success with

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[1]Burge, p. 11. [2]Burge, p. 17.

> which the performer realizes and projects these messages and the success with which the listener assimilates them is measured by the willingness on the part of each to be an active and creative participant rather than a passive bystander to whom intellectual effort and sheer sensuality (feeling) are incompatible.[1]

Crowder[2] agrees that twentieth century piano music is an outgrowth of the music of past eras. He states:

> Absolutely no generalizations can be made concerning the performance of twentieth century music. Debussy needs a suave, gently controlled, but rigidly accurate technique, coupled with the most sophisticated pedaling ever required. Hindemith demands a clarity of treatment which seems to combine the techniques of both Bach and Mozart. Bartok asks at times for a fearlessly percussive approach to his music, at others for some of the delicacy of Debussy. The recent Russians demand the usual Russian octave and chord techniques, brilliance in the fingers, and rigid rhythmic control.
>
> More recent pianistic problems in the music of the post-twelve-tone serialists include a tendency toward excessive and sudden changes in dynamics, tempo, and rhythm, often presenting fantastic difficulties to the pianist on first encounter. However, after the unaccustomed has been mastered, what remains often presents less pianistic difficulty than Ravel or Mozart.
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> Actually, in its many-faceted variety, the music of the twentieth century presents every pianistic problem known between 1700 and 1940, with several new ones added since then. Whether this is a hopeless set of obstacles or a challenge depends on the pianist to whom it presents

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[1]Burge, p. 11.

[2]Louis Crowder, "Piano Music of the Twentieth Century," The Twentieth Century, ed. Denes Agay (New York, N. Y.: Yorktown Music Press, 1971).

> itself. Increasing numbers are finding the problem fascinating, exciting, and rewarding.[1]

The other side of the debate is expressed by Anson who considers the music of today to be a "new language." In this respect he writes:

> Many pianists shy away from the wonderful world of contemporary music because they do not understand it, are afraid of it, and have no means of getting acquainted with what it is all about. . . . Thorough acquaintance, much practice, and experimentation are necessary for discovering just what the music is about, what it has to say. No one learns a new language in a day. No pianist can expect to learn a new musical language (and how many there are!) immediately.[2]

Calvin[3] further elaborates this side of the argument. She maintains that many changes have come about in the twentieth century due to the different attitude of the composer toward the performer. She points out that in the eighteenth and nineteenth centuries music was written with the performer in mind, the idea being that the performer was intended to get a high degree of satisfaction from the performance of the music. Thus the composer provided the performer a tool for this self-satisfaction. According to

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[1]Crowder, pp. 12-13.

[2]George Anson, New Directions (Cincinnati, Ohio: The Willis Music Co., 1961).

[3]Susan Calvin, "The Modern Revolution in Piano Music," The American Music Teacher (Apr./May, 1969), 40.

Calvin, in the twentieth century, the attitude of the composer is that the performer is simply the middleman, the tool through which the composer makes music, and a necessary evil. She believes that the comfort or enjoyment of the performer is not an important consideration, and that the only concern of the composer is whether it is technically possible to perform the music.

Concerning the attitude of the composer to the piano and to piano music, Calvin thinks that the piano is now considered to be a highly sophisticated percussion instrument. When it is used in a melodically expressive way, that is, when it is allowed to "sing" occasionally, she believes that this is a mere carryover from past practice and has an old-fashioned sound. In the new music, she points out, chords are written with thick concentrations in the bass, and the opposite ends of the keyboard are exploited, often simultaneously. Calvin further explains that effects, particularly percussive, are used for the sake of the sound itself.

Commenting on the new breed of pianist being developed in the twentieth century, Calvin states:

> Many years must elapse before we will know whether these young pianists are really harbingers of the future of the piano, or mere faddists of an era doomed to the darkest pages of the history of piano music.[1]

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[1]Calvin, p. 42.

In his book Exploring Twentieth Century Music, Deri[1] indicates some of the characteristics which are found in today's music. He points out that melody will frequently not be symmetrical, and the melodic intervals are often not based on triads or the steps of the diatonic scale. Many times a composer will favor either very large leaps or very narrow intervals.[2] Melody is irregular and unpredictable. There is an increasing emphasis on rhythm to carry the main musical impetus. Deri states that "Often the melody is more dependent on its rhythmic energy than on the interest of its contour."[3]

Deri points out that rhythm in twentieth century music is very flexible and irregular, lessening the importance of the bar line. He considers the main features to be irregularity and unpredictability. Deri further states:

> Although it is difficult to generalize about the diverse nature of twentieth-century music, and therefore about its elements, there are certain over-all tendencies that characterize the new rhythmic style. As a result of irregular pulsation, and changing meters, and the like, the single beat has been emancipated. The modern performer seldom thinks of the single beat as a member of a unit that makes up the measure, occupying therein a privileged (accented) or relegated (unaccented) position.[4]

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[1]Otto Deri, Exploring Twentieth Century Music (New York, N. Y.: Holt, Rinehart and Winston, Inc., 1968).

[2]Deri, p. 27. [3]Deri, p. 31.

[4]Deri, p. 50.

Deri discusses the harmonic tendencies of several twentieth century composers. He presents two usages of atonality: "In the first sense it merely refers to music that lacks a tonal center. . . . In its second meaning atonality is used with reference to twelve-tone music."[1] Deri discourages the use of the second term, pointing out that twelve-tone compositions which are tonal do exist.

Writing about other twentieth century harmonic systems, Deri defines pandiatonicism as ". . . an essentially diatonic treatment of harmonies that favors superimposition of diatonic harmonies with different functions."[2] Discussing bitonality, Deri states that "Superimposition of different diatonic harmonies may result in establishing two simultaneously unfolding tonalities."[3] Polytonality is defined as ". . . the simultaneous use of more than two tonalities."[4] Deri points out that this system exists mostly on paper since the ear is incapable of registering three or more tonalities simultaneously.

Deri believes that although the twentieth century seems to have abandoned tonality, the ear has refused to go along with the process. Thus many composers choose to

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[1]Deri, p. 62.

[2]Deri, p. 70.

[3]Deri, p. 70.

[4]Deri, p. 70.

retain a feeling of tonality, but expand the concept of key center.[1]

Concerning texture, Deri cites the return to polyphonic writing in the twentieth century. He states that the music is ". . . decidedly more contrapuntal than in the preceding century. The sound aspect of texture is seldom based on sensuous beauty."[2]

In her book Contemporary Music and the Pianist, Canaday[3] lists the following performance requirements for twentieth century piano music:

> 1. Precise and rapid articulation of dynamics, durations, articulation signs (tenuti, staccati, slurs, subphrases, etc.) throughout various registers of the keyboard.
> 2. Quick physical motions and gestures to accommodate the shifting character of rhythm, registers, dynamics, and changes in the musical texture. Legato playing and "singing tone" qualities of the 19th century music are less important.
> 3. Hand and finger adjustments to chord shapes, clusters (three or more notes close together) and unusual black and white combinations lying outside traditional harmonic patterns.
> 4. Unconventional physical movements of an "unpianistic" nature such as the use of the flat palm or forearm on the keys to encompass masses of notes.
> 5. In addition to new physical adjustments to the keyboard, unconventional parts of the piano are employed, e.g. inside the piano or on the wood, so that the pianist may "knock," "rap," or "pluck"

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[1]Deri, p. 71 [2]Deri, p. 86.

[3]Alice Canaday, Contemporary Music and the Pianist (Port Washington, N. Y.: Alfred Publishers, 1974).

(piano strings) in order to play the sonorities demanded by the composer.

6. A more exact notation as well as expanded notational practices demand a corresponding exactness in reading. There is also the loss of "expressive" playing, which formerly, and especially in 19th century music, allowed the pianist some measure of subjective interpretation.

7. The restrictions of contemporary notational practices are frequently modified by several possibilities:

a. Aleatory or "chance" music which invites the performer to exercise freedom of the moment in his selection of sounds, rhythms, dynamics, instrumental color, etc. The freedom of performance may be total or selective. . . .

b. "Stochastic" or music of "controlled chance" in which the performer may select certain notes or sonorities, or combine phrases, sections or whole pages of music in ways of his own choosing. . . .

c. Improvisation may be offered by the composer.[1]

Canaday also lists several attributes of twentieth century piano music under the topics the concept of musical sound, the concept of melody, the concept of harmony, and the concept of rhythm.

Concerning the concept of musical sound, she points out that

1. "Noise" has become part of the composer's resources.

2. All ranges and registers of the piano keyboard are used.

3. New sonorities are derived from the piano by tapping or knocking the wood or metal parts,

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[1]Canaday, pp. 24-27.

or by sweeping or plucking the strings.

4. The natural percussiveness of the piano is exploited.

5. The interest in textures, sound masses, single tones, timbres and their contrast, transformation, and position in a time scheme provide a source of new sounds.[1]

Under the heading of concept of melody, Canaday states that "Contemporary melody is derived from many sources other that the major-minor system."[2] She considers the following characteristics:

1. The melody may come from the pentatonic, whole tone, or modal scale. It may be of ethnic origin such as Arabic, Slavie, Balinese, African, etc. It may be from a scale contrived by the composer from several select tones, or from 12 tones formally arranged according to the rules of 12-tone writing.

2. The melody tends to avoid the triadic or scalar character of traditional melody, moving instead by diminished or augmented intervals or narrow and wide intervals like minor 2nds, major 7ths, minor 9ths, etc.

3. The "shape" of the melodic line tends to be "zigzag" or jagged rather than the graduated ascending, descending, or curved shape of traditional vocal style. Therefore, it is often not "singable."

4. Since the melody does not grow out of harmonic progression, it does not carry the traditional harmonic tensions and resolutions. Individual tones do not have their former functions of upper neighbor, passing tone, appogiatura, chord tone, etc.

5. The melody is usually not symmetrical in design; that is, it may not be related to the classical antecedent-consequent phrase, or related as a subphrase or sequential phrase.

6. The melody may actually derive its identity and impulse from a rhythmic motive.

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[1]Canaday, p. 9. [2]Canaday, p. 9.

7. The melody may be unpredicatable, irregular, athematic, and asymmetrical.[1]

Canaday outlines the concept of harmony thus:

I. The tradition of a strong tonal center which governs the harmonic context has gradually eroded, and has been replaced by the following characteristics:

1. An increased chromaticism within a tonality.
2. An avoidance of strong dominant-tonic cadences.
3. Greater use of altered chords, tritone intervals (augmented fourth, diminished fifth) which weaken the tonal character by breaking through diatonic and triadic patterns.
4. Pandiatonic harmony, or the sounding together of triads or tonal patterns within the same tonality, free of harmonic rules.
5. Bitonality, or the sounding together of two chords or tonal patterns from different tonalities.
6. "Displaced harmony," i.e., triads which move in progression but not within a specific tonality.
7. Chord clusters (three or more contiguous notes) or added notes which tend to disguise the tonality.
8. "Quartal" and "quintal" harmony, i.e. chords and tonal patterns built on fourths and fifths.
9. Displaced octaves, or parts of chords, separated by wide keyboard ranges, thereby obscuring tonality.

II. Atonality, or the absence of any tonal center, is a strong characteristic of contemporary music, and is distinguished by:

1. The use of all twelve tones of the scale within the first few measures of the piece, and
2. Tones which are combined in interval relationships of the most dissonant quality, such as the major 7th, minor 2nd, 9th,

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[1]Canaday, pp. 9-11.

tritone.

3. Chord progressions which do not "progress" from tensions to resolutions, although resting points may be heard and felt.

4. Combinations of tones which are put together for their sound value, for effect, mood, or by some special justification and/or function in the composer's personal scheme. It may be a series of tones put together in random or prearranged fashion.

5. "Classical" 12-tone composition created by Schoenberg, in which the row or series of predetermined tones of the chromatic scale are ordered into formal arrangements: original row (determined by the composer), inversion, retrograde, and retrograde inversion. This scheme provides a vertical plan (harmony) as well as a horizontal one (melody), plus transposition to 11 other pitches.

6. Multi-layered and contrapuntal effects (dissonant counterpoint where lines move in independent and unrelated fashion). This tendency is apparent in much atonal composition, where notes are "equal" to each other and do not depend on a "hierarchy" of tonal relationships, as they must in the major-minor system.

7. Other serialized or predetermined arrangements of other elements of music, such as rests, rhythm values, registers, dynamics, articulations, etc.[1]

Concerning the concept of rhythm, Canaday points out that "The composer's interest in breaking out of the limits of traditional rhythmic practices has resulted in the following characteristics:

1. Greater use of irregular meters, 5/4, 7/8, etc., as well as frequent changes of meter within a composition.

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[1]Canaday, pp. 12-18.

2. Two or more rhythms used simultaneously, creating polyrhythms.
3. Displacement of rhythm by means of accents or by placing repeated melodic or rhythmic patterns on a different beat.
4. Groupings of rhythm patterns with different meters and/or bar lines.
5. Jazz and "blues" rhythms with their characteristic displacement of the beat by accents, syncopations, and "bending" of beats.
6. Ostinato figures derived from Asian, African, Slavic, Indian or other ethnic influences.
7. The single beat assumes a new importance, its "place" in the metric scheme not being predictable, i.e., "strong," "weak."
8. Unmeasured, "free meter" sections.
9. Measured, but meter-free music, in which durations of notes are relative to the note values employed.
10. Frequent changes of tempo and/or meter, indicated by metronome marks, tempo indications, ritards, accelerandos, etc.[1]

Stein,[2] discussing some of the pianistic aspects of twentieth century music, agrees with those who believe that the music of today demands new techniques of the pianist. He states that:

> The instrument itself has been exploited in many novel ways, since the demand for increasing the range of sonorities . . . has been great. Not only has the pianist been forced to enlarge his technical equipment to accommodate these new devices, but he has had to develop an understanding of what seems to be unusual formal and

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[1]Canaday, pp. 20-23.

[2]L. D. Stein, "The Performance of Twelve-Tone and Serial Music for the Piano" (unpublished Doctor's dissertation, The University of Southern California, 1965).

stylistic concepts as the basis for proper interpretation.[1]

In a summary of the twentieth century pianistic characteristics, Stein cites:

> . . . the use of the extreme registers of the piano, and of sudden changes of register, involving rapid movement over the entire range of the keyboard; the careful calculation of wide degrees of touches and dynamics demanding precise control over the constantly fluctuating sound; finally, the intricate relationships established between various levels of time--from the smallest durational units to complex groupings, often of an "irrational" sort--which require an awareness of new concepts of rhythm at considerable divergence from practices of the past.[2]

Stein also cites the use of certain specialized pianistic innovations such as tone-clusters, special use of the pedals, harmonics, a wider variety of attacks, and the use of the prepared piano.[3]

It is further indicated by Stein that twentieth century piano music requires that the performer play with the utmost precision in all aspects, and yet with the utmost flexibility. He must be aware of the differences in the various styles of composition. Stein states that:

> . . . the pianist will have to differentiate clearly between a style based on more traditional statement and development of thematic

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[1]Stein, p. 2.

[2]Stein, pp. 170-71.

[3]Stein, pp. 171-72.

> material . . . , on one dealing with a pointillistic texture . . . , and on an athematic style of writing which demands new ways of maintaining coherence among diversified, fluctuating and "directionless" materials.[1]

Stein further points out that the performer must, above all, be aware of musical structure. He states that:

> . . . the performer must begin from scratch and gradually build up the various levels of formal relationships which are characteristic of each composition. In this project he will be aided considerably by the many new methods of analysis. . . . He will have to assimilate new concepts of form and relate them to his previous experiences, so that he can articulate the larger design of a piece with conviction.[2]

To cite all of the many characteristics that pertain to twentieth century music would be impossible. The newest innovations seem to be mixed in with elements that have survived several centuries. The contemporary musician has no way of knowing which of those elements validly described as new will survive to the next century. For the musician, the music is here, to excite and to challenge. As one learns about the present, one can only ponder about the future. The writer agrees with Adler, who states:

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[1]Stein, p. 173. [2]Stein, p. 173.

> The co-existence of many diverse styles and techniques is one of the significant characteristics of twentieth-century musical composition. Of these styles, no one has emerged as definitive. . . .[1]

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[1]Samuel Adler, Gradus (New York, N. Y.: Oxford University Press, 1971), preface.

Greater than a twelfth was considered wide

B. Continuity of melodic line--terms such as gapped, repetitive, continuous, sporadic

C. Vertical direction--terms such as rising, falling, level, angular, undulating

3. Rhythm

A. Stability of pattern--changes from duple to triple or other mixed patterns

B. Stability of pulse--mixed meters

4. Harmony

A. Mode--tonality, obscured tonality, atonal[illegible]

B. Us[illegible]s

C. [illegible]

5. Tou[illegible]taccato, portato, slu[illegible]

6. Ther[illegible]

A. K[illegible]uch as stable, gr[illegible]

B. Relatio[illegible]eme, development, variation, contrast

Density

1. Horizontal density

A. Horizontal thickness of:

1. Melodic pitches

2. Rhythmic impulses

Three or more occurrences per pulse was considered thick

CHAPTER III

PROCEDURE

The study was concerned with the development of the performance analysis system and its application to selected twentieth century piano literature at the elementary and intermediate levels. The current chapter details the developmental procedures which evolved into a pedagogical resource designed to assist teachers in leading their students toward stylistic performance.

In developing the performance analysis system, the writer began by playing many examples of twentieth century literature, noting those aspects of the music which seemed to merit interpretive consideration. Four areas were taken account of in which it was felt skills should be developed: (1) interpretive analysis, (2) objective analysis, (3) technical analysis, and (4) synthesis. These four areas comprise the complete performance analysis system, which was evaluated and revised several times before a final format was decided upon. In this study, the written application of the performance analysis system includes charts for the interpretive analysis and brief discussions for the objective and technical analyses and the synthesis.

Interpretive Analysis

The interpretive analysis delineated ways in which students can approach the interpretation of a piece, dealing only with the music, exclusive of any extra-musical consideration, unless the composer intentionally included programmatic musical elements. The three areas considered in the interpretive analysis are: (1) overview quality, (2) intensity, and (3) density.

Overview quality. In considering the quality of a certain area in a piece of music, the writer was influenced by Beardsley, who offers a scheme for identifying the various fluctuations in kinetic pattern.[1] In this study the writer chose to deal with several kinds of qualities which were thought to be helpful in deciding on a manner of performance. One might consider with a student the question, "What seems to be happening at this point in the music?" To answer this question the writer considered the following qualities, which would give an overall evaluation of a particular area:

1. Anticipation quality: Beardsley refers to this as "introduction quality," and defined it as

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[1]Monroe C. Beardsley, Aesthetics: Problems in the Philosophy of Criticism (New York, N. Y.: Harcourt, Brace and World, Inc., 1958), p. 186.

". . . strongly introductory or promissory. It has the air of an announcement, as though something important is to come: and, up to a point, the longer it continues, the more it leads us to expect and to require."[1] It is the writer's view that although anticipation quality will most often be used for introductions, it may also occur at any time within a piece, and may use some of the characteristics of the area which it is anticipating.

2. Closing quality: Beardsley refers to this as "conclusion quality," and defines these areas as having ". . . a sense of approaching finality; they seem to be winding things up, as though things will soon be over."[2] In this study, closing quality can occur at any time within a piece; however, it may be unexpectedly interrupted by an area of a different quality. It will, however, most often occur at the end of a piece.

3. Exhibition quality: This is the same term used by Beardsley, and refers to an area which exists for the importance of itself. The term exhibition quality normally is reserved for the main musical ideas of a piece. Such an area generally reflects stability of rhythm and phrasing, and usually ends with a closed sound

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[1]Beardsley, p. 186.

[2]Beardsley, p. 186.

or a cadence.

4. Expansion quality: This quality, not included by Beardsley, refers to an area similar in musical content to a previously stated exhibition area; however, it is varied, developed, or expanded in some way.

5. Transition quality: Again, this is the same term used by Beardsley, and refers to those areas which seem to be the connection between two more important areas. Such areas are often characterized by sudden changes, particularly an acceleration of rhythm or dynamics. Unlike any of the preceding four qualities, this area would be both preceded and followed by an area of a different quality. It is the least independent quality, and usually ends with an open sound, implying that something is to follow.

6. Climactic quality: Although this quality was not referred to by Beardsley, the writer believes that it is important to define this area in shaping sections or an entire piece.

The writer recognizes that any area of a musical composition may contain elements of several different qualities. In such instances the quality assigned reflects the prevailing predominance of elements. It is the writer's contention that an awareness and understanding of the qualities listed could have significant impact upon

the perception of a piece resulting in a more expressive and stylistic performance.

Once the overview quality of an area has been decided upon, attention can be focused on more detailed consideration of two additional components of each quality which would be a determining factor in performance style: intensity and density. To facilitate the analysis of these aspects, the writer compiled the following preliminary checklist, recognizing that not every item listed would apply to every piece. Those items which did not figure significantly in any given area would not be commented upon.

Intensity

1. Aural impression of sound

   A. Type of fabric--terms such as monophonic, biphonic, polyphonic, homophonic, chordal

   B. Pianistic effect--terms such as imitative, coloristic, melodic, figural, pointillistic, melody plus accompaniment

   C. Effect of mood--terms such as dramatic, joyous, exciting, serene, mysterious, moving, tranquil, animated, energetic, cheerful, whimsical, melancholy, somber

   D. Timbric effect--terms such as dark, bright, mellow, sparkling, singing, subdued

2. Melody

   A. Range

      Through one octave was considered narrow

      Through a twelfth was considered medium

Greater than a twelfth was considered wide

B. Continuity of melodic line--terms such as gapped, repetitive, continuous, sporadic

C. Vertical direction--terms such as rising, falling, level, angular, undulating

3. Rhythm

A. Stability of pattern--changes from duple to triple or other mixed patterns

B. Stability of pulse--mixed meters

4. Harmony

A. Mode--tonality, obscured tonality, atonality, modality

B. Use of unusual harmonies

C. Use of chromaticism

5. Touch--terms such as legato, staccato, portato

6. Thematic material

A. Kinetic pattern--terms such as stable, growing, dying away

B. Relationship of theme, development, variation, contrast

Density

1. Horizontal density

A. Horizontal thickness of:

1. Melodic pitches

2. Rhythmic impulses

Three or more occurrences per pulse was considered thick

One or two occurrences per pulse was considered average

Less than one occurrence per pulse was considered thin

B. Rate of change in:

1. Tonality

2. Rhythmic quality

3. Textural quality

4. Dynamic quality

5. Touch

2. Vertical density

A. Density of linear texture--monolinear, bilinear, trilinear, multilinear

B. Density of sound qualities

(1) Independent dynamic levels--monodynamic, bidynamic, tridynamic

(2) Independent timbric qualities--monotimbric, bitimbric, tritimbric

(3) Independent touches--monoactive touch, biactive touch, triactive touch

C. Relation of lines in style--heterogeneous, homogeneous

The writer admits to other considerations and approaches to the concepts and terminology employed. For purposes of the present study, however, the objectifying of criterion and consistency of application contributes to the assumption of a construct validity in the analysis of the selected music literature.

