TWO PIANO WORKS BY EDSON ZAMPRONHA:

ANALYSIS AND PERFORMANCE SUGGESTIONS

by

JÉSSICA RODRIGUES MELO PACHECO DE OLIVEIRA

(Under the Direction of Martha Thomas and Rebecca Simpson-Litke)

ABSTRACT

This dissertation provides theoretical analyses of the *Composition for Piano Four Hands and Two Comments*, and the *Prelude* for piano solo by Edson Zampronha. I also explore how analytical observations can aid in forming performance interpretations of such pieces in a disciplined and stylistically informed way. In order to show connections between the chosen pieces, each piece's motivic cells and their development and/or variations in pitch and rhythm were analyzed using a set theoretical approach. While the details of the compositional approach to each piece are unique, my analysis has revealed some broader stylistic features that are not immediately obvious on the surface of these pieces, but that serve to unify his compositional output from this time period.

The document is divided into four chapters. Chapter one, the introduction, includes a introduction to the topic, then a short biography of the composer, reasons for my interest in the two pieces, literature review, a discussion of the nature of my research and why it is important, and an explanation of why set theoretical tools are appropriate for the analysis of the two pieces. Chapters two and three discuss the *Composition for Piano Four Hands and Two Comments*, and the *Prelude* for piano solo, respectively. Both chapters include an analysis of the piece and

suggestions for performance interpretations. Finally, chapter four summarizes my analyses, draws connections between the pieces, and points to further research possibilities. The bibliography is followed by appendices, which include an interview with the composer and full scores of both pieces.

INDEX WORDS: Music, Piano, Contemporary Music, Electronic Music, Brazilian Composer, Zampronha, Set Class, Four Hands Piano, Piano Duet, Solo Piano, Performance Suggestions.

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CHAPTER I

INTRODUCTION

In piano performance and analysis, contemporary music is often neglected in favor of more traditional works from earlier time periods. The works of one contemporary composer in particular, Brazilian composer Edson Zampronha, have received little attention in the scholarly analytical literature. In this study, I explore the interaction between analysis and performance using two pieces by Zampronha: *Composição para Piano a Quatro Mãos e Dois Comentários* (*Composition for Piano Four Hands and Two Comments*) and *Prelúdio* (*Prelude*). I demonstrate that, while the two pieces have many contrasting characteristics on the surface, they also share some broader stylistic features that serve to unify Zampronha's compositional output in general. In addition, I will show how my analyses can aid in forming performance interpretations of these two pieces in a musical and stylistically informed way.

I became interested in Zampronha in 2005, the first year of my undergraduate studies at the Federal University of Goiás in Goiânia, Brazil. In the same year, I started playing piano duets with fellow student and pianist Thiago Cazarim, and we decided to seek out new music because it is often neglected, especially in duo piano repertoire. Our search coincided with a visit to our school by Zampronha, a professor at São Paulo State University at that time, who came to give composition master classes and had just finished composing his only piano four-hand piece, *Composition for Piano Four Hands and Two Comments*. My piano duo partner and I performed this piece for the composer, and this experience sparked my interest in Zampronha’s other works for piano.

A Brief Biography of Edson Zampronha

Edson Zampronha was born in Rio de Janeiro in 1963 and is a Brazilian composer, writer, lecturer, and pianist. He has a Ph.D. in Communication and Semiotics - Music from the Pontifical Catholic University of São Paulo. He conducted post-doctoral research on music at the University of Helsinki, Finland, and currently is a Senior Professor at the Music Conservatory of Asturias and a Consulting Professor at the Valentian International University, both in Spain. He was a researcher and a professor at the University of Valladolid in Spain for 4 years, and a tenured professor at the São Paulo State University in Brazil for 16 years.[1]

Zampronha has written seven books, many articles in published music periodicals, and papers on a variety of musical topics available online.[2] He gives lectures, workshops, and teaches courses about the techniques of contemporary musical composition, the use of semiotic strategies for music composition, and procedures for the construction of musical meaning.[3] Zampronha performs piano regularly in lecture recitals and concerts, both as a soloist and as a chamber musician.

As a composer, Zampronha writes for various traditional and electronic instruments and ensembles using many different techniques. Zampronha focuses his activities on instrumental, electroacoustic, orchestral, and vocal compositions, but he also composes music for theater, dance, sound installations, and audiovisual events.[4] He has written eleven pieces for various combinations of acoustic instruments and electroacoustic sounds. I have chosen to analyze two pieces in this dissertation. *Composition for Piano Four Hands and Two Comments* is Zampronha's only piece for piano four hands. The first movement was composed in 1985 and the

[1] Zampronha, Edson, *Edson Zampronha*, available at http://www.zampronha.com/PaginaIN_Pub_Articulos.html (accessed November 16, 2015).
[2] Ibid.
[3] Ibid.
[4] Ibid.

other two movements were written in 2005. *Prelude* for piano solo was composed in 2004. With the exception of the first movement of the four-hand piece, both works were written around the same time and share the same compositional style.