Objective Analysis

Objective analysis concerned those aspects of musical composition which can be observed on the score, and which may become an important part of the musical performance through their projection to the listener. It is the writer's belief that a convincing performance of a piece will clearly reveal its structure as well as certain theoretical components and compositional devices.

Structure. In order to project musical structure in performance, even on an elementary level, students should be aware of the sections of a piece, although the structure may not necessarily conform to one of the commonly accepted musical forms. In this respect, the writer was once again influenced by Beardsley, who writes that musical structure is determined by stopping places, ". . . where the music could stop without sounding like it had been interrupted."[1] These divisions may be determined by cadences or by changes in thematic material, pattern, texture, style, or mood. In many cases, the divisions may be connected by what might be referred to as a bridge. A habit of thinking in terms of starting

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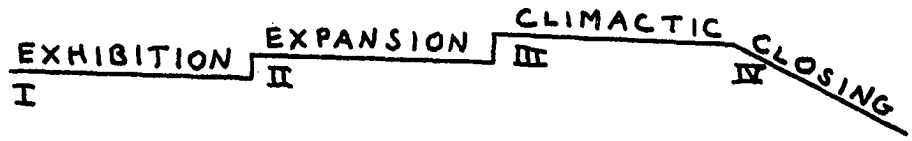
[1]Monroe C. Beardsley, Aesthetics: Problems in the Philosophy of Criticism (New York, N. Y.: Harcourt, Brace and World, Inc., 1958), p. 179.

places, stopping places, and bridges could be very meaningful to a young player, until such time as the student is capable of thinking in more sophisticated terms. Within each structural area, the student could identify the musical motives or figures that make it somehow different from the surrounding areas.

Having defined the large structural areas, the student should be guided in ways to demonstrate that each phrase, as well as each section, and indeed each piece, will have a point of climax; that point toward which the music is growing, then reaches, then moves away from. The student should learn to shape each phrase, then build the phrases into sections, then build the sections into an entire piece which will sound like a unified whole. A short piece may not contain any area which would be considered climactic, and this in itself will have an effect on the musical interpretation.

The overall shape of a piece is determined both by structure and by levels of intensity. The shape of each piece used in this study appeared in the objective analysis in the form of a brief diagram designed to graphically present a view of the entire piece. The levels of intensity were presented as lines higher or lower than surrounding lines. Stable areas were depicted by horizontal lines, unstable areas by lines slanting

in the direction of growth. An example of a shape diagram is:



Theoretical components. It is important for students to develop an awareness of important theoretical components such as melody, harmony, rhythm, and special pianistic effects, and the ways in which these elements affect musical pianistic interpretation. A feeling should be developed for harmonic progressions which lead to a closed or restful sound, and those which grow into an open or restless sound. Students should also be sensitive to certain color harmonies which may require the use of rubato or other performance devices to stress or heighten certain points in the music.

Compositional devices. The compositional devices, examples of which may be homophonic or contrapuntal styles, types of accompaniment patterns, and various pianistic and figural usages, may be taught from a performance standpoint so that students will learn the demands of tonal control which are required for convincing musical performance. They should be able to identify these musical procedures on the score, and be aware and capable

of the technical approaches which will produce the desired results. In the present study, the compositional devices were dealt with individually as they occurred in each piece of selected literature.

Technical Analysis

The technical analysis of a piece includes those areas which have to do with the technical demands of the pianistic style. In this study it was not possible to deal with every technical detail of a piece; therefore, the writer assumed the reader's ability to identify and teach many of the necessary aspects. Technical demands were noted and stated as prerequisites.

Synthesis

The synthesis presents a concise overall view of a piece of music from the standpoint of the combined elements extracted from the previous sections which are important for performance. Any program or programmatic effects attached to the piece are also discussed at this time. The synthesis phase of performance analysis may be the most important for students to understand in formulating a comprehensive conception of the entire art work.

Selection of Literature

In selecting the elementary and intermediate literature used in the teaching guide, the writer

considered the following points:

1. Although it is not possible to select a few pieces which could be considered "most typical" of any one of the twentieth century pianistic styles, the works chosen were typical of at least one kind of piece which is normally thought of as belonging to twentieth century style.

2. The literature was chosen on the basis of containing certain elements, the study of which lends itself to the understanding of one or more of the components of the style in question.

3. Because many teachers avoid twentieth century music in the belief that it is not "tuneful" and therefore not appealing to young players, several "tuneful" pieces were included.

4. A variety of composers and styles were represented.

5. Literature was chosen that shows a graded progression of difficulty. The most difficult literature is hopefully within the technical capabilities of the average high school student. The music, though stylistically difficult, is technically accessible.

6. In the interests of time and space, brevity was another criterion.

Following is a list of the selected literature in an approximate order of difficulty:

Elementary Literature

"The Prickly Porcupine" by Lynn Freeman Olson (from Menagerie, published by Oxford University Press)

"Stymied" by Evelyn Uno (from Contempos in Jade, published by Myklas Press)

"Canter" by Vincent Persichetti (from Parades, published by Elkan-Vogel Co.)

"A Song" by Julius Schloss (from Twenty-Three Studies for Children in Twelve-Tone Style, published by Peer International Corp.)

"Sad Story" by Ruth Schonthal (from Miniatures, published by Shawnee Press)

"Mama and Papa Are Talking" by Soulima Stravinsky (from Piano Music for Children, published by C. F. Peters Corp.)

"Grecian Lullaby" by Anne Shannon Demarest (from In the Mode, published by Myklas Press)

"Graceful Dancer" by George Frederick McKay (from Explorations, published by J. Fischer and Bro.)

"Lullaby" by Alexander Haim (from From the East, published by Schmitt Publications)

"March" by Serge Prokofieff (from Children's Pieces, published by Edwin F. Kalmus)

"Questioning" by John LaMontaine (published by Oxford University Press)

"Dance of the Warriors" by Howard Hanson (from Masters of Our Day, published by Carl Fischer)

"I Won't Go! Oh Yes You Will!" by Jane Young (published by Galaxy Music Corp.)

No. 16 from Gradus I, by Samuel Adler (published by Oxford University Press)

"Purple" by Robert Starer (from Sketches in Color, published by Peer International Corp.)

Intermediate Literature

"Intrata" by Flor Peeters (from Ten Bagatelles, published by C. P. Peters Corp.)

"Grey" by Robert Starer (from Sketches in Color, published by Peer International Corp.)

"Enchantment" by Howard Hanson (from Masters of Our Day, published by Carl Fischer)

"A Day-Dream" by Virgil Thompson (from Masters of Our Day, published by Carl Fischer)

"For Susanna Kyle" by Leonard Bernstein (from Seven Anniversaries, published by G. Schirmer)

No. 2 from Kleine Klaviermusik by Paul Hindemith (published by B. Schott's Sons)

"The Flickering Candle" by Bernard Wagenaar (from American Music by Distinguished Composers, published by Theodore Presser)

"Bagatelle, Op. 6, No. 6" by Bela Bartok (published by Boosey and Hawkes)

"Midnight Bell" by Alan Hovhaness (from Visionary Landscapes, published by C. F. Peters Corp.)

"Sunday Afternoon Music" by Aaron Copland (from Masters of Our Day, published by Carl Fischer)

"A Night Song" by Norman Dello Joio (from American Composers of Today, published by Edward B. Marks)

No. 17 from Gradus II by Samuel Adler (published by Oxford University Press)

No. 4 from Sechs Kleine Klavierstucke, Op. 19 by Arnold Schoenberg (published by Belmont Music Publishers)

"Starscape" by Robert Helps (from American Composers of Today, published by Edward B. Marks)

No. 4 from Five Caprices by Robert Starer (published by Peer International Corp.)

Since the study was exploratory in nature, the pedagogical resource was not intended to prove anything which was formerly unknown. Rather it was meant to provide for interested teachers a thoughtful and organized approach which may be used to assist in developing the performance techniques of the selected twentieth century pianistic styles, with implications applicable to other pianistic styles.

CHAPTER IV

THE PEDAGOGICAL RESOURCE, PART I

The pedagogical resource evolved out of the application of the developed criteria for performance analysis to the selected twentieth century piano literature. The current chapter provides the analysis of those pieces which may be considered to be within the elementary category; that is, approximately the second through sixth years of study for the average student.

Following is an index to the compositions in an approximate order of difficulty:

THE PRICKLY PORCUPINE

By Lynn Freeman Olson

Area	Area I Measures 1-8	Area II Measures 9-16	Area III Measures 17-24	Area IV Measures 25-30
I. QUALITY	exhibition	expansion	climactic	closing
II. INTENSITY 1. Sound A. Fabric	monophonic with bass polarity	homophonic	homophonic	homophonic
B. Pianistic Effect	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment
C. Mood	unconcerned	growing in intensity	excited, angry	decreasing in intensity
D. Timbre	bright	bright melody sharp accompaniment	brilliant melody stinging accompaniment	less bright
2. Melody	narrow range gapped undulating	narrow range gapped undulating	narrow range gapped undulating	narrow range fragmented undulating

THE PRICKLY PORCUPINE (continued)

Area	Area I Measures 1-8	Area II Measures 9-16	Area III Measures 17-24	Area IV Measures 25-30
3. Rhythm	stable pattern stable pulse	stable pattern stable pulse	stable pattern stable pulse	stable pattern stable pulse
4. Harmony	tonality use of lowered 2 for stress	tonality use of lowered 2 for stress chromatic tones in accompaniment	tonality use of lowered 2 for stress minor 2nds in accompaniment	tonality use of lowered 2 for stress chromatic tones in accompaniment
5. Touch	legato and staccato	legato and staccato	legato and staccato	legato and staccato
6. Thematic Material	stable thematic	stable variation	stable variation	stable thematic fragments
III. DENSITY 1. Horizontal A. Thickness	thin	thin	thin	thin
B. Rate of Change	stable	stable	stable	stable

THE PRICKLY PORCUPINE (continued)

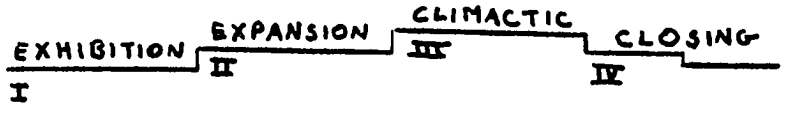
Area	Area I Measures 1-8	Area II Measures 9-16	Area III Measures 17-24	Area IV Measures 25-30
2. Vertical A. Texture	bilinear	bilinear	bilinear	bilinear
B. Sound Qualities	monodynamic bitimbric biactive touch	monodynamic bitimbric biactive touch	monodynamic bitimbric biactive touch	monodynamic bitimbric biactive touch
C. Relation of Lines	heterogeneous	heterogeneous	heterogeneous	heterogeneous

THE PRICKLY PORCUPINE

By Lynn Freeman Olson

Objective Analysis

Structure. The piece is divided into four areas. The stopping places are determined by changes in tonal center, range, and accompaniment pattern. The familiar two, two, four measure grouping of each melodic pattern remains consistent in three areas. The first area, measures 1-8, contains a single line melody with a single bass note polarization. The second area, measures 9-16, is a variation of the first with a more active accompaniment. The melody is transposed down a fourth. The third area, measures 17-24, is yet another variation of area one, with the accompaniment still more active and prominent. The melody is a fourth higher than in area one. The fourth area has two statements of the first fragment of the theme, each with a different tonal center. The fourth area is two measures shorter than the others due to fragmentation. The shape of the entire piece is:



Theoretical components. The melodies are triadic outlines. The lowered second scale degree gives stress and color. The chromatic tones in the bass, together with the staccato touch, produce sharp sounds symbolic of the quills of the porcupine.

Compositional devices. The mode of composition is melody plus accompaniment. The important aspect of this piece is melodic, the accompaniment adding rhythmic and interpretive interest.

Technical Analysis

The ability to play staccato notes and slurs is the important technical prerequisite of this piece. Each right hand position outlines a pentachord on C, F, or G, the second degree being lowered.

Synthesis

The changing dynamic levels of each area of this piece give shape to the architecture, and reflect the changes in the porcupine's mood. Because the accompaniment forms an important part of the interpretation of the piece, it should be played with much prominence.

The first area presents the porcupine's undisturbed objectivity. In the second area his anger is aroused, as shown in the louder volume and the increased

rhythmic activity of the accompaniment. The third area forms the climax as a very enraged porcupine is reflected in the loudest volume of the piece, the most rhythmically active accompaniment, and the highest register of the melody. The porcupine's anger quickly subsides as the music works backward through the moods, reflected in fragments from the preceding areas. He abandons the scene, leaving only two remnants of his presence: the two pianissimo low C's taken from the first area.

STYMIED

By Evelyn Uno

Area	Area I Measures 1-5	Area II Measures 6-8	Area III Measures 9-14	Area IV Measures 15-18
I. QUALITY	exhibition	exhibition	expansion	expansion
II. INTENSITY 1. Sound A. Fabric	homophonic	homophonic and chordal	homophonic and chordal	chordal
B. Pianistic Effect	melody plus accompaniment	melody plus accompaniment, chordal	melody plus accompaniment, chordal	chordal
C. Mood	animated anxious	animated anxious	animated anxious	animated anxious
D. Timbre	bright	bright	bright	bright
2. Melody	narrow range continuous undulating	narrow range continuous undulating	narrow range continuous undulating	narrow range continuous level

STYMIED (continued)

Area	Area I Measures 1-5	Area II Measures 6-8	Area III Measures 9-14	Area IV Measures 25-30
3. Rhythm	stable pattern unstable pulse	stable pattern stable pulse	unstable pattern unstable pulse	unstable pattern unstable pulse
4. Harmony	mixed tonality and modality	mixed tonality and modality	mixed tonality and modality	mixed tonality and modality
5. Touch	staccato, portato	staccato, portato	staccato, portato	staccato, portato
6. Thematic Material	stable thematic	stable thematic	stable variation	growing development
III. DENSITY 1. Horizontal A. Thickness	thin	thin	thin	thin
B. Rate of Change	stable	stable	stable	stable

STYMIED (continued)

Area	Area I Measures 1-5	Area II Measures 6-8	Area III Measures 9-14	Area IV Measures 15-18
2. Vertical A. Texture	bilinear	bilinear	bilinear	multilinear
B. Sound Qualities	monodynamic bitimbric biactive touch	monodynamic bitimbric biactive touch	monodynamic bitimbric biactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

STYMIED (continued)

Area	Area V Measures 19-24	Area VI Measures 25-28
I. QUALITY	expansion	climactic
II. INTENSITY 1. Sound A. Fabric	homophonic	homophonic
B. Pianistic Effect	melody plus accompaniment	melody plus accompaniment, chordal
C. Mood	animated anxious	insistent triumphant
D. Timbre	somewhat less bright	growing to brilliant
2. Melody	narrow range continuous undulating	narrow range continuous level

STYMIED (continued)

Area	Area V Measures 19-24	Area VI Measures 25-28
3. Rhythm	stable pattern unstable pulse	unstable pattern unstable pulse
4. Harmony	mixed tonality and modality	mixed tonality and modality
5. Touch	staccato, portato	staccato, portato
6. Thematic Material	dying away variation	growing development
III. DENSITY 1. Horizontal A. Thickness	thin	thin
B. Rate of Change	stable	stable

STYMIED (continued)

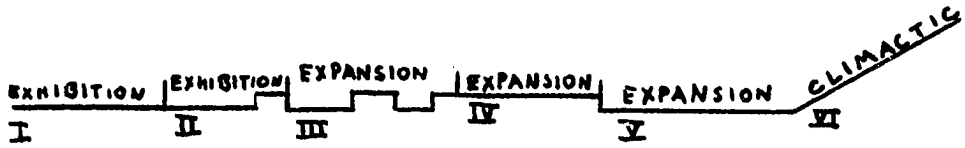
Area	Area V Measures 19-24	Area VI Measures 25-28
2. Vertical A. Texture	bilinear	multilinear
B. Sound Qualities	monodynamic bitimbric biactive touch	monodynamic monotimbric biactive touch
C. Relation of Lines	homogeneous	homogeneous

STYMIED

By Evelyn Uno

Objective Analysis

Structure. The piece is divided into six areas. The stopping places are determined by changes in thematic usage. There are two predominant musical motives, the first being the melodic figure which appears in measure 1, the second the chordal figure of measure 8. Area one, measures 1-5, consists of a single-line five-note range melody with single tone accompaniment underneath. Area two, measures 6-8, consists of a single-line five-tone melody, now in the lower voice, with a double note accompaniment on top. The last measure introduces the chordal motive, which is later expanded. Area three, measures 9-14, consists of the melodic figure of measure 8. Area four, measures 15-18, consists of a development of the chordal figure. Area five, measures 19-24, contains a development of the melodic figure in inversion plus some free development in measures 23-24. The sixth area consists of material freely drawn and developed from the two main motives. The shape of the entire piece is:



Theoretical components. This piece could be described as polytonal. The upper part is in F sharp minor throughout and the lower part is in F lydian. The melodic parts consist of five-tone melodies, and the chordal parts are either perfect fourths or perfect fifths.

Compositional devices. The piece alternates between a five-tone melodic figure and a chordal figure. The meter changes often between five-four and six-four, with one measure of three-four. The quarter note pulse remains constant.

Technical Analysis

The important technical prerequisites include the ability to play legato and staccato touch for the melodies and portato touch for the chords. Independence of the hands is necessary for measures 23, 26, and 27. Facility in changing meter is required. Since it is not necessary for the student to change the position of the hands, the piece is not technically difficult.

Synthesis

The piece gives the impression of frustration. One can imagine a person who is bored with some repetitive

task that he dislikes and would like to terminate. The polytonality adds to the anxiety. It is a bright, impatient-sounding piece throughout. In the end the sound grows as it is decided that the task is finally over.

CANTER

By Vincent Persichetti

Area	Area I Measures 1-8	Area II Measures 9-16	Area III Measures 17-24	Area IV Measures 25-28
I. QUALITY	exhibition	expansion	exhibition	closing
II. INTENSITY 1. Sound A. Fabric	homophonic	measures 9-11 biphonic, measures 12-16 homophonic	homophonic	biphonic
B. Pianistic Effect	melody plus accompaniment	measures 9-11 two interdependent lines, measures 12-16 melody plus accompaniment	melody plus accompaniment	two interdependent melodic lines
C. Mood	cheerful	more serious thoughtful	cheerful	thoughtful
D. Timbre	bright	mellow	bright	mellow
2. Melody	narrow range some gaps level	narrow range some gaps level	narrow range some gaps level	narrow range fragmented level

CANTER (continued)

Area	Area I Measures 1-8	Area II Measures 9-16	Area III Measures 17-24	Area IV Measures 25-28
3. Rhythm	stable	stable	stable	stable
4. Harmony	obscured tonality	obscured tonality	obscured tonality	obscured tonality
5. Touch	legato, staccato	legato, staccato	legato, staccato	legato, staccato
6. Thematic Material	thematic stable	variation stable	thematic stable	variation stable
III. DENSITY 1. Horizontal A. Thickness	mostly average with some thickness	mostly average with some thickness	mostly average with some thickness	average
B. Rate of Change	stable	stable	stable	stable
2. Vertical A. Texture	bilinear	bilinear	bilinear	bilinear

CANTER (continued)

Area	Area I Measures 1-8	Area II Measures 9-16	Area III Measures 17-24	Area IV Measures 25-28
B. Sound Qualities	monodynamic bitimbric biactive touch	monodynamic measures 9-12 monotimbric monoactive touch measures 13-16 bitimbric biactive touch	monodynamic bitimbric biactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	heterogeneous	measures 9-12 homogeneous, measures 13-16 heterogeneous	heterogeneous	homogeneous

CANTER

By Vincent Persichetti

Objective Analysis

Structure. The piece is composed of three main musical motives: the staccato accompaniment figure, and the two melodic motives found in measures 1-2 and 3-4. The composition is divided into four areas, determined by changes in the way these motives are used. Area one is consistent in the use of the accompaniment figure. Melodic motives 1 and 2 appear in succession, then are repeated on different pitches. Area two begins with a variant of melodic motive 2, followed by a variant of melodic motive 1. The bass line contains a melodic inversion of melodic motive 2. The second half of area two contains variants of melodic motives 1 and 2, and the bass line uses the accompaniment figure in 2nds, instead of the larger intervals previously employed. Area three is a repetition of area one, with some alteration of the intervals in the accompaniment. Area four is the closing area. It begins as area two and ends with a winding down of the accompaniment figure. The shape of the entire piece is:

Theoretical components. The use of many altered tones prevents a positive effect of a tonal center. The accompaniment figure uses 3rds, 5ths, 2nds, and 7ths. The melodies move continually in intervals of 2nds and 3rds, except for the closing interval of a 4th.

Compositional devices. The piece is strongly rhythmic with the steady eighth note figure of the accompaniment producing a consistently relentless pulse, with the exception of measures 9-11 and 25-26. The melodies are a combination of short three-note slurs, and longer legato lines. Occasionally a few staccato eighth notes add up with the accompaniment figure. A compositional device of interest is the melodic inversion used in measures 10 and 26.

Technical Analysis

The main technical prerequisite is the ability to perform legato and staccato, both separately and simultaneously.

Synthesis

This small piece gives a brief picture of a horseback ride through the park. The staccato accompaniment

simulates the horse's gallop. This figure is predominant for most of the piece, except for a brief portion of area two where perhaps the rider's thoughts take precedence over the importance of the horse's gallop. When the galloping figure does reappear, it is in seconds which seems less important than it had been in area one. In area three the gallop figure takes on even more importance by expanding to a seventh. Area four is once again thoughtful, and the gallop gradually slows to a stop.

A SONG

By Julius Schloss

Area	Area I Measures 1-4	Area II Measures 5-8	Area III Measures 9-12	Area IV Measures 13-14
I. QUALITY	exhibition	transition	climactic	exhibition
II. INTENSITY 1. Sound A. Fabric	homophonic	biphonic	homophonic	homophonic
B. Pianistic Effect	melody plus accompaniment	interdependent melodic lines	melody plus accompaniment	melody plus accompaniment
C. Mood	plaintive	more cheerful	happy	plaintive
D. Timbre	mellow	brighter	bright	mellow
2. Melody	narrow range angular continuous	narrow range angular some gaps	wide range extremely wide leaps angular continuous	narrow range angular continuous

A SONG (continued)

Area	Area I Measures 1-4	Area II Measures 5-8	Area III Measures 9-12	Area IV Measures 13-14
3. Rhythm	stable	stable	stable	stable
4. Harmony	atonal vertical structures used as accompaniment span a 7th	atonal	atonal vertical structures used as accompaniment span a 7th	atonal
5. Touch	legato	legato	legato	legato
6. Thematic Material	thematic stable	thematic stable	contrast growing	thematic stable
III. DENSITY 1. Horizontal A. Thickness	average	average	average	average
B. Rate of Change	stable	stable	stable	stable

A SONG (continued)

Area	Area I Measures 1-4	Area II Measures 5-8	Area III Measures 9-12	Area IV Measures 13-14
2. Vertical A. Texture	bilinear	bilinear	bilinear	bilinear
B. Sound Qualities	monodynamic bitimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous	heterogeneous	homogeneous	homogeneous

A SONG (continued)

Area	Area V Measures 15-16
I. QUALITY	closing
II. INTENSITY 1. Sound A. Fabric	biphonic
B. Pianistic Effect	interdependent melodic lines
C. Mood	plaintive
D. Timbre	mellow
2. Melody	narrow range more level continuous
3. Rhythm	stable
4. Harmony	atonal

A SONG (continued)

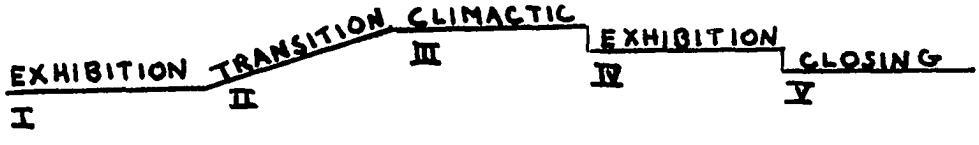
Area	Area V Measures 15-16
5. Touch	legato
6. Thematic Material	thematic dying away
III. DENSITY 1. Horizontal A. Thickness	average
B. Rate of Change	stable
2. Vertical A. Texture	bilinear
B. Sound Qualities	monodynamic monotimbric monoactive touch
C. Relation of Lines	heterogeneous

A SONG

By Julius Schloss

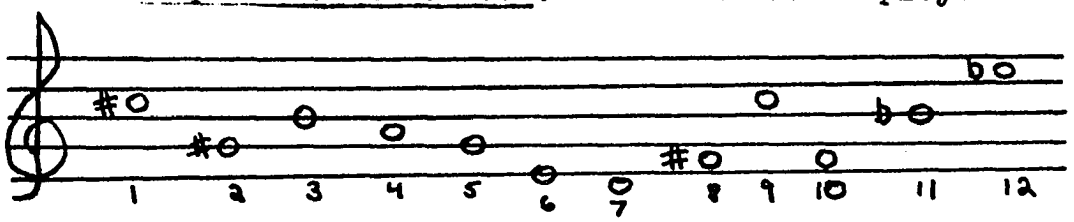
Objective Analysis

Structure. The piece is divided into five areas. The areas are determined by changes in texture and thematic material. Area one, measures 1-4, contains an expressive melody with accompaniment. Area two, measures 5-8, is composed of two interdependent melodic lines. Area three, measures 9-12, forms the climax of the piece. It contains a melody with accompaniment. The melody is very angular and contains large leaps covering a wide range. Area four, measures 13-14, contains an expressive melody and accompaniment similar to area one. Area five, measures 15-16, is composed of two polyphonic lines. The shape of the entire piece is:



Theoretical components. Because of the twelve-tone method of writing, the horizontal lines are highly chromatic and angular. The vertical structures used as accompaniment chords are also very chromatic, and always span the interval of a seventh.

Compositional devices. The tone row employed is:



There are twelve appearances of the row, with tones occasionally deleted or repeated. The beginning and ending of each row does not coincide with the beginning and ending of the structural areas. In some instances, the entrance of the row will overlap with the ending of the previous one.

Technical Analysis

The important technical prerequisites of this piece are the ability to perform in an expressive legato style, tonal control, and careful choice of fingering. For purposes of sonority, the pedal may be used in several places similar to measure 10, which is the only pedal indication marked by the composer.

Synthesis

The melodies require a singing style and tonal beauty, to be played in a very expressive manner. The first area contains two short phrases, each of which produces a feeling of questioning because of the rising intervals at the end. The slowing of the rhythmic

activity and the rests at the end of each phrase adds to the feel of the stopping places. The second area contains two polyphonic lines of equal importance, which seem to form a conversation. The increased rhythmic activity in this section adds to the increased intensity. The last two beats at the end of the area form a bridge to the third area, in which the melodies are played very deliberately as though to say that this is the direction the entire piece has been leading. A slight increase in tempo is appropriate. The fourth area is reminiscent of the first as though one is thinking back over the past. The original mood and tempo are recaptured at this point. The fifth area is conversational in nature with the lines being of equal importance. This area calls for a decrease in both tempo and dynamic volume as the piece dies away, the last chord evaporating into silence.

Although the title suggests a singing style, there are no programmatic connotations attached to this piece. It exists for the beauty of the musical sounds.

SAD STORY

By Ruth Schonthal

Area	Area I Measures 1-8	Area II Measures 9-16	Area III Measures 17-24	Area IV Measures 25-30
I. QUALITY	exhibition	exhibition	exhibition	closing
II. INTENSITY 1. Sound A. Fabric	homophonic	homophonic	homophonic	homophonic
B. Pianistic Effect	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment
C. Mood	sad	a little more cheerful	sad	sad
D. Timbre	dark	brighter	dark	dark
2. Melody	medium range continuous	narrow range repetitive	medium range continuous	narrow range repetitive

SAD STORY (continued)

Area	Area I Measures 1-8	Area II Measures 9-16	Area III Measures 17-24	Area IV Measures 25-30
3. Rhythm	stable	stable	stable	stable
4. Harmony	tonality E minor organized around parallel perfect 4ths	tonality E minor	tonality E minor organized around parallel perfect 4ths	tonality E minor
5. Touch	legato and staccato	mostly legato	legato and staccato	legato and staccato
6. Thematic Material	stable thematic	stable variation	stable thematic	dying away variation
III. DENSITY 1. Horizontal A. Thickness	thin	thin	thin	thin
B. Rate of Change	all qualities stable	all qualities stable	all qualities stable	all qualities stable

SAD STORY (continued)

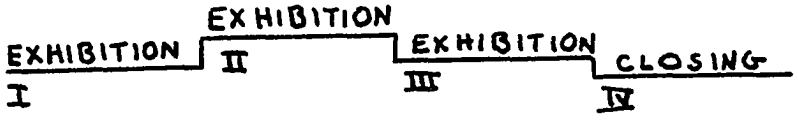
Area	Area I Measures 1-8	Area II Measures 9-16	Area III Measures 17-24	Area IV Measures 25-30
2. Vertical A. Texture	bilinear	bilinear	bilinear	bilinear
B. Sound Qualities	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

SAD STORY

By Ruth Schonthal

Objective Analysis

Structure. The piece is divided into four areas, determined by changes in thematic material. Area one, measures 1-8, contains the main musical motive, a plaintive melody harmonized in perfect fourths, combined with a rhythmic ostinato. The second area, measures 9-16, is built around the musical motive first heard in measure two. The third area, measures 17-24, is a repetition of the first area. The fourth area, measures 25-30, is the closing area, and contains two repetitions of the last two measures in areas one and three. The shape of the entire piece is:



Theoretical components. The piece is organized around parallel perfect fourths in the melody. The repeated octaves in the accompaniment give an added impression of cold openness.

Compositional devices. The piece is mostly melody plus accompaniment, with an occasional imitative figure in

the alto. The minor tonality adds to the impression of sadness. The repetitious rhythm of the octave accompaniment figure gives stability to the entire piece, and deters musical growth. The composer uses the term con sordina to indicate use of the una corda pedal. The una corda pedal is removed at the point indicated senza sordina, adding some brightness to area two.

Technical Analysis

The main technical prerequisites require the ability to handle both legato and staccato double notes in the same hand, and use of the una corda pedal. The top line must always be brought out. When one part has a dotted half note rhythm, and the other a moving part (measures 4, 8, 9, 10, and so on), the student should listen carefully to assure accuracy in giving full value to each dotted half note.

Synthesis

The minor tonality and use of the una corda pedal add to the melancholy impression of a serious mood. Area two is the most hopeful part of the piece. The discontinuation of the use of the una corda pedal and the louder dynamic level allows for a little more brightness. However, this is short-lived as the music once again returns to sadness, ending in that mood.

MAMA AND PAPA ARE TALKING

By Soulima Stravinsky

Area	Area I Measures 1-3	Area II Measures 4-6	Area III Measures 7-9	Area IV Measures 10-12
I. QUALITY	exhibition	expansion	expansion	expansion
II. INTENSITY 1. Sound A. Fabric	biphonic	biphonic	biphonic	biphonic
B. Pianistic Effect	two interdependent melodic lines	two interdependent melodic lines	two interdependent melodic lines	two interdependent melodic lines
C. Mood	argumentative	argumentative	argumentative	argumentative
D. Timbre	2 measures mellow 1 brighter	2 measures mellow 1 brighter	2 measures mellow 1 brighter	2 measures mellow 1 brighter

MAMA AND PAPA ARE TALKING (continued)

Area	Area I Measures 1-3	Area II Measures 4-6	Area III Measures 7-9	Area IV Measures 10-12
2. Melody	top: Narrow range, continuous bottom: narrow range, 1 gap	top: narrow range, continuous bottom: uses octave displacement, 1 gap	narrow range, continuous	top: narrow range, continuous bottom: uses octave displacement, 1 gap
3. Rhythm	stable	stable	stable	stable
4. Harmony	tonality G major chromaticism in lower voice	tonality G major chromaticism in lower voice	tonality G major chromaticism in lower voice	tonality G major chromaticism in lower voice
5. Touch	legato, staccato, 2 note slurs	legato, staccato, 2 note slurs	legato, staccato, 2 note slurs	legato, staccato, 2 note slurs
6. Thematic Material	thematic stable	variation stable	variation stable	variation stable

MAMA AND PAPA ARE TALKING (continued)

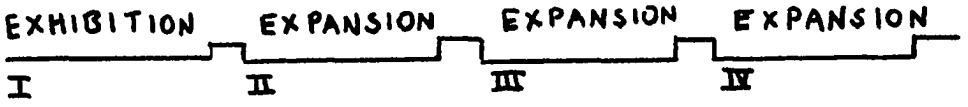
Area	Area I Measures 1-3	Area II Measures 4-6	Area III Measures 7-9	Area IV Measures 10-12
III. DENSITY 1. Horizontal A. Thickness	mostly average	mostly average	mostly average	mostly average
B. Rate of Change	many changes in touch, dynamic change in last measure	many changes in touch, dynamic change in last measure	many changes in touch, dynamic change in last measure	many changes in touch, dynamic change in last measure
2. Vertical A. Texture	bilinear	bilinear	bilinear	bilinear
B. Sound Qualities	monodynamic monotimbric biactive touch	monodynamic monotimbric biactive touch	monodynamic monotimbric biactive touch	monodynamic monotimbric biactive touch
C. Relation of Lines	heterogeneous	heterogeneous	heterogeneous	heterogeneous

MAMA AND PAPA ARE TALKING

By Soulima Stravinsky

Objective Analysis

Structure. The piece is divided into four areas. It contains one basic three-measure phrase, which is repeated three times, with variation in the lower voice each time. The divisions are determined by the repetition of the upper part. The shape of the entire piece is:



Theoretical components. The upper voice is entirely tonal, written in the key of G major. The lower voice adds chromaticism, producing interesting clashes with the upper voice.

Compositional devices. The entire piece consists of two interdependent melodies. An interesting device is the sudden dynamic changes at the end of each phrase.

Technical Analysis

The main technical prerequisites are the ability to play legato and staccato and to musically handle two simultaneous melodies with different touches.

Synthesis

This little piece is typical of the kind of discussion that takes place between Mama and Papa: it goes nowhere! Mama keeps saying the same thing over and over. What Papa says is slightly different each time, which may mean that he is the more interesting of the two, but his statements clash with Mama's statements. Papa is trying hard to be calm, as evidenced by the very few melodic pitches at the beginning of each statement, but both become angry at the end each time, and both speak louder. At these points Papa's part becomes more animated and sometimes changes register. Since both end the piece with the same three notes, perhaps some partial agreement is reached.

GRECIAN LULLABY

By Anne Shannon Demarest

Area	Area I Measures 1-2	Area II Measures 3-12	Area III Measures 13-22	Area IV Measures 23-27
I. QUALITY	anticipation	exhibition	expansion	closing
II. INTENSITY 1. Sound A. Fabric	monophonic	homophonic	homophonic	homophonic
B. Pianistic Effect	figural	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment
C. Mood	tranquil	tranquil	more moving	tranquil
D. Timbre	subdued	mellow	brighter	mellow
2. Melody	nonmelodic	narrow range continuous undulating	narrow range continuous level, then falling	narrow range continuous undulating

GRECIAN LULLABY (continued)

Area	Area I Measures 1-2	Area II Measures 3-12	Area III Measures 13-22	Area IV Measures 23-27
3. Rhythm	stable	stable	stable	stable
4. Harmony	dorian mode	dorian mode	dorian mode	dorian mode
5. Touch	legato	legato	legato	legato
6. Thematic Material	stable nonthematic	stable thematic	stable thematic	stable thematic
III. DENSITY 1. Horizontal A. Thickness	average	average	average	average
B. Rate of Change	stable	stable	stable	stable
2. Vertical A. Texture	monolinear	bilinear	bilinear	bilinear

GRECIAN LULLABY (continued)

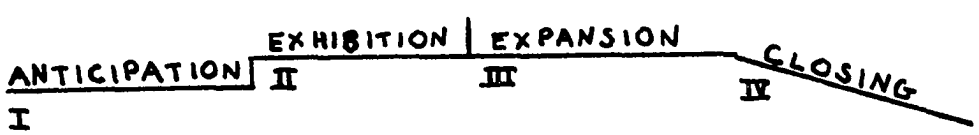
Area	Area I Measures 1-2	Area II Measures 3-12	Area III Measures 13-22	Area IV Measures 23-27
B. Sound Qualities	monodynamic monotimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch
C. Relation of Lines	does not apply	homogeneous	homogeneous	homogeneous

GRECIAN LULLABY

By Anne Shannon Demarest

Objective Analysis

Structure. The piece is divided into four areas. The stopping places are determined by changes in the thematic content. Area one, measures 1-2, is an introductory section containing a berceuse-like accompaniment figure reminiscent of the rocking motion of a cradle. Area two, measures 3-12, continues the accompaniment pattern of the introduction, and adds an upper melody. The second phrase is a repetition of the first, sounding an octave higher. Area three, measures 13-22, continues the cradle-like ostinato, now transposed to the dominant. The melody also retains some of the characteristics of the second area, especially the gentle swaying motion. Area four, measures 23-27, begins like the second phrase of the first area, gradually diminishing into the closing figure of the last two measures. The shape of the entire piece is:



Theoretical components. The piece is written in E dorian. The third area is centered around B. This is not a modulation and there are no altered tones. It is the dominant area of E dorian.

Compositional devices. The swaying motion of the cradle-like figure of the accompaniment casts the piece in the nature of a berceuse. The style of composition is melody plus accompaniment, the melody fitting well into the gentle rocking of the accompaniment.

Technical Analysis

The important technical prerequisites for this piece are the ability to handle legato, balance of melody and accompaniment, and pedal technique.

Synthesis

This gentle piece is reminiscent of a mother rocking her baby to sleep. The constancy of the ostinato accompaniment figure produces a secure and somewhat monotonous effect which would lead to a sleep-producing atmosphere. This repetitious figure is broken twice in the third area, which makes this area somewhat less settled than the other areas. The piece finally dwindles to a stop, indicating that the baby is asleep.

GRACEFUL DANCER

By George Frederick McKay

Area	Area I Measures 1-12	Area II Measures 13-20	Area III Measures 21-26	Area IV Measures 27-31
I. QUALITY	exhibition	expansion	exhibition	closing
II. INTENSITY 1. Sound A. Fabric	homophonic	biphonic	homophonic	homophonic
B. Pianistic Effect	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment
C. Mood	happy	happy	happy	happy
D. Timbre	bright	brighter	bright	mellow
2. Melody	narrow range continuous	medium range continuous	medium range continuous	narrow range continuous
3. Rhythm	stable pattern changing pulse	stable pattern changing pulse	stable pattern changing pulse	stable pattern changing pulse

GRACEFUL DANCER (continued)

Area	Area I Measures 1-12	Area II Measures 13-20	Area III Measures 21-26	Area IV Measures 27-31
4. Harmony	C major tonality	G major to C major tonality	C major tonality	C major tonality
5. Touch	legato	legato	legato	legato
6. Thematic Material	stable thematic	growing variation	stable thematic	dying away thematic
III. DENSITY 1. Horizontal A. Thickness	average	average	average	average
B. Rate of Change	unstable pulse	unstable pulse	unstable pulse	unstable pulse
2. Vertical A. Texture	bilinear	bilinear	bilinear	bilinear

GRACEFUL DANCER (continued)

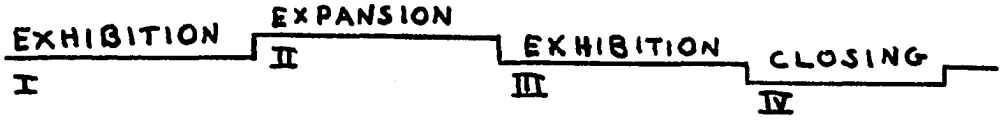
Area	Area I Measures 1-12	Area II Measures 13-20	Area III Measures 21-26	Area IV Measures 27-31
B. Sound Qualities	monodynamic bitimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous	heterogeneous	homogeneous	homogeneous

GRACEFUL DANCER

By George Frederick McKay

Objective Analysis

Structure. The piece is basically monothematic with a C major tonal center. It consists of four small areas, determined by changes in texture and thematic material. The first area exposes the main thematic material. The interesting features are the constant alternation of 3/4 and 2/4 meter, and the six-measure phrases with a ritard at the end of each phrase. The second area consists of two four-measure phrases with two interdependent melodic lines. The third area begins as in area one, but contains the surprise element of the large melodic leap of a ninth at the end of the phrase. Area four is the closing area. The accented chord gives a definite feeling of finality. The shape of the entire piece is:



Theoretical components. The tonality is C major with a brief digression through G major in the second area.

Compositional devices. Areas I, III, and IV are melody plus accompaniment. Area II consists of two

interdependent melodic lines. The most interesting compositional feature is the constantly changing meter.

Technical Analysis

The important technical prerequisites for this piece are the ability to produce a legato melodic line and tonal balance between melody and accompaniment, to handle musically two interdependent melodic lines, and a logical feel for the many instances of ritard within the tempo structure.

Synthesis

Listening to this music, one can envision the graceful ballet dancer. The dance steps have many momentary pauses at the ends of the phrases, but the dancer always begins again with renewed enthusiasm. The graceful melodies and their textures produce a kind of elegance which is typical of the ballet. Area III might be considered a duet with two dancers performing. The final chord is probably the dancer's bow.

LULLABY

By Haim Alexander

Area	Area I Measures 1-6	Area II Measures 7-12	Area III Measures 13-14	Area IV Measures 15-17
I. QUALITY	exhibition	expansion	transition	exhibition
II. INTENSITY 1. Sound A. Fabric	homophonic	homophonic	monophonic	homophonic
B. Pianistic Effect	melody plus accompaniment	melody plus accompaniment	melodic	melody plus accompaniment
C. Mood	peaceful	more animated	growing more excited, then calmer	peaceful
D. Timbre	mellow	brighter	increasing to bright, then decreasing	mellow
2. Melody	narrow range one gap	narrow range gapped	narrow range continuous	narrow range continuous

LULLABY (continued)

Area	Area I Measures 1-6	Area II Measures 7-12	Area III Measures 13-14	Area IV Measures 15-17
3. Rhythm	stable pattern stable pulse	stable pattern stable pulse	stable pattern stable pulse	stable pattern stable pulse
4. Harmony	modality	modality	modality	modality
5. Touch	legato	legato	slurs	legato
6. Thematic Material	thematic stable	contrast stable	contrast growing, then dying away	thematic stable
III. DENSITY 1. Horizontal A. Thickness	average	average	average	average
B. Rate of Change	stable	changing dynamics	changing dynamics and rhythmic pulse	stable

LULLABY (continued)

Area	Area I Measures 1-6	Area II Measures 7-12	Area III Measures 13-14	Area IV Measures 15-17
2. Vertical A. Texture	bilinear	bilinear	monolinear	bilinear
B. Sound Qualities	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

LULLABY (continued)

Area	Area V Measures 18-23	Area VI Measures 24-27	Area VII Measures 28-35
I. QUALITY	climactic	transition	closing
II. INTENSITY 1. Sound A. Fabric	homophonic	biphonic	homophonic
B. Pianistic Effect	melody plus accompaniment	melodic	melody plus accompaniment
C. Mood	growing more excited, then calmer	calm	peaceful
D. Timbre	bright, increasing to brilliant, then decreasing	mellow, decreasing	dark, decreasing
2. Melody	narrow range sporadic	average range repetitive	narrow range one gap

LULLABY (continued)

Area	Area V Measures 18-23	Area VI Measures 24-27	Area VII Measures 28-35
3. Rhythm	changing pattern stable pulse	stable pattern stable pulse	stable pattern stable pulse
4. Harmony	modality	modality	modality
5. Touch	legato	legato	legato
6. Thematic Material	contrast growing, then dying away	contrast dying away	thematic dying away
III. DENSITY 1. Horizontal A. Thickness	average	average	average
B. Rate of Change	changing dynamics and rhythmic pulse	changing dynamics and rhythmic pulse	changing rhythmic pulse

LULLABY (continued)

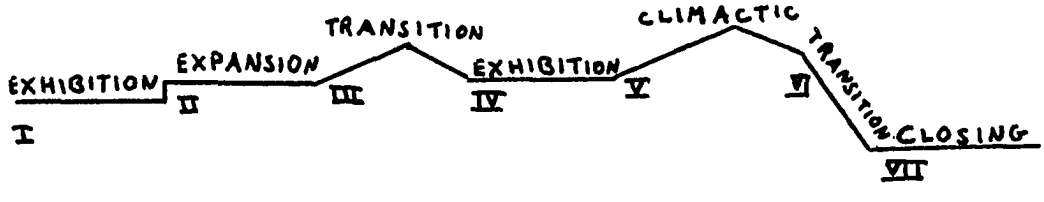
Area	Area V Measures 18-23	Area VI Measures 24-27	Area VII Measures 28-35
2. Vertical A. Texture	bilinear	bilinear	bilinear
B. Sound Qualities	monodynamic bitimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous

LULLABY

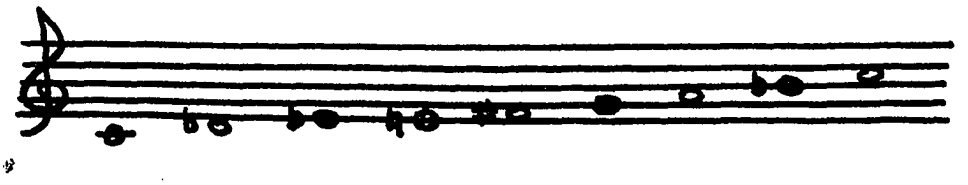
By Haim Alexander

Objective Analysis

Structure. The piece is divided into seven areas. The stopping places are determined by changes in thematic material. Area one, measures 1-6, consists of a melody with a rocking-bass accompaniment. Area two, measures 7-12, consists of a fragmented melody with the same accompaniment pattern as in area one, transposed up a fifth. Area three, measures 13 and 14, is a single line melody which forms a short transition to the next area. Area four, measures 15-17, is a repetition of the first phrase of area one. Area five, measures 18-23, forms the climax. It contains a continuation of the accompaniment, with the most rhythmically active melody, and the loudest dynamic level of the piece. This area tapers off into area six, measures 24-27, which forms a transition into the next area. Area seven, measures 28-35, begins as area one, tapering off into the closing. The shape of the entire piece is:



Theoretical components. The piece is based on a scale which consists of alternating half and whole steps:



Compositional devices. The mode of composition is melody plus accompaniment. There are also occasional single line melodies. The rocking-bass accompaniment pattern suggests the rocking cradle.

Technical Analysis

The main technical prerequisites for this piece require attention to the production of a singing tone, balance between melody and accompaniment, and careful pedaling.

Synthesis

This gentle lullaby reminds the listener of the baby going to sleep. The rocking motion of the accompaniment gives the impression of the cradle. The more active areas of the piece seem to suggest that the baby is not always sleeping soundly. However, the steadiness and tapering off of the closing area indicates that he finally falls into a sound sleep.

MARCH

By Serge Prokofieff

Area	Area I Measures 1-2	Area II Measures 3-10	Area III Measures 11-18	Area IV Measures 19-26
I. QUALITY	anticipation	exhibition	expansion	expansion
II. INTENSITY 1. Sound A. Fabric	monophonic	homophonic	homophonic	homophonic
B. Pianistic Effect	figural (march bass)	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment
C. Mood	martial	martial cheerful	martial cheerful	martial growing in expectation
D. Timbre	dull, as in a bass drum	bright melody, dull accompaniment	bright melody, dull accompaniment	increasing in brightness

MARCH (continued)

Area	Area I Measures 1-2	Area II Measures 3-10	Area III Measures 11-18	Area IV Measures 19-26
2. Melody	nonmelodic	medium range continuous	narrow range continuous	narrow range continuous m. 23-26 angular
3. Rhythm	stable	stable	stable	stable
4. Harmony	C major tonality	C major tonality some chromaticism unusual use of lowered 2 in bass	F major tonality some chromaticism unusual use of lowered 2 in bass	A major tonal center chromatic many 2nds
5. Touch	staccato	staccato, slurs	staccato, slurs	more legato
6. Thematic Material	nonthematic stable	thematic stable	variation stable	contrast growing
III. DENSITY 1. Horizontal A. Thickness	thin	thin	thin	thin

MARCH (continued)

Area	Area I Measures 1-2	Area II Measures 3-10	Area III Measures 11-18	Area IV Measures 19-26
B. Rate of Change	all qualities stable	all qualities stable	all qualities stable	less stable tonality, all other qualities stable
2. Vertical A. Texture	monolinear	bilinear	bilinear with added obbligato	bilinear
B. Sound Qualities	monodynamic monotimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic multitimbric monoactive touch	monodynamic bitimbric monoactive touch
C. Relation of Lines	does not apply	homogeneous	homogeneous	homogeneous

MARCH (continued)

Area	Area V Measures 27-34
I. QUALITY	climactic
II. INTENSITY 1. Sound A. Fabric	homophonic
B. Pianistic Effect	melody plus accompaniment
C. Mood	triumphant martial
D. Timbre	brilliant
2. Melody	medium range continuous
3. Rhythm	stable

MARCH (continued)

Area	Area V Measures 27-34
4. Harmony	C major tonality some chromaticism unusual use of lowered 2 in bass
5. Touch	staccato, slurs
6. Thematic Material	thematic stable
III. DENSITY 1. Horizontal A. Thickness	thin
B. Rate of Change	all qualities stable
2. Vertical A. Texture	bilinear

MARCH (continued)

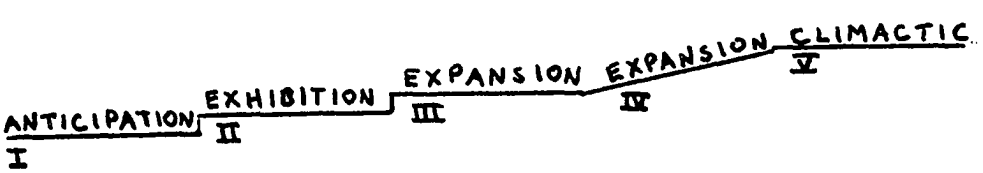
Area	Area V Measures 27-34
B. Sound Qualities	bidynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous

MARCH

By Serge Prokofieff

Objective Analysis

Structure. The piece is divided into five areas which are determined by cadences or changes in tonal center. Area one, measures 1-2, is a short two-measure introduction which sets the pulse for the march with a typical march bass figure. Area two, measures 3-10, exposes the march theme and ends with an authentic cadence. In area III, measures 11-18, the original tonal center of C changes to one of F. A short bridge of three beats leads into area four, measures 19-26, which continues the martial mood. This area has the feel of an A center, but is relatively unstable due to much chromaticism and the use of many seconds. Area five, measures 27-34, forms the climax of the piece. It returns to the original C center, and is a complete statement of the march theme as in the first section, with the melody an octave higher. The shape of the entire piece is:



Theoretical components. The march bass figure consists of single tones which imply certain harmonies. The consistent use of the lowered second scale degree adds interest to what would otherwise be considered a very common pattern. Throughout the piece the melodies and harmonies are colored by chromatic tones.

Compositional devices. The mode of composition is melody and accompaniment. The march bass figure is common to piano music and is often used as a point of departure for elementary improvisation.

Technical Analysis

The important technical prerequisites are the ability to play staccato, good choice of fingering, legato playing of independent lines in the same hand, and legato double note slurs.

Synthesis

Performance requirements involve rhythmic precision and vitality. The mood is bright and cheerful throughout with the level of intensity increasing through the climax. It might be likened to a colorful parade at which the band is heard in the distance. The excitement increases as the band gets closer, with the level of greatest intensity being that time when the band is

directly in front of the spectators. The tempo can be controlled by thinking of the speed at which the band would march. One can imagine the sounds of drums and brass, particularly the bass line of the tuba and the fanfare-like figure of the trumpet. The student should attempt to capture the atmosphere and excitement of the parade.

QUESTIONING

By John LaMontaine

Area	Area I Measures 1-8	Area II Measures 9-18	Area III Measures 19-26	Area IV Measures 27-31
I. QUALITY	exhibition	expansion-climactic	exhibition	closing
II. INTENSITY 1. Sound A. Fabric	monophonic	monophonic	monophonic	monophonic
B. Pianistic Effect	melodic	melodic	melodic	melodic
C. Mood	thoughtful	growing in anxiety	thoughtful	thoughtful
D. Timbre	mellow	growing brighter	mellow	subdued
2. Melody	medium range gapped angular	medium to wide range continuous angular	medium range gapped angular	wide range continuous angular

QUESTIONING (continued)

Area	Area I Measures 1-8	Area II Measures 9-18	Area III Measures 19-26	Area IV Measures 27-31
3. Rhythm	stable pattern stable pulse	mostly stable pattern stable pulse	stable pattern stable pulse	stable pattern stable pulse
4. Harmony	atonal	atonal	atonal	atonal
5. Touch	legato	slurs	legato	legato
6. Thematic Material	stable thematic	growing thematic	stable variation	dying away thematic
III. DENSITY 1. Horizontal A. Thickness	average	average	average	average
B. Rate of Change	changing dynamics	changing dynamics	changing dynamics	changing dynamics

QUESTIONING (continued)

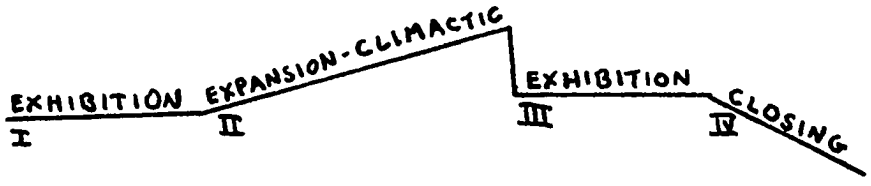
Area	Area I Measures 1-8	Area II Measures 9-18	Area III Measures 19-26	Area IV Measures 27-31
2. Vertical A. Texture	monolinear	monolinear	monolinear	monolinear
B. Sound Qualities	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	does not apply	does not apply	does not apply	does not apply

QUESTIONING

By John LaMontaine

Objective Analysis

Structure. The piece is divided into four areas. The stopping places are determined by changes in thematic usage. Area one, measures 1-8, contains four fragments of musical phrases, each of which seems to pose a question, or perhaps different statements of the same question. Area two, measures 9-18, continues the questioning phrases with the intensity increasing as the tempo quickens and the pitches rise. The climax is reached in measures 18 and 19. Area three, measures 19-26, is similar to area one, transposed down a fifth. Area four, measures 27-31, is an extended final questioning phrase, forming the closing. The shape of the entire piece is:



Theoretical components. The piece lacks a tonal center, which adds to the "questioning" effect. Organization of material is based primarily on minor thirds.

Compositional devices. The piece is generally monophonic, consisting of short phrases which seem to be

constantly questioning. There is a stress throughout on the descending minor third from a longer to a shorter note.

Technical Analysis

The main technical prerequisites for the piece are the ability to handle slurring, melodic transfer from one hand to the other, and the handling of rapid dynamic changes.

Synthesis

The descending minor third seems to ask the question. Various changes in rhythm and added notes show that the question can be asked in several forms. The piece begins in a very thoughtful manner. As the thinker makes progress in the thought process, the rhythmic values and tempo quicken as the pitch patterns rise. A possible solution is arrived at in measure 18, then the thinker slowly contemplates his answer. Alas, the answer is not entirely satisfactory and the music continues to question through to the end.

DANCE OF THE WARRIORS

By Howard Hanson

Area	Area I Measures 1-16	Area II Measures 17-32	Area III Measures 33-48	Area IV Measures 49-55
I. QUALITY	exhibition	expansion	exhibition	climactic
II. INTENSITY 1. Sound A. Fabric	homophonic	homophonic	homophonic	homophonic (chordal)
B. Pianistic Effect	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment (chordal)
C. Mood	excited	somewhat more calm	excited	increasing in excitement
D. Timbre	bright, strong	more mellow	bright, strong	brilliant, forceful
2. Melody	narrow range continuous	narrow range continuous	narrow range continuous	narrow range continuous

DANCE OF THE WARRIORS (continued)

Area	Area I Measures 1-16	Area II Measures 17-32	Area III Measures 33-48	Area IV Measures 49-55
3. Rhythm	stable pulse stable pattern	stable pulse stable pattern	stable pulse stable pattern	stable pulse stable pattern
4. Harmony	dorian mode	dorian mode	dorian mode	dorian mode
5. Touch	marcato, accents	slurs	marcato, accents	slurs, accents
6. Thematic Material	thematic stable	contrast stable	variation growing	contrast growing
III. DENSITY 1. Horizontal A. Thickness	average	thick	average	average
B. Rate of Change	stable	stable	stable	changing dynamics
2. Vertical A. Texture	bilinear	bilinear	bilinear	trilinear

DANCE OF THE WARRIORS (continued)

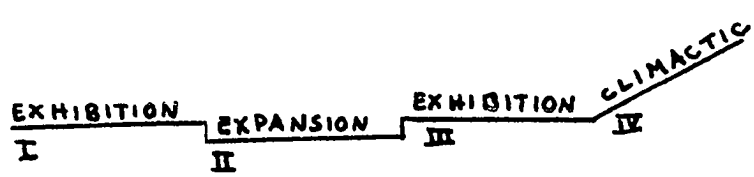
Area	Area I Measures 1-16	Area II Measures 17-32	Area III Measures 33-48	Area IV Measures 49-55
B. Sound Qualities	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

DANCE OF THE WARRIORS

By Howard Hanson

Objective Analysis

Structure. The piece is divided into four areas. The stopping places are determined by changes in thematic material. Area one, measures 1-16, contains an exciting war-like melody with an accented accompaniment in diatonic descending thirds. The intensity lessens in area two, measures 17-32, which consists of a somewhat more lyrical melody and a slurred accompaniment. Area three, measures 33-48, contains the same melody as in area one. The accompaniment changes from diatonic thirds to chromatic thirds. Area four, measures 49-55, forms the climax. It contains an extension from the end of the previous melodic phrase, the minor third. This fragment is repeated several times as the top of a chordal passage, followed by six repetitions of the final note, treated similarly. The shape of the entire piece is:



Theoretical components. The piece is written in the dorian mode. The chromatic tones in the accompaniment

of the third section do not alter the flavor of the mode, since the melody remains strictly within its limitations.

Compositional devices. The main mode of composition is melody plus accompaniment.

Technical Analysis

The technical prerequisites for this piece are the ability to produce forceful, vigorous playing and facility with both diatonic and chromatic double thirds.

Synthesis

This exciting piece produces a war-like atmosphere. The use of the dorian mode gives it a primitive quality. Thus, one can imagine some type of forceful hand-to-hand combat. Area two is less intense, which may indicate that the warriors do perhaps possess some gentle qualities. Area three is once again forceful, with the chromatic tones increasing in intensity. The excitement continues to build throughout the final crescendo into the climax. Area four continues to increase in intensity up to the two final sforzando chords. The piece as a whole is fierce and exciting.

"I WON'T GO!" "OH YES YOU WILL!"

By Jane Young

Area	Area I Measures 1-8	Area II Measures 9-13	Area III Measures 14-18	Area IV Measures 19-22
I. QUALITY	exhibition	exhibition	exhibition	climactic
II. INTENSITY 1. Sound A. Fabric	monophonic	monophonic	monophonic	biphonic
B. Pianistic Effect	melodic	melodic	melodic	melodic and figural
C. Mood	serious	more excited	serious	angry
D. Timbre	partly bright partly subdued	partly bright partly mellow	mellow, growing to bright	brilliant
2. Melody	wide range angular gapped	wide range angular gapped	wide range angular gapped	average range angular gapped

"I WON'T GO!" "OH YES YOU WILL!" (continued)

Area	Area I Measures 1-8	Area II Measures 9-13	Area III Measures 14-18	Area IV Measures 19-22
3. Rhythm	stable pattern stable pulse	stable pattern stable pulse	stable pattern stable pulse	changing pattern changing pulse
4. Harmony	atonal chromatic	atonal chromatic	atonal chromatic	atonal chromatic
5. Touch	legato	staccato and portato	slurs	staccato and marcato
6. Thematic Material	stable thematic	stable thematic	growing thematic	growing thematic
III. DENSITY 1. Horizontal A. Thickness	average	average	average	average to thick
B. Rate of Change	changing dynamics	changing dynamics	changing dynamics	changing rhythmic pulse, changing rhythm patterns, changing dynamics

"I WON'T GO!" "OH YES YOU WILL!" (continued)

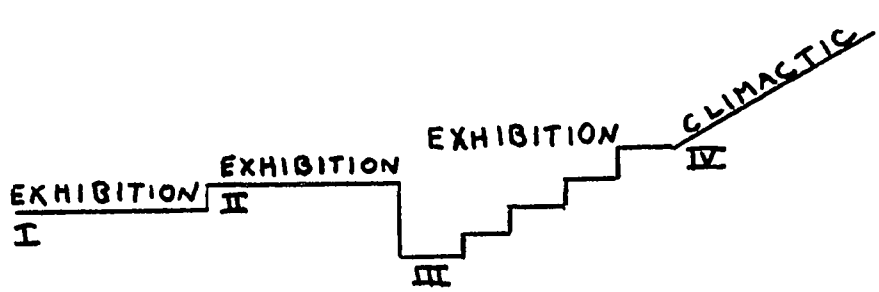
Area	Area I Measures 1-8	Area II Measures 9-13	Area III Measures 14-18	Area IV Measures 19-22
2. Vertical A. Texture	monolinear	monolinear	monolinear	bilinear
B. Sound Qualities	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	does not apply	does not apply	does not apply	heterogeneous

"I WON'T GO!"
"OH YES YOU WILL!"

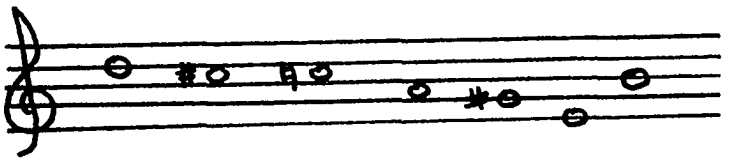
By Jane Young

Objective Analysis

Structure. The piece is divided into four areas. The stopping places are determined by changes in thematic usage. Area one, measures 1-8, contains four short phrases, which seem to be a conversation between two people who are saying, "I won't go," and "Oh yes you will." Area two, measures 9-13, continues the conversation, which becomes more animated through the use of quicker note values. Area three, measures 14-18, is again conversational, this time in a more controlled manner using short two-note phrases spanning 7ths and 9ths. Area four, measures 19-22, has both voices speaking simultaneously. The anger of the conversation is heightened by the increase in tempo, dynamic level, and rhythmic effect combined with the rough martellato touch. The shape of the entire piece is:



Theoretical components. The piece is built on a series of seven tones:



The tones are used randomly throughout the piece with equal emphasis, producing the absence of a tonal center. Wide intervals such as 7ths and 9ths produce very angular melodies and pointillistic effects. The only harmonic structures are the 2nds in area two.

Compositional devices. The piece is mainly monophonic. The composer has been very specific in indicating the dynamics and contrasts in touch, as well as tempo changes.

Technical Analysis

Performance requires a sensitivity for the anticipated intensity of musical tone and timbre. The most difficult technical work occurs in area four where the rough martellato touch requires a decisive clarity with strength.

Synthesis

The listener can imagine the words of the title being sung throughout this piece. Perhaps it portrays an

argument between a mother and her stubborn son. At the beginning of area three, they both make a renewed effort to control their tempers, but the intensity increases throughout the area. Both lose control in area four and begin speaking wildly. Apparently there is no winner.

NO. 16 FROM GRADUS I

By Samuel Adler

Area	Area I Measures 1-4	Area II Measures 5-8	Area III Measures 9-10
I. QUALITY	exhibition	expansion	closing
II. INTENSITY 1. Sound A. Fabric	polyphonic	polyphonic	clustered
B. Pianistic Effect	figural	figural	clustered
C. Mood	dramatic	serious	tranquil
D. Timbre	brilliant	bright	subdued
2. Melody	nonmelodic	nonmelodic	nonmelodic
3. Rhythm	stable pattern stable pulse	stable pattern stable pulse	stable pattern stable pulse

NO. 16 FROM GRADUS I (continued)

Area	Area I Measures 1-4	Area II Measures 5-8	Area III Measures 9-10
4. Harmony	atonal chromatic	atonal chromatic	atonal chromatic
5. Touch	legato, staccato, portato	legato	portato
6. Thematic Material	stable thematic	stable variation	dying away thematic
III. DENSITY 1. Horizontal A. Thickness	average	average	average
B. Rate of Change	stable	stable	stable
2. Vertical A. Texture	multilinear	multilinear	bilinear

NO. 16 FROM GRADUS I (continued)

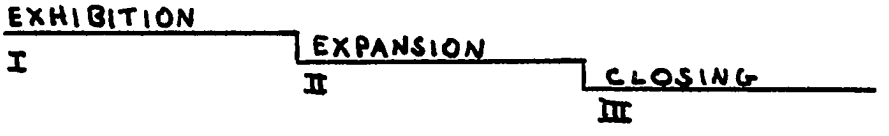
Area	Area I Measures 1-4	Area II Measures 5-8	Area III Measures 9-10
B. Sound Qualities	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous

NO. 16 FROM GRADUS I

By Samuel Adler

Objective Analysis

Structure. The piece is divided into three areas. The stopping places are determined by changes in thematic usage. Area one, measures 1-4, contains two short two-measure phrases. Each consists of successive entries of single sustained tones followed by these same tones played in clusters. Area two, measures 5-8, is a variation of area one, again based on successive entries of single tones. Area three, measures 9-10, consists of very soft tone clusters spanning from a 7th to a 9th in both hands. The shape of the entire piece is:



Theoretical Components. The piece is atonal and chromatic. The four and five tone clusters do not suggest identifiable harmonies, but consist of whole and half steps.

Compositional devices. The piece is a study in tone clusters. The listener hears each tone of the cluster enter separately, then hears all tones sound

simultaneously. The final clusters are random sounds, although a few specific sharps and flats are indicated.

Technical Analysis

The main technical prerequisites of this piece are the ability to handle sustained tones through the entries of other tones and playing tone clusters both with the fingers and with the palms of the hands.

Synthesis

The main feature of this piece is the clashing sounds of the tone clusters. Rhythmic variety replaces melodic interest. The sonorities of the widely-spanned final clusters are the most unusual and captivating sounds of the piece.

PURPLE

By Robert Starer

Area	Area I Chordal Passages Measures 1-15	Area I Doubled Single Line Melodies Measures 1-15	Area II Measures 16-19
I. QUALITY	exhibition	exhibition	climactic closing
II. INTENSITY 1. Sound A. Fabric	chordal	doubled monophonic	chordal, homophonic
B. Pianistic Effect	chordal	melodic	melodic
C. Mood	majestic	thoughtful	combined elements of the two previous moods
D. Timbre	dark	a little brighter	increasing to bright, then decreasing

PURPLE (continued)

Area	Area I Chordal Passages Measures 1-15	Area I Doubled Single Line Melodies Measures 1-15	Area II Measures 16-19
2. Melody	mostly narrow ranges, continuous	narrow range, continuous	wide range, rising line, continuous
3. Rhythm	stable	stable	stable
4. Harmony	atonal bichordal chromaticism	atonal chromaticism	atonal bichordal chromaticism
5. Touch	legato	legato	legato
6. Thematic Material	thematic stable	thematic stable	thematic growing, then dying away
III. DENSITY 1. Horizontal A. Thickness	average	average	average

PURPLE (continued)

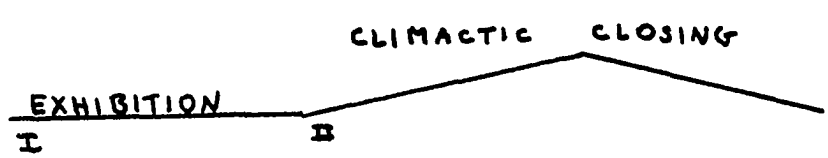
Area	Area I Chordal Passages Measures 1-15	Area I Doubled Single Line Melodies Measures 1-15	Area II Measures 16-19
B. Rate of Change	changing dynamics and textures	changing dynamics and textures	changing dynamics and textures
2. Vertical A. Texture	bilinear	bilinear	bilinear
B. Sound Qualities	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous

PURPLE

By Robert Starer

Objective Analysis

Structure. This piece is really just one big exhibition area, with a climactic closing area at the end. Identifiable cadences are not apparent because of the bichordal writing, and its resulting lack of tonal center. Identifiable phrases are determined by rhythmic pauses through the use of longer notes at the end of phrases, and by the interjection of the short melodic fragments, which are doubled single lines. The climactic closing area (measures 16-19) is determined by the dramatically rising upper line coupled with the descending lower line, the longer chords sustained through the melodic fragments, and the sudden increase and decrease of intensity produced by the changing dynamics. The shape of the entire piece is:



Theoretical components. The polychords are produced by triads in the upper line being played simultaneously with unrelated fourths and fifths in the lower

line. The result of these unrelated sounds, along with chromatisicm, produces the lack of a tonal center.

Compositional devices. The piece is constantly alternating between the chordal passages and the melodic passages. It is basically two lines with parallel rhythmic patterns throughout. The two chordal lines usually move in contrary motion. The melodic lines are played three octaves apart, producing a hollow sound.

Technical Analysis

The main technical prerequisites are tonal imagination and the ability to handle legato chords and legato pedaling.

Synthesis

The parallel rhythmic motion of the chordal passages produces a majestic atmosphere, like that of a stately procession. The melodic interjections are like thoughtful, fanciful imaginings in the midst of much pomp and ceremony. In measures 17 and 18, the melodies are like reminiscenses, which at this point seem less important.

CHAPTER V

THE PEDAGOGICAL RESOURCE, PART II

Continuing the presentation of the application of performance analysis to selected twentieth century piano music, the current chapter provides the analysis of those pieces which may be considered to be within the intermediate category; that is, approximately the seventh through tenth years of study.

Following is an index to the compositions in an approximate order of difficulty:

INTRATA

By Flor Peeters

Area	Area I Measures 1-8	Area II Measures 9-18	Area III Measures 19-25	Area IV Measures 26-33
I. QUALITY	exhibition	expansion	exhibition	climactic
II. INTENSITY 1. Sound A. Fabric	chordal	chordal	chordal	chordal
B. Pianistic Effect	chordal	chordal	chordal	chordal
C. Mood	martial excited	martial excited	martial excited	martial triumphant
D. Timbre	brilliant	brilliant	brilliant	brilliant more powerful
2. Melody	medium range continuous	medium range repetitive sequences	medium range continuous	medium range continuous

INTRATA (continued)

Area	Area I Measures 1-8	Area II Measures 9-18	Area III Measures 19-25	Area IV Measures 26-33
3. Rhythm	stable	stable	stable	stable
4. Harmony	obscured A major tonality, much chromaticism	obscured D major to E major tonality, much chromaticism	obscured A major tonality, much chromaticism	obscured D major to A major tonality, much chromaticism
5. Touch	legato, slurs, portato	slurs, portato, staccato	legato, slurs, portato	portato, staccato
6. Thematic Material	stable thematic	stable variation	stable thematic	stable thematic
III. DENSITY 1. Horizontal A. Thickness	average	average	average	average
B. Rate of Change	unstable tonality, all other qualities stable	unstable tonality, all other qualities stable	unstable tonality, all other qualities stable	tonality more stable than before

INTRATA (continued)

Area	Area I Measures 1-8	Area II Measures 9-18	Area III Measures 19-25	Area IV Measures 26-33
2. Vertical A. Texture	multilinear	multilinear	multilinear	multilinear
B. Sound Qualities	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

INTRATA

By Flor Peeters

Objective Analysis

Structure. The piece is built around martial-type figures. It is divided into four areas determined by changes in the thematic use of these figures. Area one, measures 1-8, exposes the basic musical motives. Area two, measures 9-18, expands on these motives by using them sequentially. Area three, measures 19-25, begins as area one, but changes to pitches a step lower in measures 21-25. Area four is a climactic closing area. The shape of the entire piece is:

EXHIBITION	EXPANSION	EXHIBITION	CLIMACTIC
I	II	III	IV

Theoretical components. The piece is composed of triads with occasional seventh chords. Although there seems to be a basic feeling for tonality as a result of all the identifiable chords, an actual tonal center is obscured in various places through the use of much chromaticism.

Compositional devices. The prevalent use of triads produces a martial atmosphere. There is a rhythmic sameness and much parallel motion in all the parts, with some contrary motion in the outer voices.

Technical Analysis

The main technical prerequisites are the ability to play legato double notes and triads, and to produce a brilliant sound. A good legato fingering is essential. Students should be taught how to slightly lift those notes which cannot be connected, in order to produce a perfect legato on those which can. An example of this kind of technique is found in measure 15, beats 2 and 3. The entire two-beat chord should first be blocked (1 on C, 2 on E, 3 on G, 5 on B). Then play the first chord, lift the E and G, preparing the second chord. When moving to the second chord, a perfect legato can be obtained between B and G. The E and G of the first chord have to be lifted slightly because they must be repeated in the second chord. This technical procedure applies to many other places in this piece. Some judicial use of the pedal is also helpfil on the slurs, and for sonority in area four.

Synthesis

An intrata is an entrance piece in the character of a trumpet fanfare. In this piece, the high register

and use of triads in parallel motion give this impression. In other places one can imagine full brass in addition to the trumpets. The piece begins with an intensity which is maintained throughout and increased in the end. At this point, the person whose entrance was being announced has arrived.

GREY

By Robert Starer

Area	Area I Measures 1-2	Area II Measures 3-6	Area III Measures 7-8	Area IV Measures 9-13
I. QUALITY	anticipation	exhibition	closing	exhibition
II. INTENSITY 1. Sound A. Fabric	chordal	biphonic	chordal	biphonic
B. Pianistic Effect	coloristic	two interdependent melodic lines	coloristic	two interdependent melodic lines
C. Mood	serious, objective	more animated	thoughtful	more animated
D. Timbre	dark	mellow	dark	mellow
2. Melody	nonmelodic	wide range continuous angular	nonmelodic	wide range continuous

GREY (continued)

Area	Area I Measures 1-2	Area II Measures 3-6	Area III Measures 7-8	Area IV Measures 9-13
3. Rhythm	stable	stable	stable	stable
4. Harmony	atonal	atonal	atonal	atonal
5. Touch	legato	legato	legato	legato
6. Thematic Material	stable nonthematic	stable nonthematic	stable nonthematic	growing, then dying away nonthematic
III. DENSITY 1. Horizontal A. Thickness	average	average	average	average
B. Rate of Change	stable	stable	stable	stable
2. Vertical A. Texture	multilinear	bilinear	multilinear	bilinear

GREY (continued)

Area	Area I Measures 1-2	Area II Measures 3-6	Area III Measures 7-8	Area IV Measures 9-13
B. Sound Qualities	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	homogeneous	heterogeneous	homogeneous	heterogeneous

GREY (continued)

Area	Area V Measures 14-15	Area VI Measures 16-18
I. QUALITY	closing	closing
II. INTENSITY 1. Sound A. Fabric	chordal	monophonic
B. Pianistic Effect	coloristic	coloristic
C. Mood	thoughtful	serious
D. Timbre	dark	dark
2. Melody	nonmelodic	extremely wide, sweeping from low bass to high treble (rising)
3. Rhythm	stable	stable

GREY (continued)

Area	Area V Measures 14-15	Area VI Measures 16-18
4. Harmony	atonal	atonal
5. Touch	legato	legato
6. Thematic Material	stable nonthematic	dying away nonthematic
III. DENSITY 1. Horizontal A. Thickness	average	average
B. Rate of Change	stable	stable
2. Vertical A. Texture	multilinear	multilinear

GREY (continued)

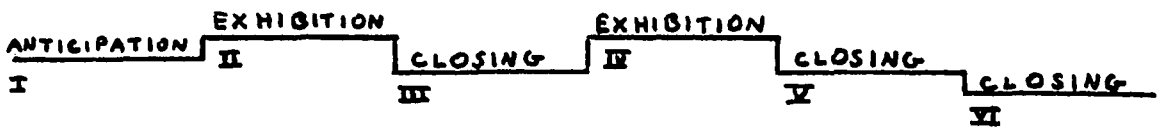
Area	Area V Measures 14-15	Area VI Measures 16-18
B. Sound Qualities	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous

GREY

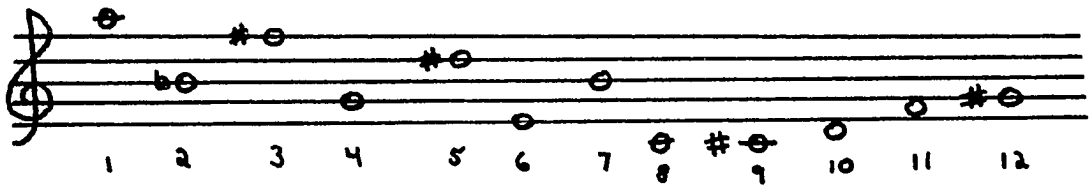
By Robert Starer

Objective Analysis

Structure. The piece is divided into six small areas of different qualities. The stopping places are determined by changes in the motivic pattern. Area one, measures 1-2, is an anticipation area mainly due to its position at the beginning of the piece. It does not have the interest usually associated with an exhibition, but sets the stage for what is to follow. Area two, measures 3-6, is more interesting due to the more active rhythm and the importance of the tone row. Area three, measures 7-8, closes off the preceding area with a slowing of the rhythm and the absence of melodic interest. Area four, measures 9-13, is a second exhibition with once again active rhythmic and melodic interest. Area five, measures 14-15, is similar to area three, and provides a closing for area four. Area six furnishes a closing for the entire piece as the tone colors gradually fade away by means of a diminishing dynamic level. The shape of the entire piece is:



Theoretical components. As is typical of atonal writing, this piece is highly chromatic. Many 7ths and 2nds are used both melodically and in vertical structures. The tone row employed is:



This appears in measures 3-4 (upper line) and measures 4-5 (lower line). An inversion of the row follows in measures 5-6. Retrograde is in the upper line in measures 9-10 and in the lower line in measures 9-12 and 16-18. Retrograde inversion is present in measure 11 beginning with the last note of the lower line through measure 13. The areas which are chordal also use all 12 tones, but not in sequence.

Technical Analysis

The main technical prerequisites are tonal imagery and the ability to musically handle two simultaneous melodies.

Synthesis

The piece is a study in tone color. It alternates between areas of chordal structures and melodies. The

title and slow tempo indication suggests a serious, objective approach. When listening to this piece, one simply enjoys the variety of sounds.

ENCHANTMENT

By Howard Hanson

Area	Area I Measures 1-10	Area II Measures 11-14	Area III Measures 15-22	Area IV Measures 23-30
I. QUALITY	exhibition	expansion	climactic	exhibition
II. INTENSITY 1. Sound A. Fabric	homophonic	homophonic	homophonic	homophonic
B. Pianistic Effect	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment
C. Mood	thoughtful	hopeful	triumphant	thoughtful
D. Timbre	mellow	brighter	brilliant, then decreasing	mellow
2. Melody	narrow range continuous	narrow range continuous	medium range continuous	narrow range continuous

ENCHANTMENT (continued)

Area	Area I Measures 1-10	Area II Measures 11-14	Area III Measures 15-22	Area IV Measures 23-30
3. Rhythm	stable	stable	stable	stable
4. Harmony	obscured A minor tonality	obscured A minor tonality	obscured A minor tonality	obscured A minor tonality
5. Touch	legato	legato	legato	legato
6. Thematic Material	thematic stable	contrast growing	contrast growing, then dying away	thematic stable
III. DENSITY 1. Horizontal A. Thickness	thin	thin	thin	thin
B. Rate of Change	all qualities stable	all qualities stable	increasing, then diminishing dynamics	all qualities stable

ENCHANTMENT (continued)

Area	Area I Measures 1-10	Area II Measures 11-14	Area III Measures 15-22	Area IV Measures 23-30
2. Vertical A. Texture	basically trilinear	basically trilinear	trilinear and bilinear	basically trilinear
B. Sound Qualities	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

ENCHANTMENT (continued)

Area	Area V Measures 31-35
I. QUALITY	closing
II. INTENSITY 1. Sound A. Fabric	homophonic
B. Pianistic Effect	melody plus accompaniment
C. Mood	peaceful
D. Timbre	mellow
2. Melody	medium range continuous
3. Rhythm	stable

ENCHANTMENT (continued)

Area	Area V Measures 31-35
4. Harmony	obscured A minor tonality
5. Touch	legato
6. Thematic Material	thematic dying away
III. DENSITY 1. Horizontal A. Thickness	thin
B. Rate of Change	stable
2. Vertical A. Texture	bilinear

ENCHANTMENT (continued)

Area	Area V Measures 31-35
B. Sound Qualities	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous

ENCHANTMENT

By Howard Hanson

Objective Analysis

Structure. The piece is divided into five areas. The stopping places are determined by changes in thematic material, dynamics, and momentum. Area one, measures 1-10, contains a soulful melody and a chordal accompaniment, which often take on the character of interdependent lines. Area two, measures 11-14, is constructed much like that of the first area, but gives a feeling of expectation. Area three, measures 15-22, forms the climax (measure 16), then dwindles into a repetitive figure with gradually diminishing dynamics and momentum. Area four, measures 23-30, is the same as the first area, transposed up an octave. Area five, measures 31-35, is the closing area. It begins as the last two measures of the first area and is drawn out, gradually dying away. The shape of the entire piece is:

Theoretical components. The piece is basically in A minor, with a prevalence of both F natural and F sharp,

G natural and G sharp. The harmonies are often colorful and nontraditional, although the presence of enough traditional harmonies does give an A minor feeling.

Compositional devices. The mode of composition is basically melody plus accompaniment. There is some evidence of interdependent lines, although the upper melodic line always remains the most important.

Technical Analysis

The main technical prerequisites are the ability to produce a legato line with singing tone, handling of interdependent lines, and facility in pedal technique.

Synthesis

This thoughtful little piece requires a seriousness of purpose which may be difficult for a young player to achieve. The enchanting element exists simply in the beauty of musical tone without any extra-musical implications.

A DAY-DREAM

By Virgil Thomson

Area	Area I Measures 1-5	Area II Measures 5-8	Area III Measures 8-14	Area IV Measures 15-22
I. QUALITY	exhibition	exhibition	expansion	climactic
II. INTENSITY 1. Sound A. Fabric	homophonic	biphonic	biphonic	biphonic
B. Pianistic Effect	melody plus accompaniment	two interdependent melodic lines	two interdependent melodic lines	two interdependent melodic lines
C. Mood	tranquil	tranquil	more excited	joyous, then subsiding
D. Timbre	mellow	mellow	brighter	brilliant, then decreasing
2. Melody	wide range continuous	average range continuous	wide range continuous	wide range continuous

A DAY-DREAM (continued)

Area	Area I Measures 1-5	Area II Measures 5-8	Area III Measures 8-14	Area IV Measures 15-22
3. Rhythm	stable pulse stable pattern	stable pulse stable pattern	stable pulse stable pattern	stable pulse stable pattern
4. Harmony	obscured tonality	obscured tonality	obscured tonality	obscured tonality
5. Touch	legato	legato	legato	legato
6. Thematic Material	thematic stable	thematic stable	thematic stable	thematic stable
III. DENSITY 1. Horizontal A. Thickness	average to thick	average to thick	average	average to thick
B. Rate of Change	stable	stable	stable	stable
2. Vertical A. Texture	trilinear	bilinear	bilinear	bilinear

A DAY-DREAM (continued)

Area	Area I Measures 1-5	Area II Measures 5-8	Area III Measures 8-14	Area IV Measures 15-22
B. Sound Qualities	monodynamic bitimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	homogeneous	heterogeneous	heterogeneous	heterogeneous

A DAY-DREAM (continued)

Area	Area V Measures 23-27
I. QUALITY	closing
II. INTENSITY 1. Sound A. Fabric	homophonic
B. Pianistic Effect	melody plus accompaniment
C. Mood	tranquil
D. Timbre	mellow
2. Melody	average range continuous
3. Rhythm	stable pattern stable pulse

A DAY-DREAM (continued)

Area	Area V Measures 23-27
4. Harmony	obscured tonality
5. Touch	legato
6. Thematic Material	thematic dying away
III. DENSITY 1. Horizontal A. Thickness	average to thick
B. Rate of Change	stable
2. Vertical A. Texture	trilinear

A DAY-DREAM (continued)

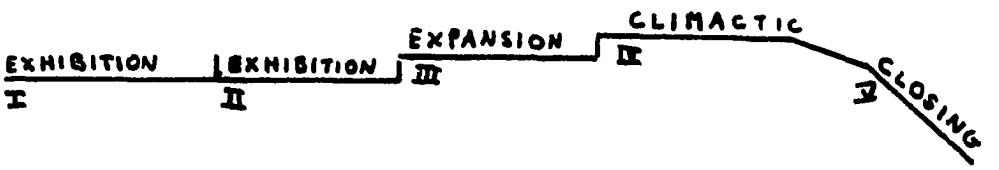
Area	Area V Measures 23-27
B. Sound Qualities	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous

A DAY-DREAM

By Virgil Thomson

Objective Analysis

Structure. The piece is divided into five areas. The stopping places are determined by changes in thematic material and vertical texture. Area one, measures 1-5, consists of melody and accompaniment. Area two, measures 5-8, contains two interdependent melodic lines. Area three, measures 8-14, consists of two interdependent melodic lines which are somewhat imitative. Area four, measures 15-22, begins as a canon in octaves. Measures 20-22 consist of two interdependent melodic lines. Area five, measures 23-26, is similar to area one. It is composed of melody and accompaniment, and tapers off into the closing. The shape of the entire piece is:



Theoretical components. The piece is closer to E minor than any other key. The tonality is obscured by the use of chromatic tones with frequent appearances of short whole-tone passages throughout the piece. The final cadence is on the dominant chord.

Compositional devices. There are a variety of modes of composition in this piece. They include melody plus accompaniment, interdependent melodic lines, and canon at the octave. An interesting feature is the Baroque style trill in the end.

Technical Analysis

The main technical prerequisites are the ability to produce a singing tone and proper balance between melody and accompaniment, and to handle musically the two interdependent melodic lines.

Synthesis

When hearing this piece, one can imagine a day-dreamer going through a variety of moods. The music begins in a pensive style, increases in intensity, then subsides to the original mood. The music at times sounds quite improvisatory, which adds to the effect of the day-dream.

FOR SUSANNA KYLE

By Leonard Bernstein

Area	Area I Measures 1-8	Area II Measures 9-14	Area III Measures 15-20	Area IV Measures 20-23
I. QUALITY	exhibition	climactic	exhibition	closing
II. INTENSITY 1. Sound A. Fabric	homophonic	polyphonic	homophonic	homophonic
B. Pianistic Effect	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment
C. Mood	peaceful	a little more excited	peaceful	total serenity
D. Timbre	mellow	a little brighter	mellow	subdued
2. Melody	average range sporadic angular--7ths, 8ths, 9ths	average range continuous	average range sporadic angular--7ths, 8ths, 9ths	average range sporadic

FOR SUSANNA KYLE (continued)

Area	Area I Measures 1-8	Area II Measures 9-14	Area III Measures 15-20	Area IV Measures 20-23
3. Rhythm	mostly stable	changing pulse stable patterns	mostly stable	stable
4. Harmony	C major tonality many 3rds and 5ths	obscured tonality perhaps B minor	E major tonality many 3rds and 5ths	C major tonality many 3rds and 5ths
5. Touch	legato	legato	legato	legato
6. Thematic Material	thematic stable	thematic growing, then dying away	thematic stable	thematic fragment dying away
III. DENSITY 1. Horizontal A. Thickness	average	average	average	average
B. Rate of Change	all qualities stable	all qualities stable	all qualities stable	all qualities stable

FOR SUSANNA KYLE (continued)

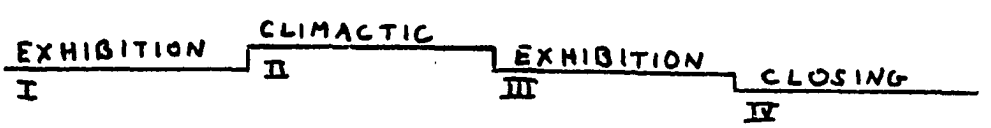
Area	Area I Measures 1-8	Area II Measures 9-14	Area III Measures 15-20	Area IV Measures 20-23
2. Vertical A. Texture	trilinear	trilinear	trilinear	trilinear
B. Sound Qualities	monodynamic bitimbric monoactive touch	monodynamic multitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

FOR SUSANNA KYLE

By Leonard Bernstein

Objective Analysis

Structure. The piece is divided into four areas. The stopping places are determined by changes in texture and thematic material. Area one, measures 1-8, contains a plaintive melody, which is fragmented by the use of longer notes interjected into a series of steady eighth notes. The melody is angular, with several descending melodic 7ths, 8ths, and 9ths. The two other lines are less active, their main function being to form harmonies. Area two, measures 9-14, introduces new thematic material and a more active bass line. The intensity of this area is heightened by putting all voices in a higher range. The intensity of the area is decreased at the end by the use of a lower range, a decrescendo, and a ritard. Area three, measures 15-20, is a repetition of the first six bars of area one, with the pitch a third higher. Area four is a closing area based on the last two measures of area one. The shape of the entire piece is:



Theoretical components. The harmonic structure of this piece is quite simple, with many identifiable triads and seventh chords. The melodic 3rds and 5ths often give harmonic implications. There is a basic tonality for areas one, three, and four. The chords fit into the theoretical scheme even though they are not used functionally. The tonality of area two is more vague, centering mostly around B minor with a picardy third.

Compositional devices. The piece is very melody oriented. The harmonies are coincidental and are formed by the junctions of melodic lines.

Technical Analysis

The piece requires expressive playing with much sensitivity to the shaping of the melodies. Beauty of melodic tone is necessary to make this piece successful. Students should practice the melodies separately, concentrating on musical sensitivity and tone quality.

Synthesis

This beautifully sensitive little piece is objective in nature. It is music for music's sake, and paints no particular picture. One simply enjoys the beauty of the melodies in a serene setting. The second area, with increased melodic activity, provides an

interesting contrast to the other areas. The piece is very tranquil and serene throughout. Slow tempos prevail and the dynamic level never rises above a mezzo forte. The closing area is slower and softer than any other area, providing a fitting ending as the music dies away.

NO. 2 FROM KLEINE KLAVIERMUSIK

By Paul Hindemith

Area	Area I Measures 1-3	Area II Measures 4-6	Area III Measures 7-10	Area IV Measures 11-13
I. QUALITY	exhibition	exhibition	expansion	closing
II. INTENSITY 1. Sound A. Fabric	homophonic	homophonic	biphonic	biphonic
B. Pianistic Effect	melody plus accompaniment	melody plus accompaniment	interdependent melodic lines	interdependent melodic lines
C. Mood	cheerful, but subdued	cheerful, but subdued	cheerful, but subdued	cheerful, but subdued
D. Timbre	singing	singing	singing	less
2. Melody	narrow range continuous	narrow range continuous	narrow range continuous	narrow range continuous

NO. 2 FROM KLEINE KLAVIERMUSIK (continued)

Area	Area I Measures 1-3	Area II Measures 4-6	Area III Measures 7-10	Area IV Measures 11-13
3. Rhythm	stable	stable	stable	stable
4. Harmony	strong C# center with tonality obscured	strong C# center with tonality obscured	strong C# center with tonality obscured	strong C# center with tonality obscured
5. Touch	legato	legato	legato	legato
6. Thematic Material	thematic stable	thematic dying away	variation stable	variation dying away
III. DENSITY 1. Horizontal A. Thickness	thin	thin	thin	thin
B. Rate of Change	all qualities stable	all qualities stable	all qualities stable	all qualities stable
2. Vertical A. Texture	bilinear	bilinear	bilinear	bilinear

NO. 2 FROM KLEINE KLAVIERMUSIK (continued)

Area	Area I Measures 1-3	Area II Measures 4-6	Area III Measures 7-10	Area IV Measures 11-13
B. Sound Qualities	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	heterogeneous	heterogeneous

NO. 2 FROM KLEINE KLAVIERMUSIK

By Paul Hindemith

Objective Analysis

Structure. The piece is divided into four small areas, each being a three-measure phrase with a pickup. The first area, measures 1-3, consists of a melodic line with a contrasting line underneath which could possibly be considered an accompaniment since it is not strongly melodic in character. The second area, measures 4-6, ends quietly, and could be considered the consequent phrase to the first area. In the third area, measures 7-10, the melodic line of the first area is now in the lower part. The contrasting upper line is more melodic in content than was the supporting line of the first and second areas, and begins with an introductory figure (measure 7). The fourth area, measures 11-13, could be considered the consequent phrase to the third area. The melodic line of the first area appears in the lower part. The upper line is the same as it was in the third area. The fourth area ends quietly. The shape of the entire piece is:

Theoretical components. There is a strong feeling for a C sharp center. Each hand spans the fifth from C sharp to G sharp, using all of the semitones in between. This tends to obscure the tonality.

Compositional devices. The piece consists of four clearly defined phrases with melodic and rhythmic unity. There is also a supporting contrasting line which changes character in the second half.

Technical Analysis

The main technical prerequisite for this piece is the ability to handle legato touch, melodic shaping of phrases, and interdependent melodic lines. The piece is not technically difficult.

Synthesis

This small piece is like a tone picture projecting a cheerful, but greatly controlled mood. One can imagine feeling excited inside, but not allowing the excitement to reach the outside.

THE FLICKERING CANDLE

By Bernard Wagenaar

Area	Area I Measures 1-8	Area II Measures 9-15	Area III Measures 16-20	Area IV Measures 21-25
I. QUALITY	exhibition	expansion	exhibition	closing
II. INTENSITY 1. Sound A. Fabric	homophonic	homophonic	homophonic	homophonic
B. Pianistic Effect	melody plus accompaniment, figural	melody plus accompaniment, figural	melody plus accompaniment, figural	melody plus accompaniment, figural
C. Mood	eerie, somber	somewhat more cheerful	eerie, somber	hopeless
D. Timbre	subdued	brighter	subdued	vague
2. Melody	medium range continuous	narrow range continuous	narrow range continuous	narrow range repetitious, sporadic

THE FLICKERING CANDLE (continued)

Area	Area I Measures 1-8	Area II Measures 9-15	Area III Measures 16-20	Area IV Measures 21-25
3. Rhythm	stable pulse changing patterns	stable pulse patterns more stable than in Area I	stable pulse changing patterns	stable pulse changing patterns
4. Harmony	obscured E major much chromaticism tone clusters consist of 2nds	obscured G major much chromaticism tone clusters consist of 2nds and 3rds	obscured E major much chromaticism tone clusters consist of 2nds	obscured A major much chromaticism tone clusters consist of 2nds
5. Touch	legato	legato	legato	legato
6. Thematic Material	stable thematic	growing, then dying away variation	stable thematic	dying away thematic fragments
III. DENSITY 1. Horizontal A. Thickness	average with sporadic thickness	mostly average one instance of thickness	mostly average one instance of thickness	thick

THE FLICKERING CANDLE (continued)

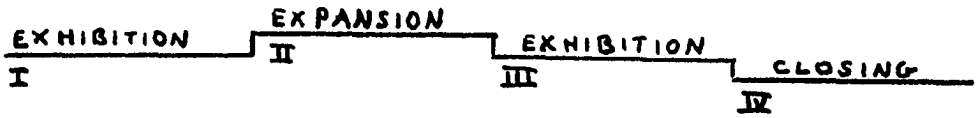
Area	Area I Measures 1-8	Area II Measures 9-15	Area III Measures 16-20	Area IV Measures 21-25
B. Rate of Change	many changes in rhythm patterns and tonal organization	rhythm patterns more stable, many changes in tonal organization	many changes in rhythm patterns and tonal organization	many changes in rhythm patterns and tonal organization
2. Vertical A. Texture	bilinear	bilinear	bilinear	bilinear
B. Sound Qualities	bidynamic bitimbric monoactive touch	bidynamic bitimbric monoactive touch	bidynamic bitimbric monoactive touch	bidynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

THE FLICKERING CANDLE

By Bernard Wagenaar

Objective Analysis

Structure. The piece is built around a musical motive which simulates the flickering of the candle. It is divided into four small areas, which are determined by changes in thematic material and tonal organization. The first area, measures 1-9, consists of a melody containing the flickering candle motive, in the upper register of the piano. The accompaniment, which is above the melody, contains three-note tone clusters built in seconds. Area two begins with the pickup to measure 9 and continues through measure 15. The accompaniment is now below the melody, both continuing in the upper register. The tone clusters are expanded to include the interval of a third, and the added feature of a few moving single notes appears. Area three is a shortened version of area one. The melody is interrupted in measure 18, and the melodic fragment G, E, D is drawn out through repetition in various rhythm patterns. Area four is the closing area. The seven-note flickering motive is repeated several times, each one shorter than the preceding one, as the music grows slower and softer. The motive ends with one single note. The shape of the entire piece is:



Theoretical components. The interesting harmonic feature is the tone clusters of the accompaniment. They tend to obscure the tonality, even though the melodies in themselves seem to produce some feeling for tonal centers.

Compositional devices. The piece is written entirely in the upper register. It moves slowly, just as a candle burns slowly. The phrases are marked off with brief pauses by the composer. The steadiness of the throbbing pulse is interrupted often by the quick interjection of the trill-like flickering motive. The motive grows shorter and enters in sporadic spurts at the end, a most imaginative compositional device.

Technical Analysis

Musical sensitivity and very delicate tonal balance are of major importance. The flickering motive requires rhythmic and technical control. A musical imagination is necessary to produce the musical picture of the flickering candle.

Synthesis

The tone clusters produce an eerie, somber atmosphere. The constantly changing rhythm patterns of the melody simulate the uneven shape of the flame as it moves about in an uncontrolled manner, with an occasional spurt of flicker. The steady pulse of the accompanying tone clusters gives the impression that the candle does burn down at an even rate, even though the flame burns in an erratic manner. The pauses between the phrases give the further impression of unsteadiness. One can imagine a breeze in the room that starts and stops several times, producing a similar pattern in the candle. Area two is the most stable area. Perhaps this is where the candlelight is at its strongest. This impression is produced by the stability of repeated melodic patterns. In area four, one begins to accept the reality that the flame is going to die. It gives a few last gasps of flicker in its struggle to continue, but finally goes out with a single note.

BAGATELLE NO. 6

By Bela Bartok

Area	Area I Measures 1-7	Area II Measures 8-11	Area III Measures 12-15	Area IV Measures 16-25
I. QUALITY	exhibition	expansion	climactic	closing
II. INTENSITY 1. Sound A. Fabric	homophonic	biphonic	biphonic	homophonic
B. Pianistic Effect	melody plus accompaniment	melody plus melodic accompaniment	melody plus melodic accompaniment	melody plus accompaniment
C. Mood	melancholy	more cheerful	joyful	melancholy
D. Timbre	mellow	brighter	bright	mellow
2. Melody	narrow range continuous level	medium range continuous more angular rising	medium range continuous falling	narrow range continuous level

BAGATELLE NO. 6 (continued)

Area	Area I Measures 1-7	Area II Measures 8-11	Area III Measures 12-15	Area IV Measures 16-25
3. Rhythm	stable	stable	stable	stable
4. Harmony	atonal	atonal	atonal	atonal
5. Touch	legato	legato	legato	legato
6. Thematic Material	stable thematic	growing development	leveling, then dying away development	dying away variation
III. DENSITY 1. Horizontal A. Thickness	average	average	average	average
B. Rate of Change	stable	stable	stable	stable
2. Vertical A. Texture	bilinear	bilinear	bilinear	bilinear

BAGATELLE NO. 6 (continued)

Area	Area I Measures 1-7	Area II Measures 8-11	Area III Measures 12-15	Area IV Measures 16-25
B. Sound Qualities	bidynamic bitimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	bidynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

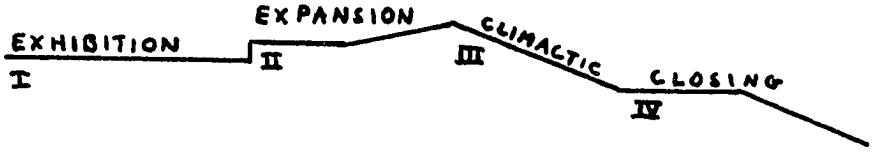
BAGATELLE NO. 6

By Bela Bartok

Objective Analysis

Structure. The piece divides into four areas, determined by changes in thematic usage, range, accompaniment pattern, and dynamics. The first area, measures 1-7, is composed of a plaintive melody with an accompaniment pattern which consists of fourths, fifths, and sixths. The second area, measures 8-11, contains a development of the melody, which was introduced in the first area. Although the range and intervals are changed, the rhythm patterns remain the same, providing continuity from the first area. The accompaniment takes on a greater melodic interest and independence, growing toward the climax. The third area, measures 12-15, provides the climax. It begins at the point of highest pitch and volume, becoming lower and softer throughout the area. The fourth area, measures 16-25, begins as a variation of the first area. The melodic line is varied and drawn out. The area begins softly and continues to diminish and die away to the end. The shape of the

entire piece is:



Theoretical components. The piece is highly chromatic and has no real tonal center. The accompaniment parts consist of intervals of varying quality without hinting at a harmonic scheme.

Compositional devices. The piece is melodic in nature. In the second and third areas, the accompaniment also takes on a melodic character, heightening the climax.

Technical Analysis

The main technical prerequisite for this piece is the ability to produce legato playing, including legato double notes. Musical performance also requires an expressive singing tone and balance between melody and accompaniment. The soft dynamic indications, which include piano, pianissimo, and pianississimo, call for a high degree of tonal control. Use of the una corda pedal would be helpful for the final five measures.

Synthesis

This forlorn little piece derives much of its character from the slow tempo. It gives the impression of a melancholy sadness, with a glimmer of hope in the middle of the piece.

MIDNIGHT BELL

By Alan Hovhaness

Area	Area I Measures 1-12	Area II Measures 13-27	Area III Measures 28-42	Area IV Measures 43-51
I. QUALITY	exhibition	expansion	climactic	exhibition
II. INTENSITY 1. Sound A. Fabric	monophonic	monophonic	polyphonic	monophonic
B. Pianistic Effect	melodic	melodic	figural	melodic
C. Mood	eerie mysterious	eerie mysterious	eerie mysterious	eerie mysterious
D. Timbre	dark, somber	dark, somber	a little brighter	dark, somber
2. Melody	narrow range continuous	medium range continuous	nonmelodic	narrow range continuous

MIDNIGHT BELL (continued)

Area	Area I Measures 1-12	Area II Measures 13-27	Area III Measures 28-42	Area IV Measures 43-51
3. Rhythm	stable pattern changing pulse	stable pattern changing pulse	stable pattern stable pulse	stable pattern one change in pulse
4. Harmony	modality (Japanese pentatonic)	modality (Japanese pentatonic)	modality (Japanese pentatonic)	modality (Japanese pentatonic)
5. Touch	plucked	plucked	plucked	plucked
6. Thematic Material	thematic stable	variation stable	contrast stable	thematic stable
III. DENSITY 1. Horizontal A. Thickness	thin	thin	thin	thin
B. Rate of Change	stable	stable	stable	stable

MIDNIGHT BELL (continued)

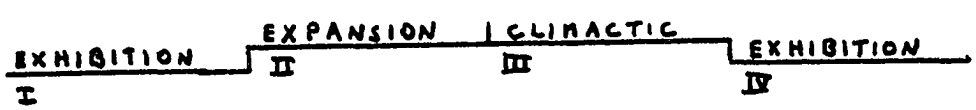
Area	Area I Measures 1-12	Area II Measures 13-27	Area III Measures 28-42	Area IV Measures 43-51
2. Vertical A. Texture	monolinear	monolinear	multilinear	monolinear
B. Sound Qualities	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

MIDNIGHT BELL

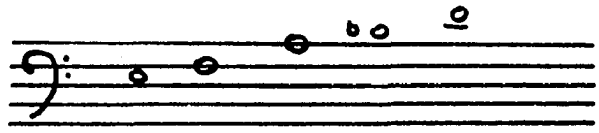
By Alan Hovhaness

Objective Analysis

Structure. The piece is divided into four areas. The stopping places are determined by changes in thematic usage. Area one, measures 1-12, contains two six-measure phrases. The second is a repetition of the first with the exception of a B flat substituted for a B natural. Area two, measures 13-27, contains two seven-measure phrases. The second is a repetition of the first, with the final notes tied over for an extra measure. Area three, measures 28-42, contains three playings of a figural pianistic effect. Area four, measures 43-51, contains a six-measure phrase, plus one playing of a figural effect similar to those of area three. The shape of the entire piece is:



Theoretical components. The piece is based on an Eastern modal-type scale, similar to the Japanese pentatonic scale:



The deviation from this scale is the use of D sharp, which is reserved for cadence points, and the few usages of the B natural.

Compositional devices. The piece is to be played inside the piano by plucking the strings with the second or third finger. The sound produced simulates somewhat the sound of the Japanese koto.

Technical Analysis

The piece should be played on a grand piano with the music rack removed. The player should stand, with the right foot on the pedal throughout, and reach into the piano with both hands, drawing the 2nd or 3rd finger across the appropriate strings. The string should be pressed to stop the sound where indicated. Because of the way in which the piece is written, mostly in minor 2nds and major 3rds, it is unnecessary to mark all of the dampers. One may want to mark the opening E, the high F in measure 13, and the low A, which is the only note played by the left hand.

Synthesis

This very atmospheric piece reminds one of a Japanese courtyard at night. The "bell" is more like a gong which is sounded at various times throughout the piece. The Japanese pentatonic scale, the basically 5/4 meter, and the plucked strings give an exotic sound which in general seldom occurs in piano literature.

SUNDAY AFTERNOON MUSIC

By Aaron Copland

Area	Area I Measures 1-8	Area II Measures 9-11	Area III Measures 12-15	Area IV Measures 16-18
I. QUALITY	exhibition	exhibition	exhibition	exhibition
II. INTENSITY 1. Sound A. Fabric	homophonic	homophonic	homophonic	homophonic
B. Pianistic Effect	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment
C. Mood	peaceful, serene	animated	moving	animated
D. Timbre	alternating mellow and plaintive	bright	singing	bright
2. Melody	narrow range continuous angular	average range repetitive undulating	narrow range continuous angular	average range repetitive undulating

SUNDAY AFTERNOON MUSIC (continued)

Area	Area I Measures 1-8	Area II Measures 9-11	Area III Measures 12-15	Area IV Measures 16-18
3. Rhythm	stable pulse changing pattern	stable pulse and pattern	stable pulse changing pattern	stable pulse and pattern
4. Harmony	obscured tonality	obscured tonality	obscured tonality	obscured tonality
5. Touch	legato	legato	legato	legato
6. Thematic Material	growing thematic	growing thematic	growing contrast	growing thematic
III. DENSITY 1. Horizontal A. Thickness	average	thick	thick	thick
B. Rate of Change	changing rhythmic pattern	all qualities stable	changing rhythmic pattern	all qualities stable
2. Vertical A. Texture	trilinear	trilinear	trilinear	trilinear

SUNDAY AFTERNOON MUSIC (continued)

Area	Area I Measures 1-8	Area II Measures 9-11	Area III Measures 12-15	Area IV Measures 16-18
B. Sound Qualities	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

SUNDAY AFTERNOON MUSIC (continued)

Area	Area V Measures 19-22
I. QUALITY	closing
II. INTENSITY 1. Sound A. Fabric	homophonic
B. Pianistic Effect	melody plus accompaniment
C. Mood	peaceful, serene
D. Timbre	alternating mellow and plaintive
2. Melody	narrow range continuous angular

SUNDAY AFTERNOON MUSIC (continued)

Area	Area V Measures 19-22
3. Rhythm	stable pattern and pulse
4. Harmony	obscured tonality
5. Touch	legato
6. Thematic Material	dying away thematic
III. DENSITY 1. Horizontal A. Thickness	average
B. Rate of Change	all qualities stable
2. Vertical A. Texture	trilinear

SUNDAY AFTERNOON MUSIC (continued)

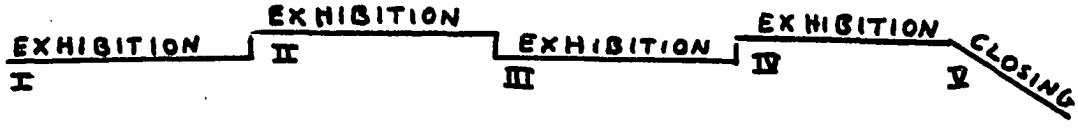
Area	Area V Measures 19-22
B. Sound Qualities	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous

SUNDAY AFTERNOON MUSIC

By Aaron Copland

Objective Analysis

Structure. The piece divides into five areas, determined by changes in thematic material. The first area, measures 1-8, consists of two alternating melodies, one a mellow alto, the other a soprano. There is also a moving tenor part and a stabilizing bass. The second area, measures 9-11, grows out of the first area, continuing the flute-like melody. The tenor and bass lines form a restless ostinato. The third area, measures 12-15, forms a contrasting bridge-like section between the second and fourth areas, continuing the bass and tenor ostinato. The fourth area, measures 16-18, is a repetition of the second area. The fifth area, measures 19-22, is a peaceful closing area. The absence of the F sharp removes the restlessness. The shape of the entire piece is:



Theoretical components. The piece is closer to a B flat major tonality than any other. The presence of the fairly constant F sharp obscures the tonality and gives a feeling of a growing restlessness, which is not resolved until the last section. The melodies alone would produce a stronger B flat major tonality feeling.

Compositional devices. The mode of composition is melody plus accompaniment. The melodies give a restless feeling because of the changing rhythmic patterns. The accompanying ostinato and the unsettled chords add to this effect.

Technical Analysis

The main technical prerequisites are the ability to play legato, finger facility, and versatility in tone production.

Two technical problems might be pointed out. In measure 6, the player will probably have some difficulty getting from the C to the B flat (beats 2 to 3) without breaking the legato. One solution would be to change from finger 1 on C to finger 2, then moving legato to finger 1 on B flat. Another possibility would be to use finger 1 on both C and B flat, depending on the pedal for the legato.

In measure nine, and similar places, the B flat scale passage should be practiced with convenient

fingering. Using the first finger on F and the low B flat seems the most practical for the desired musical effect, since this pattern requires the fewest cross-overs.

Synthesis

The piece may be described as a constant restlessly growing organism that finally finds peace in the ending. It is very easy to think of this work in orchestral terms, imagining the qualities of certain wind and string instruments. This is a beautiful study in tone qualities and timbres.

NIGHT SONG

By Norman Dello Joio

Area	Area I Measures 1-4	Area II Measures 5-8	Area III Measure 9	Area IV Measures 10-13
I. QUALITY	exhibition	exhibition	anticipation	exhibition
II. INTENSITY 1. Sound A. Fabric	polyphonic	polyphonic	monophonic	homophonic
B. Pianistic Effect	pointillistic	measure 5--figural measures 6-8--melodic	chordal	melody plus accompaniment
C. Mood	serene	more animated	calm	calm
D. Timbre	dark	a little brighter	subdued	mellow

NIGHT SONG (continued)

Area	Area I Measures 1-4	Area II Measures 5-8	Area III Measure 9	Area IV Measures 10-13
2. Melody	nonmelodic	measure 5--non-melodic measures 6-8--narrow range, continuous	nonmelodic	wide range continuous
3. Rhythm	stable pulse stable pattern	stable pulse stable pattern	stable pulse stable pattern	stable pulse changing pattern
4. Harmony	atonal chromatic	atonal chromatic	atonal chromatic	atonal chromatic
5. Touch	legato	legato	legato	legato
6. Thematic Material	stable thematic	stable thematic	stable nonthematic	stable thematic
III. DENSITY 1. Horizontal a. Thickness	thin to average	thick	average	thick

NIGHT SONG (continued)

Area	Area I Measures 1-4	Area II Measures 5-8	Area III Measure 9	Area IV Measures 10-13
B. Rate of Change	stable	changing texture	stable	changing rhythmic pattern
2. Vertical A. Texture	multilinear	multilinear	monclinear	bilinear
B. Sound Qualities	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic monotimbric monoactive touch	monodynamic bitimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

NIGHT SONG (continued)

Area	Area V Measures 14-15	Area VI Measures 16-19
I. QUALITY	exhibition	closing
II. INTENSITY 1. Sound A. Fabric	polyphonic	polyphonic
B. Pianistic Effect	measure 14-- figural measure 15-- melodic	pointillistic
C. Mood	more animated	serene
D. Timbre	a little brighter	dark

NIGHT SONG (continued)

Area	Area V Measures 14-15	Area VI Measures 16-19
2. Melody	measure 14-- nonmelodic measure 15-- narrow range, fragment	nonmelodic
3. Rhythm	stable pulse stable pattern	stable pulse stable pattern
4. Harmony	atonal chromatic	atonal chromatic
5. Touch	legato	legato, staccato
6. Thematic Material	stable thematic	dying away thematic
III. DENSITY 1. Horizontal A. Thickness	thick	thin

NIGHT SONG (continued)

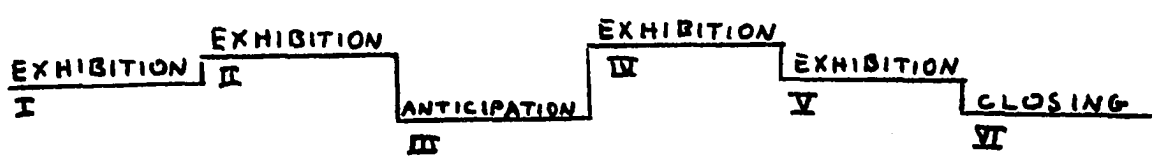
Area	Area V Measures 14-15	Area VI Measures 16-19
B. Rate of Change	changing texture	stable
2. Vertical A. Texture	multilinear	multilinear
B. Sound Qualities	monodynamic monotimbric monoactive touch	monodynamic bitimbric biactive touch
C. Relation of Lines	homogeneous	homogeneous

NIGHT SONG

By Norman Dello Joio

Objective Analysis

Structure. The piece is divided into six areas. The stopping places are determined by changes in fabric, pianistic effect, and thematic usage. Area one, measures 1-4, consists of pointillistic pianistic effects. Area two, measures 5-8, consists of figural pianistic effects and two-line melodies. Area three, measure 9, is an introduction to the next section. Area four, measures 10-13, continues the chordal accompaniment established in measure 9, adding a sweeping wide-range melody above it. Area five, measures 14-15, is similar to area two, the melodic part being shortened by one measure. Area six, measures 16-19, is the closing area, consisting of sustained tones and staccato chords followed by rests. The shape of the entire piece is:



Theoretical components. The piece is atonal and uses all twelve semitones with equal emphasis. It is not serialized in any way.

Compositional devices. The composer uses several modes of composition including pointillism, pianistic figural effects, and homophony in the style of a nocturne.

Technical Analysis

The piece requires a vast variety of coloristic timbres and a great amount of tonal control. This is a challenge to the student's musical imagination. Area four requires fleetness of fingers in order to produce the quintuplets and sextuplets with fluency.

Synthesis

A varied picture of the night atmosphere prevails. The listener can imagine the twinkling of the stars in area one as they pop out in all registers of the piano, the rustling of the breeze in measures 5 and 14, and the singing of the "night song" in area four.

NO. 17 FROM GRADUS II

By Samuel Adler

Area	Area I Measures 1-5	Area II Measures 6-11	Area III Measures 12-17	Area IV Measures 19-23
I. QUALITY	exhibition	expansion	exhibition	exhibition
II. INTENSITY 1. Sound A. Fabric	biphonic	biphonic	biphonic	biphonic
B. Pianistic Effect	melody with imitative echo effect	figural	melody with imitative echo effect	figural
C. Mood	mysterious	mysterious	mysterious	mysterious
D. Timbre	bright, with subdued echoes	bright	bright, with subdued echoes	bright
2. Melody	wide range continuous angular	nonmelodic	wide range continuous angular	nonmelodic

NO. 17 FROM GRADUS II (continued)

Area	Area I Measures 1-5	Area II Measures 6-11	Area III Measures 12-17	Area IV Measures 19-23
3. Rhythm	stable pattern stable pulse	changing pattern changing pulse	stable pattern stable pulse	changing pattern changing pulse
4. Harmony	atonal chromatic	atonal chromatic	atonal chromatic	atonal chromatic
5. Touch	accents, legato, portato, plucked strings	legato, plucked strings	accents, legato, portato, plucked strings	legato, plucked strings
6. Thematic Material	thematic stable	variation stable	thematic stable	variation stable
III. DENSITY 1. Horizontal A. Thickness	thin	average to thick	thin	average to thick
B. Rate of Change	stable	changing rhythm and dynamics	stable	changing rhythm and dynamics

NO. 17 FROM GRADUS II (continued)

Area	Area I Measures 1-5	Area II Measures 6-11	Area III Measures 12-17	Area IV Measures 19-23
2. Vertical A. Texture	bilinear	bilinear	bilinear	bilinear
B. Sound Qualities	monodynamic bitimbric biactive touch	monodynamic bitimbric biactive touch	monodynamic bitimbric biactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous	homogeneous

NO. 17 FROM GRADUS II

By Samuel Adler

Objective Analysis

Structure. The piece is divided into four areas. The stopping places are determined by changes in thematic usage. Area one, measures 1-5, consists of an angular melody played on the keyboard followed in canonic imitation by the same tones played on plucked strings inside the piano. Area two, measures 6-11, consists of a low pedal tone played on a plucked string and pianistic figural effects on the keyboard. The intensity is heightened by the rapidly changing qualities. This area ends with two glissandos in outward contrary motion strummed across the strings. Area three, measures 12-17, is similar to area one, consisting of an angular melody followed in canonic imitation by the same tones played on plucked strings. Area four, measures 19-23, consists of plucked pedal tones, pianistic figural effects played on the keyboard, and a final ascending glissando strummed across the strings. The shape of the entire piece is:

Theoretical components. The piece avoids a tonal center. The use of all twelve tones with equal emphasis makes the piece highly chromatic. The pianistic figural effects are organized around 3rds and 4ths.

Compositional devices. The composer attains a very interesting effect by employing the plucked string sound immediately following the same pitch which was struck by the hammer. Another interesting device is the glissando produced by strumming across the strings.

Technical Analysis

This piece must be performed on a grand piano with the music rack removed. The performer must stand and reach into the piano with both hands. The composer uses the symbol ♪ to indicate a pitch which is produced by plucking the string. This is best done with the 2nd or 3rd finger. The player should mark the appropriate hammers with tape or chalk. The glissandos are played by strumming the finger across the strings in the direction indicated. The symbol ▲ indicates the highest string on the piano and ▼ the lowest string. The piece requires careful practice for accuracy of pitch and rhythmic precision.

Synthesis

The variety of tone color, timbre, and musical effects produces a fascinating experience for the listener.

NO. 4 FROM SECHS KLEINE KLAVIERSTUCKE

By Arnold Schoenberg

Area	Area I Measures 1-4	Area II Measures 5-9	Area III Measures 10-13
I. QUALITY	exhibition	exhibition	climactic
II. INTENSITY 1. Sound A. Fabric	homophonic	homophonic	homophonic
B. Pianistic Effect	melody plus accompaniment	melody plus accompaniment	melody plus accompaniment
C. Mood	quiet, but anxious	more calm	very excited
D. Timbre	mellow	more subdued	brilliant
2. Melody	wide range continuous angular	wide range continuous angular	medium range continuous angular

NO. 4 FROM SECHS KLEINE KLAVIERSTUCKE (continued)

Area	Area I Measures 1-4	Area II Measures 5-9	Area III Measures 10-13
3. Rhythm	changing pattern stable pulse	changing pattern stable pulse	changing pattern stable pulse
4. Harmony	atonality chromatic prevalent use of 2nds, 4ths, 5ths, 7ths	atonality chromatic prevalent use of 2nds, 4ths, 5ths, 7ths	atonality chromatic prevalent use of 2nds, 4ths, 5ths, 7ths
5. Touch	legato, staccato	legato, staccato	staccato, martellato
6. Thematic Material	stable thematic	stable thematic	stable thematic
III. DENSITY 1. Horizontal A. Thickness	average to thick	average	average to thick
B. Rate of Change	rapid changes	rapid changes	rapid changes

NO. 4 FROM SECHS KLEINE KLAVIERSTUCKE (continued)

Area	Area I Measures 1-4	Area II Measures 5-9	Area III Measures 10-13
2. Vertical A. Texture	bilinear	trilinear	bilinear
B. Sound Qualities	bidynamic bitimbric biactive touch	bidynamic bitimbric biactive touch	monodynamic monotimbric monoactive touch
C. Relation of Lines	homogeneous	homogeneous	homogeneous

NO. 4 FROM SECHS KLEINE KLAVIERSTUCKE

By Arnold Schoenberg

Objective Analysis

Structure. The piece is divided into three areas, determined each time by a cessation of the forward kinetic motion. At the end of the first area there is a fermata; at the end of the second area, a rest. The first area, measures 1-4, is composed of two short contrasting phrases with two accompaniment lines, one a sharp accented chord in measure two, the other a blurred effect in measure four. The second area is composed of two melodic fragments, one beginning in measure five and ending in measure six, the other beginning in measure six and ending in measure nine. There are fragments of chordal accompaniment in measures six and eight. The third area consists of a martellato melody with two lines of accompaniment chords in measures eleven and twelve. The shape of the entire piece is:

Theoretical components. The piece uses all twelve tones within the octave equally, which eliminates a feeling for a tonal center. However, the traditional use

of a tone row and its variations is not present.

Compositional devices. The piece is mainly melodic with the phrases clearly defined. The accompaniment figures are often in contrast to the melody and are more like rude interjections in the midst of relative calm (measures two and eight).

Technical Analysis

The important technical prerequisites for this piece are the ability to handle changes in timbric quality; legato, staccato, and martellato touch; and flexibility in changing rhythmic patterns.

Synthesis

As in most atonal music, sound is the most important aspect of this piece. There are no programmatic connotations; rather, the listener is engrossed in a variety of different tone qualities and pitch combinations that are not necessarily dependent on those surrounding them. The aural experience may be described as music for music's sake.

STARSCAPE

By Robert Helps

Area	Area I Measures 1-8	Area II Measures 9-14	Area III Measures 15-20
I. QUALITY	exhibition	exhibition	exhibition
II. INTENSITY 1. Sound A. Fabric	polyphonic	polyphonic	polyphonic
B. Pianistic Effect	pointillistic and melodic	figural and melodic	pointillistic
C. Mood	peaceful	peaceful	peaceful
D. Timbre	dark to mellow	increasing to bright	dark to mellow
2. Melody	measures 3-8 narrow range one gap	measures 10-13 medium range continuous	nonmelodic

STARSCAPE (continued)

Area	Area I Measures 1-8	Area II Measures 9-14	Area III Measures 15-20
3. Rhythm	stable pulse stable pattern	changing pulse stable pattern	changing pulse stable pattern
4. Harmony	atonal chromatic	atonal chromatic	atonal chromatic
5. Touch	legato	staccato, legato	legato, portamento
6. Thematic Material	thematic stable	thematic stable	thematic stable
III. DENSITY 1. Horizontal A. Thickness	average	average	average
B. Rate of Change	changing dynamics and timbres	changing dynamics and timbres	changing dynamics and timbres

STARSCAPE (continued)

Area	Area I Measures 1-8	Area II Measures 9-14	Area III Measures 15-20
2. Vertical A. Texture	multilinear	multilinear	multilinear
B. Sound Qualities	multidynamic multitimbric monoactive touch	multidynamic multitimbric monoactive touch	multidynamic multitimbric monoactive touch
C. Relation of Lines	heterogeneous	heterogeneous	heterogeneous

STARSCAPE

By Robert Helps

Objective Analysis

Structure. The piece is divided into three areas. The stopping places are determined by tempo changes, the use of ritards and fermatas, and changes in thematic material. Area one, measures 1-8, consists of pointillistic pianistic effects and a melody in the high register of the piano. Area two, measures 9-14, consists of very soft and high staccato figural effects followed by a melody. Area three, measures 15-20, consists of pointillistic effects. The shape of the entire piece is:

Theoretical components. The piece is atonal and uses all twelve tones with equal emphasis. The piece has a highly dissonant sound because of the use of many semitones and minor 9ths.

Compositional devices. The main compositional features of this piece are the pointillistic effects and the exploitation of the extreme high register of the piano.

Technical Analysis

The main technical prerequisites for the piece are the ability to produce a variety of tonal timbres and to handle the very finely graded dynamics. The rhythmic complexity may also cause some difficulties.

Synthesis

The music produces a weightless feeling, as if one is in outer space. The stars seem to twinkle in the extreme upper register. The melodies as well as vertical structures are highly dissonant, producing a dark atmosphere. The irregularity of the rhythmic pulse and the lack of tonality add to the "out in space" mood.

NO. 4 FROM FIVE CAPRICES

By Robert Starer

Area	Area I Measures 1-4	Area II Measures 5-8	Area III Measures 9-12	Area IV Measures 13-14
I. QUALITY	exhibition	exhibition	closing	exhibition
II. INTENSITY 1. Sound A. Fabric	homophonic	polyphonic	polyphonic	biphonic
B. Pianistic Effect	melody plus accompaniment	interdependent melodic lines	coloristic	melody plus melodic accompaniment
C. Mood	tranquil	warm, expressive	distant, eerie	warm, expressive
D. Timbre	mellow (melody) sharp (accompaniment)	singing	shimmering, blurred	warm (melody) sharp (accompaniment)

NO. 4 FROM FIVE CAPRICES (continued)

Area	Area I Measures 1-4	Area II Measures 5-8	Area III Measures 9-12	Area IV Measures 13-14
2. Melody	narrow range continuous measures 1-2-- level measures 3-4-- angular	wide range continuous level	nonmelodic	narrow range continuous level
3. Rhythm	stable pattern stable pulse	changing pattern stable pulse	changing pattern stable pulse	stable pattern stable pulse
4. Harmony	atonal chromatic many 4ths and 5ths	atonal chromatic many 4ths and 5ths	atonal chromatic many 4ths and 5ths	atonal chromatic many 4ths and 5ths
5. Touch	legato and staccato	legato	legato	legato and staccato
6. Thematic Material	thematic stable	thematic stable	nonthematic dying away	thematic growing

NO. 4 FROM FIVE CAPRICES (continued)

Area	Area I Measures 1-4	Area II Measures 5-8	Area III Measures 9-12	Area IV Measures 13-14
III. DENSITY 1. Horizontal A. Thickness	average	thick	thick	average
B. Rate of Change	changing dynamics	stable	changing rhythm changing texture changing dynamics	stable
2. Vertical A. Texture	bilinear	multilinear	multilinear	bilinear
B. Sound Qualities	bidynamic bitimbric biactive touch	monodynamic multitimbric monoactive touch	bidynamic bitimbric biactive touch	bidynamic bitimbric biactive touch
C. Relation of Lines	homogeneous	heterogeneous	homogeneous	heterogeneous

NO. 4 FROM FIVE CAPRICES (continued)

Area	Area V Measures 15-17	Area VI Measures 18-23	Area VII Measures 24-27
I. QUALITY	climactic	exhibition	closing
II. INTENSITY 1. Sound A. Fabric	biphonic	polyphonic	polyphonic
B. Pianistic Effect	melody plus melodic accompaniment	interdependent	coloristic
C. Mood	excited	warm, then dying away	distant, eerie
D. Timbre	bright	singing	shimmering, blurred
2. Melody	wide range continuous angular	narrow range continuous level	nonmelodic

NO. 4 FROM FIVE CAPRICES (continued)

Area	Area V Measures 15-17	Area VI Measures 18-23	Area VII Measures 24-27
3. Rhythm	changing pattern stable pulse	changing pattern stable pulse	changing pattern stable pulse
4. Harmony	atonal chromatic many 4ths and 5ths	atonal chromatic many 4ths and 5ths	atonal chromatic many 4ths and 5ths
5. Touch	legato	legato	legato
6. Thematic Material	thematic stable	thematic dying away	thematic dying away
III. DENSITY 1. Horizontal A. Thickness	average	thick	thick
B. Rate of Change	changing rhythm	changing rhythm	changing rhythm changing texture changing dynamics

NO. 4 FROM FIVE CAPRICES (continued)

Area	Area V Measures 15-17	Area VI Measures 18-23	Area VII Measures 24-27
2. Vertical A. Texture	bilinear	multilinear	multilinear
B. Sound Qualities	monodynamic bitimbric monoactive touch	monodynamic multitimbric monoactive touch	monodynamic bitimbric biactive touch
C. Relation of Lines	heterogeneous	heterogeneous	homogeneous

NO. 4 FROM FIVE CAPRICES

By Robert Starer

Objective Analysis

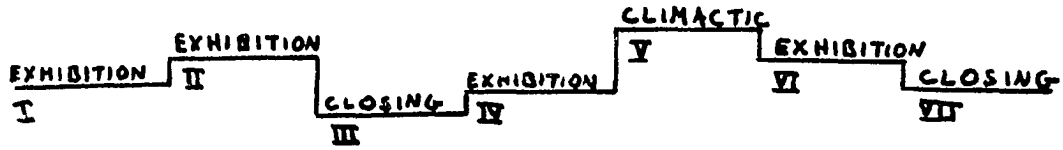
Structure. The piece is divided into seven areas. The stopping places are determined by changes in fabric, mood, and pianistic effect. Area one, measures 1-4, contains an expressive me[illegible] sharply punctuated accompaniment sup[illegible] same range. Area two, measures 5[illegible], with added tones for harmonic e[illegible] third line appear in the low regi[illegible] area. The third area, measures 9[illegible] a brief codetta. It is figural rat[illegible] character. Measure 12 serves as a bridge to [illegible] area. The fourth area, measures 13-14, is similar to the first, the melody being a third lower. The accompaniment chords have a more melodic pattern. The fifth area, measures 15-17, forms the climax with the melody now appearing in octaves. The sixth area, measures 18-23, is similar to the second, with the melodies varied. The seventh area, measures 24-27, is the same material as the third, with the ending slightly extended. The shape of the entire piece is:

NO. 4 FROM FIVE CAPRICES

By Robert Starer

Objective Analysis

Structure. The piece is divided into seven areas. The stopping places are determined by changes in fabric, mood, and pianistic effect. Area one, measures 1-4, contains an expressive melody with a sharply punctuated accompaniment superimposed within the same range. Area two, measures 5-8, contains two melodies, with added tones for harmonic enrichment. Fragments of a third line appear in the low register toward the end of the area. The third area, measures 9-12, might be considered a brief codetta. It is figural rather than melodic in character. Measure 12 serves as a bridge to the next area. The fourth area, measures 13-14, is similar to the first, the melody being a third lower. The accompaniment chords have a more melodic pattern. The fifth area, measures 15-17, forms the climax with the melody now appearing in octaves. The sixth area, measures 18-23, is similar to the second, with the melodies varied. The seventh area, measures 24-27, is the same material as the third, with the ending slightly extended. The shape of the entire piece is:



Theoretical components. The melodies are often angular and contain wide leaps. Many fourths and fifths are evident both in melody and harmony. The rhythm patterns are varied, with the bar lines being coincidental to the musical expressiveness.

Compositional devices. The piece is considered atonal since there is little evidence of a tonal center. Some of the devices used in composing this piece are melody and accompaniment, polyphonic lines, and non-melodic pianistic effects.

Technical Analysis

A wide spectrum of tonal color and balance is required, combined with judicious use of the pedals, rhythmic exactness, the ability to project clearly the polyphonic lines, and the use of much musical imagination.

Synthesis

The composition involves characteristics intensely emotional in character. The student should practice each area separately, giving careful attention to the many types

of tone color and the delicate balance which is required. The melodies are highly expressive, and each area has a separate character. The entire piece calls for great concentration and should be shaped according to the various levels of intensity. The piece is an excellent study in pianistic timbre.

CHAPTER VI

SUMMARY AND CONCLUSIONS

Purpose of the Study

The study endeavored to develop a system of performance analysis intended for use by piano teachers and students to assist in cultivating interpretive stylistic abilities. The application of the system evolved into a pedagogical resource comprised of thirty examples of piano literature at the elementary and intermediate levels. An additional purpose was served in the codifying of stylistic traits common to twentieth century piano music on the indicated levels as disclosed through the analysis of the selected literature.

The Research Methodology

The study was initiated by means of an extensive review of literature concerned with the projection and perception of musical styles, the teacher's role in the development of student awareness of stylistic considerations, analysis as a component of the musical experience, and the nature of twentieth century pianistic styles.

The review disclosed that the roles of composer, performer, and listener are characterized by common

stylistic considerations, and that teachers must assume responsibility for fostering stylistic and interpretive understandings as a component of piano study.

Four specific areas were isolated for consideration in the development of the performance analysis system: interpretive analysis, objective analysis, technical analysis, and a synthesis area. The criteria for interpretive analysis were influenced, in part, on the basis of constructs referenced to the writings of Beardsley[1] and LaRue.[2] The areas of overview quality, intensity, and density were included. The criteria for objective analysis were based on those aspects of music which can be observed on a score, including common compositional devices and theoretic-harmonic components. The technical analysis dealt with those aspects of piano technique necessary for realization of a musical score. The synthesis area endeavored to provide a broad perspective of the composition as a whole.

As a workable entity of the performance analysis system was developed and evaluated, it was applied to thirty selected examples of music literature appropriate

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[1]Monroe C. Beardsley, Aesthetics: Problems in the Philosophy of Criticism (New York, N. Y.: Harcourt, Brace and World, Inc., 1958).

[2]Jan LaRue, Guidelines for Style Analysis (New York, N. Y.: W. W. Norton Co., 1970).

for piano study at the elementary and intermediate levels. The application of the system resulted in a pedagogical resource including charts and verbal discussion for each of the musical examples selected. The pedagogical resource, classified according to levels of difficulty, comprises Chapters IV and V of the dissertation manuscript.

In keeping with the stated purpose of the study, the selected music literature was examined for consistency of stylistic characteristics with the standard repertoire of twentieth century piano music. Criteria for these characteristics were based on the writings of several authors as reported in Chapter II. The outcome of this aspect of the study is reported in the current chapter.

A Summary of the Interpretive Analysis

Each of the thirty compositions included in the study was examined for the purpose of determining stylistic and interpretive characteristics as the initial step in the performance analysis process and development of the pedagogical resource. A tabulation of findings, in accordance with the criterion areas described in Chapter III, is provided in the appendix. A narrative discussion summarizing the general outcomes of the interpretive analysis comprises the present subdivision of the current chapter.

Overview qualities. Beardsley discusses overview quality in terms of kinetic pattern. "It is the pattern of variation in [music's] propulsion, or intensity of movement."[1] In the present study, specific consideration was given to the qualities of exhibition, closing, expansion, climactic, transition, and anticipation. Concerning exhibition quality, a quality characterized by a feeling of importance, a total of sixty-four areas were found to possess the attributes for such consideration. Closing quality, a quality characterized by a feeling of finality or conclusion; expansion quality, the development or extension of a musical idea; and, climactic quality, the resolution of an ongoing musical idea; were represented in twenty-three, twenty-four, and seventeen areas, respectively. Transition and anticipation qualities, literally considered, were more infrequently encountered than the others, and were observed in only three and four areas, respectively.

Intensity. Considered in terms of fabric, pianistic effect, mood and timbre, melody, rhythm, harmony, touch, and thematic development, the analysis disclosed a predominance of homophonic fabric with sixty-five areas so classified. While all common fabrics were

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[1]Beardsley, p. 184.

present in varying degrees, only thirteen areas were classified as chordal and one area described as clustered.

The most frequently encountered pianistic style was that of melody plus accompaniment. Some seventy-one areas were so classified. Interdependent melodic lines were observed in eighteen areas; melodic areas numbered seventeen; figural areas, fifteen; pointillistic areas, four; and, as was the case with fabric, only one area qualified for classification as clustered.

Because of the subjective nature of the terms employed, a codification of areas related to mood and timbre was not deemed appropriate for tabular purposes. A degree of consistency, however, was attempted as appropriate to specific compositions in the development of the pedagogical resource.

Concerning use of keyboard range, the selected literature varied from narrow range, listed in sixty-nine areas, to medium and wide ranges, listed in twenty-six and twenty-two areas respectively. In most of the areas, eighty-four, the music was continuous; that is, not interrupted by rests. Other areas were considered to be gapped, repetitive, sporadic, or fragmented. Many of the melodies, twenty-seven areas, were angular. Others were described as level, undulating, rising, or falling. The vast preponderance of rhythmic qualities were stable in

both pattern and pulse. Relatively few areas were considered unstable.

Harmonic usage showed a wide variance in the selected literature. Fifty-two areas were described as atonal, while forty-nine were listed as highly chromatic. Tonality, obscured tonality, and modality were observed in thirty-two, thirty-one, and twenty-five areas respectively.

Since pianistic touch in twentieth century piano music on the elementary and intermediate levels is not very different from that of piano music of other periods on the same levels, a systematic codification of findings concerning the chosen examples would not add any evidence to the stylistic characteristics of the music.

Concerning thematic material, most of the areas, eighty-nine, were listed as stable. Others were described as either growing or dying away. In the relationship of the areas, eighty were considered to be thematic. Variation was observed in twenty-two areas, and contrast in eleven areas. Other areas were described as thematic fragments, development, or nonthematic.

Density. Density was considered in terms of the horizontal and vertical aspects. Concerning horizontal density, the number of consecutive melodic pitches was referred to as horizontal thickness. In this regard,

eighty-six areas were listed as average, thirty-six as thin, and twenty-seven as thick. A second consideration was the rate of change of various other aspects such as rhythmic pattern, dynamic markings, touches, and so forth. Eighty-one areas were found to be stable and fifty-three areas were listed as having some aspects of unstability.

Concerning vertical density, one consideration was linear texture. An accompaniment line was usually considered a single line even though it may have contained several simultaneously sounding pitches. The most frequently encountered mode of composition was bilinear texture with seventy-nine areas in evidence. Multilinear, trilinear, and monolinear writing was also observed.

The density of independent sound qualities was considered in terms of dynamic levels, timbric qualities, and touches. Most of the areas, one hundred and nineteen, were written with a single dynamic level prevailing at any one time. Twelve areas had two simultaneous dynamic levels, and three areas had more than two. Timbric qualities are subjective and will vary from one player to the next. This writer found seventy-two areas appropriate to be played with two different simultaneous timbres. Fifty-six areas were considered to be played with a single timbre, and seven seemed to require three different timbres. Most of the music required only one pianistic

touch at a time. One hundred and ten such areas were observed, while twenty-five required two simultaneous touches.

Concerning the relation of lines, those areas that seemed to have lines which blended in nature were described as homogeneous. There were ninety-five such areas. Those containing lines which seemed to strongly assert their own personalities were described as heterogeneous. Thirty of these areas were observed.

Generalizations. Assuming that the music selected for inclusion in the study is a representative sample, twentieth century piano literature at the elementary and intermediate levels can be characterized as follows:

An anticipation area will probably be a single line introductory figure which establishes an accompaniment pattern.

A closing area will probably show a decrease in brilliance of timbre, but not necessarily a decrease in vertical or horizontal density. The kinetic pattern will be dying away.

An exhibition area will probably be thematic and have a stable kinetic pattern.

An expansion area will probably be a variation or a development of a thematic area and have a stable kinetic pattern.

A climactic area will probably show an increase in brilliance of timbre, but not necessarily an increase in vertical or horizontal density. It will have either a stable or growing kinetic pattern, sometimes followed by a kinetic pattern of dying away.

Music that is homophonic will probably be bilinear, homogeneous, monodynamic, bitimbric, and have monoactive touch.

Music that is biphonic will probably be bilinear, monodynamic, and monotimbric. It may have monoactive or biactive touch, and it may be homogeneous or heterogeneous.

Music that is polyphonic will probably be trilinear or multilinear, homogeneous, monodynamic, and have monoactive touch.

A Status Report on the Sylistic Traits of the Selected Literature

Using criteria referenced to the writings of Deri[1] and Canaday,[2] the investigation focused upon five concepts of musical composition: musical sound, melody, harmony, rhythm, and fabric.

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[1]Otto Deri, Exploring Twentieth Century Music (New York, N. Y.: Holt, Rinehart and Winston, Inc., 1968).

[2]Alice Canaday, Contemporary Music and the Pianist (Port Washington, N. Y.: Alfred Publishers, 1974).

An extensive amount of twentieth century piano literature at the elementary and intermediate levels was examined in the selection of the thirty musical compositions included in the study and comprising the pedagogical resource. The examination disclosed many compositional practices and techniques exemplar of the more advanced literature for the instrument. Provided in the pedagogical resource is a proportionate number of compositions employing such elements as tone clusters, exploitation of the extremes of range, strumming or plucking strings inside of the piano, and a wide variety of pianistic timbres.

The melodies were frequently angular or undulating and contained wide intervals. They were often unsymmetrical in design and irregular in continuity. However, in other instances, the melodies were of a level plane and a narrow range, and were quite continuous, forming regular easily identifiable phrases.

The feature that most closely and consistently resembled those characteristics of twentieth century music described by Deri and Canaday was that of harmony. In the pieces studied, most were atonal, with the remainder being almost evenly divided among tonality, obscured tonality, and modality. Bitonality was occasionally in evidence. In most pieces chromaticism was a feature, even if it was not evident to the extent that the

tonality was obscured or entirely obliterated. Identifiable chords were often colored by nonharmonic tones. Pieces were sometimes based on various exotic or modal scales, and there were authentic examples of twelve-tone writing.

In the pieces studied there were many more instances of rhythmic stability of pulse and pattern than there were of lack of stability. However, there were some examples of the latter. Such features as mixed meters, irregular meters, displaced accents, and irregular rhythmic patterns were often in evidence.

Concerning fabric, there were many more instances of homophonic writing than any other kind. However, many examples of biphonic and polyphonic writing were in evidence. Independence of line was often a feature in these pieces. In instances of melody plus accompaniment, the accompaniment often took on an importance of its own, rather than being simply subordinate to the melody.

In summary, it can be concluded that much of the twentieth century piano music being written on the elementary and intermediate levels is characteristic of many of the features of advanced twentieth century music. Thus, it would be good preparation for future performance. Much of the music written at these levels has programmatic connotations; however, there are many nonprogrammatic pieces as well. The programmatic aspects of the pieces

are often more mood-setting than story-telling, and usually have no bearing on the validity of the music as characteristic twentieth century pieces. Considering the entire output of today's music, which is vast, teachers may have to seek out the truly characteristic music at these levels, but it is certainly available for those who do so.

The Pedagogical Resource

The pedagogical resource, developed as an outcome of the study, consists of thirty applications of the performance analysis system to selected twentieth century piano literature at the elementary and intermediate levels. The format consists of charts showing the results of the application of the interpretive analysis criteria to each piece. A narrative follows, presenting a discussion of the objective analysis, thus providing information pertaining to the theoretic-harmonic considerations. A third area provides a brief discussion of the technical requirements for each piece. A fourth area synthesizes the previous areas of consideration, thus presenting a contextual overview of each composition.

Utilization. The pedagogical resource may be utilized in several ways. Piano teachers may elect to consult the resource for information regarding a

particular composition in which they are interested. Others may use the resource as a means of identifying easy to moderately difficult compositions exemplifying certain stylistic characteristics peculiar to the twentieth century. The resource also provides a single-source compilation of material for use in piano pedagogy classes and seminars. More broadly considered, the resource vividly demonstrates the application of a functional though objectified system of performance analysis, allowing for formal evaluation and perhaps further development and refinement. In the largest sense, the resource serves to codify the responsibility of the piano teacher at the beginning and intermediate levels of instruction regarding interpretive and stylistic understandings and performance, especially in a style period in which there is the least familiarity and basis for understanding and judgment.

Conclusions

On the basis of the present study it can be concluded that performance analysis is a valid and feasible system for investigating the aural nature of music performance. The four large areas--interpretive analysis, objective analysis, technical analysis, and synthesis--are adequate for the exploration of all aspects of a piano composition necessary for a convincing and stylistically

authentic performance. The system is flexible enough to be applied to literature of varying types, with perhaps some adjustment to suit a particular medium. Through further study, a more objective and functional system may eventually evolve which would be applicable to all music.

Interpretive analysis, as defined in the present study, represents an attempt to objectify what has hitherto been a rather subjective area of performance studies. Mood and timbre necessarily, however, will tend to remain subjective. Their consideration is supported in the pertinent literature; a consideration further validated by their utility and value as style determinants in the application of an interpretive analysis system.

The writer is aware of the limitations of the present study relative to the necessity of making value-judgments in the analytical process, as well as the tailoring of the approach to the requirements of the type and level of music literature selected. An extended effort for consistency was maintained, however, and external verifications were secured. While alternative approaches to the music would, most likely, reveal some interesting differences, it is felt that they would not be significant.

In that the great majority of the compositions were relatively short, they were most often

characterized by exhibition quality. The nature and level of the music precluded the opportunity to fully explore observation and codification of the various other overview qualities. Given this condition, the overview quality of transition emerged as an interesting stylistic phenomenon, though relatively few such areas were found. The same condition holds true for several of the other overview qualities. It would seem that piano music at the elementary and intermediate levels would benefit from further consideration of these matters as structural components by composers working in this important field.

The pedagogical resource was found to be a valid means of providing interested persons with information concerning the nature of the selected literature as well as information about and examples of the application of the performance analysis system.

The status report indicated that much of the piano literature of the twentieth century at the elementary and intermediate levels are valid examples of characteristic twentieth century music as defined by several authors. Although the writer did encounter in the course of the investigation much music that was not considered characteristic, valid examples are available for utilization at these levels.

Recommendations for Further Study

The present study represents an initial effort in the exploration of interpretive analysis. Further study should prove interesting if applied to pieces of greater length, contrasting styles, and various performing media.

A recommended study is to teach students to systematically apply the selected criteria of performance analysis to piano literature which they are studying. Should this be done consistently over a period of years, teachers may begin to observe a difference in their students' manner of stylistic performance, coupled with an increase in their students' intellectual understanding of music.

A study applying an objectified performance analysis system to the music of various stylistic periods is recommended. Such a comparative study could lead to further refinement of the already existing systems of stylistic analysis.

Another recommended study is the application of performance analysis to larger forms such as symphony movements or large choral works. Such a study would require adjustment of the criteria to suit performance by a large group. This could be helpful to conductors in formulating interpretive choices as well as contributing to stylistic performances.

Further experimentation with the process and use of drawing the shape graphs would seem appropriate. A formal evaluation of student use and involvement in this activity, demonstrating through graphic means the perception of their own performance as well as taking "dictation" of the shape of other performances, might well evolve new insights and pedagogical approaches to interpretive and stylistic performance. The process might also be used in nonperformance settings for the development of musical perception.

It is the writer's hope that others may find interpretive analysis interesting and will continue exploration, using it as a point of departure for future studies.

Commentary

As the study was initiated, it was the writer's contention that piano teachers at elementary and intermediate levels, generally, do not systematically encourage student attitudes and responsibilities relative to performing in a stylistically convincing manner. Believing that pianists who are effective in projecting musical and stylistic content think in terms of musical sound, timbral variety, and creation of atmosphere, the writer attempted to codify those elements of a musical composition which determine choices in these areas. Thus, the major thrust

of the investigation was the development of a functional system of analysis through which the process might be objectified for pedagogical purposes. The system, termed interpretive analysis, can be simply described as a means of analyzing a musical composition from a performer's perspective. While not minimizing the need and importance of traditional harmonic-theoretic analysis as a means of musical inquiry, the study sought to explore the efficacy of objectifying those elements of stylistically convincing performance deemed as essential and immediate to the successful projection of the composer's intentions at the very moment of the performance act.

Cognizant of the fact that total agreement on interpretive matters relating to musical performance is neither possible nor desirable, tolerance to varying interpretive approaches allows for a continuing process of evaluation of percepts held, and, indeed, provides evidence of stylistic awareness and concern--perhaps a first step in the process. It is generally held that musicians, including young students, should try many interpretive options consistent with a given composer's style and the limits of the musical score. This applies, especially, to those intangible qualities which are difficult for a composer to indicate. For this reason, each composition comprising the pedagogical resource was performed and

systematically examined for those qualities perceived as important and eventful for interpretive consideration. As developed and employed in the present study, interpretive analysis as a concept and system was concerned with the aural perception and impression of sound, rather than observations made from the printed score. The consideration of mood and timbre, thus, was an important point of departure in this process. While the terminology employed lacks precise or universal definition, the focus provided by attention to mood and timbre allowed for a perceptual context and degree of consistency in the analytical process.

It is the writer's view that the consideration of mood and timbre is an important foundational aspect of piano study in the formulation of an interpretive context and that terminology employed for such purpose be chosen or determined by what the listener hears rather than that observed on the printed score or proferred by the teacher. Regardless of choices made, concentration on these aspects of expressive performance in conjunction, as appropriate, with a more comprehensive consideration of performance analysis will lead to more convincing musical performance by pianists of all ages, including those at the elementary and intermediate levels.

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APPENDIX

APPENDIX

I. Overview Quality

exhibition: 64 areas
expansion: 24 areas
transition: 3 areas
climactic: 17 areas
anticipation: 4 areas
closing: 23 areas

II. Intensity

1. Sound

A. Fabric

monophonic: 17 areas
biphonic: 24 areas
polyphonic: 16 areas
homophonic: 65 areas
chordal: 13 areas
clustered: 1 area

B. Pianistic Effect

melodic: 17 areas
figural: 15 areas
coloristic: 6 areas
pointillistic: 4 areas
melody plus accompaniment: 71 areas
melody plus melodic accompaniment: 4 areas
melody plus imitative echo effect: 2 areas
interdependent melodic lines: 18 areas
chordal: 10 areas
clustered: 1 area

C. Mood; and
D. Timbre

Because of the subjective nature of these areas, a codification of the writer's personal choices would not provide any objective information concerning the nature of the selected literature.

2. Melody

A. Range

narrow range: 69 areas
medium range: 26 areas
wide range: 22 areas
nonmelodic: 20 areas

B. Horizontal Continuity

continuous: 84 areas
sporadic: 4 areas
gapped: 19 areas
repetitive: 7 areas
fragmented: 3 areas

C. Vertical Direction

angular: 27 areas
undulating: 12 areas
level: 14 areas
rising: 3 areas
falling: 2 areas

3. Rhythm

A. Stability of Pattern

stable pattern: 111 areas
unstable pattern: 23 areas

B. Stability of Pulse

stable pulse: 121 areas
unstable pulse: 13 areas

4. Harmony

tonality: 32 areas
atonality: 52 areas
obscured tonality: 31 areas
modality: 25 areas
highly chromatic: 49 areas

5. Touch

Since the kinds of touches employed in the selected literature are not very different from piano music of other periods on the same levels,

a systematic codification of the findings would not add any evidence to the stylistic characteristics of the music.

6. Thematic Material

A. Kinetic Pattern

stable: 89 areas
growing: 16 areas
dying away: 22 areas
growing, then dying away: 7 areas

B. Relationship of Theme, Development, Variation, Contrast

thematic: 80 areas
contrast: 11 areas
variation: 22 areas
development: 4 areas
nonthematic: 14 areas
thematic fragments: 3 areas

III. Density

1. Horizontal Density

A. Thickness

thin: 36 areas
average: 86 areas
thick: 27 areas

B. Rate of Change

all stable qualities: 81 areas
some unstable qualities: 53 areas

2. Vertical Density

A. Density of Linear Texture

monolinear: 14 areas
bilinear: 79 areas
trilinear: 17 areas
multilinear: 25 areas

B. Density of Sound Qualities

(1) Independent Dynamic Levels

monodynamic: 119 areas
bidynamic: 12 areas
multidynamic: 3 areas

(2) Independent Timbric Qualities

monotimbric: 56 areas
bitimbric: 72 areas
tritimbric: 7 areas

(3) Independent Touches

monoactive: 110 areas
biactive: 25 areas

C. Relation of Lines

homogeneous: 95 areas
heterogeneous: 30 areas