Zampronha's works have been performed in prominent concert halls, such as the Auditorio 400 - Museo Nacional Centro de Arte Reina Sofía in Madrid, the CBSO Centre in Birmingham, England, and the Municipal Theater of São Paulo, Brazil. His compositions are included on three CDs fully dedicated to his work and on thirteen other CDs released by different record labels and institutions.[5] The two works analyzed in this dissertation were recorded on the CD *Sensibile* in 2006, the solo piece by the Brazilian pianist Attilio Mastrogiovanni, and the four-hands piece by Mastrogiovanni in collaboration with the Brazilian pianist Achille Picchi.

Zampronha received two awards from the São Paulo Association of Art Criticism, Brazil. In 2005, he collaborated with the members of SCIArts to create the sound installation *Poetic Attractor* and won the 6th Sergio Motta Award, the most outstanding prize for art and technology in Brazil. He has received commissions from several different groups and institutions, such as the Museum for the Applied Arts in Cologne, Germany for cultural activities during the 2006 Soccer World Cup, the dress designer María Lafuente for her catwalk show at the 2006 Pasarela Cibeles in Madrid, Spain, and the São Paulo State Symphonic Band for the 100th Anniversary of the São Paulo State Gallery in 2005 in São Paulo, Brazil.[6]

After discovering Zampronha's music in my undergraduate studies, I performed his four-hand piano piece again during my master's degree at the University of Wyoming. I became interested in analyzing this piece because of Zampronha's effective use of both rhythmic and pitch-class motivic cells. Once I analyzed the *Composition for Piano Four Hands and Two*

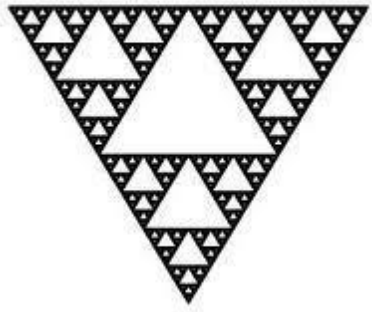
[5] Zampronha, Edson, *Edson Zampronha*, available at http://www.zampronha.com/PaginaIN_Pub_Articulos.html (accessed November 16, 2015).
[6] Ibid.

Comments, I noticed how this piece and the *Prelude* use similar broad compositional principles. Both works feature motivic cells that are repeated, developed, or modified with variations throughout the piece. The composer himself refers to both pitch and rhythmic motivic cells as "self-referential units."[7] In a personal email to me, Zampronha wrote:

> My idea of music between 1988 and 1993 was that the structure of my music would be built by a succession of the three elements (in this order): *point*, *line*, and *plane*. It worked for some time but, in the decade of 1990, I expanded this form using self-referentiality resources… the sequence *point-line-plane* reproduces within itself, which means that the morphologic characteristics were reproduced defining each of the musical segments. This is the basic pattern of several of my pieces.[8]

Self-referentiality is a concept from the field of semiotics related to fractal images, which are "images that reproduce themselves in smaller scales, also called self-referenced images," as shown in the example below.[9]

Example 1.1 – Pictures of fractals



Composers can use this idea of self-referentiality in flexible and creative ways, controlling the musical form, melodic lines, morphology of the sound, timbre, and many other aspects. *Point* refers to a short sound, such as the attack of one note, and is often used to create a

[7] Zampronha, Edson. Email from the composer. December 10, 2012 (Italics are the composer's).
[8] Ibid.
[9] Ibid.

pointillist texture. *Line* is a stretched event, such as the prolongation of a note or its resonance. *Plane* is a redundant and repetitive event, such as "a pedal at the end of a fugue, although it can be varied."[10] As evidenced by the quote above, Zampronha's use of the term "pedal" aligns more closely with Olivier Messiaen's use of the word as a repetitive motive or ostinato that can be varied, than the traditional meaning of the term, which is a sustained tone.[11]

Zampronha has used self-referentiality many times to control both the duration of a piece and the duration of individual sound events. He states:

> If the piece was planned to last for 7 minutes (420 seconds), I divided those 420 seconds in 3 parts (for instance 60, 240, 120 seconds), and the first part would be *points*, the second part would be *lines*, and the third part would be *planes*. And then, I used the self-referentiality in order to reproduce (on the same proportion) and know how long each event should be of *points*, *lines*, and *planes*. However, thinking about the human performance of the piece, I did some adjustments on the durations, so that they would not be so exact.[12]

Zampronha reports being influenced by self-referentiality and fractals, and the analyses that follow reveal the interrelations between cells and themes, in which those formal units are used and reused in different combinations and at different moments within the overall structure of the piece, producing variations through the development of previously introduced material.[13] The analysis of the first movement of *Composition for Piano Four Hands and Two Comments* reveals that motivic cells of various sizes are used and reused in different combinations and variations in order to unify and make the piece sound relatively consistent in its harmonic/motivic language, yet also unpredictable and full of energy. Fractal images are represented by the appearance of a very small cell in many different places of the piece, and these cells often change formal function.

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[10] Zampronha, Edson. Interview with the composer. December 10, 2012.
[11] Messiaen, Olivier. *The Technique of my Musical Language*. Paris: Édition Musicales, 1956, pages 22-26, 55-56.
[12] Zampronha, Edson. Email from the composer. December 10, 2012.
[13] For more information about Zampronha's compositional influences, please refer to Appendix A, "Interview with the composer."

Literature About Zampronha and His Works

Very little research exists about Zampronha, and no dissertations have been written about his works. In this literature review, all printed materials authored by the composer himself, or pertaining to the composer and his works, are addressed, in order to clarify any compositional and interpretative issues related to the two pieces analyzed in this document.

Zampronha helped with this research by providing the unpublished scores of the pieces analyzed (see appendices B and C), sending emails with information about his pieces, and answering questions as they surfaced. In addition, Zampronha's website provided useful information about his works, lectures, recitals, publications, and includes an "Interview with Edson Zampronha," conducted by Tom Moore, in which he talks about his life and musical ideas.[14] As mentioned above, he has also recorded a CD containing both pieces analyzed in this dissertation. Although Zampronha wrote the liner notes, they do not provide much information about the pieces, making the interview I conducted with the composer during my Master's degree extremely beneficial to this project. In addition, I was in touch with the composer via email more recently in order to glean additional background information and to get answers to any questions that arose during my doctoral research and analysis, while also obtaining some important performance practice information about the two pieces.

Related Literature

The following influences on Zampronha's music, deemed most relevant to the current study, are addressed in this related literature section: first, literature about contemporary music, with specific focus on those composers who Zampronha cites as having influenced his approach to composition; and second, literature about music and rhetoric, because the composer mentions this as being related to his compositional style.

[14] For more information about this interview, visit www.musicabrasileira.org.

Contemporary Music and Music Theories

For the purpose of this document, contemporary music refers to music from the twentieth- and twenty-first centuries, including the music of Gyorgy Ligeti, Olivier Messiaen, and Béla Bartók, since Zampronha specifically mentions these composers as his influences in composing the two pieces analyzed in this dissertation.

Because Zampronha has said that Ligeti influenced his compositions in the 1980s, it is important to gain a basic understanding of Ligeti's compositional techniques and how they relate to Zampronha's techniques. In his article, "Harmonic and Formal Processes in Ligeti's Net-Structure Compositions," Miguel Ángel Roig-Francolí examines Ligeti's use of net-structures, describing them as "webs of finely woven, interacting lines or repeated patterns involved in a process of continual transformation."[15] This use of repeated patterns or motives as part of a constant transformational process is closely related to Zampronha's compositional technique in both pieces analyzed in this dissertation. According to Roig-Francolí, the constant transformational process is related to pitch, rhythm, texture, dynamics, or timbre in Ligeti's compositional technique. In Zampronha's compositional technique for the two pieces analyzed in this dissertation, the patterns or motives that are used in this constant transformational process are related to pitch (adding or removing pitches), rhythm, and texture.

In an email to me, Zampronha said that he used Messiaen's treatise, *Technique de mon Langage Musical* (*The Technique of my Musical Language*), as the theoretical basis for form in his *Composition for Piano Four Hands and Two Comments*.[16] Since chapter 12 of the treatise, entitled "Fugue, Sonata, and Plainchant Forms," is the only chapter that discusses large-scale form specifically, its content is relevant to this dissertation. The second topic of chapter 12

[15] Roig-Francolí, Miguel,A. "Harmonic and Formal Processes in Ligeti's Net-Structure Compositions." *Music Theory Spectrum* 17, no. 2 (Fall, 1995): 242.
[16] Messiaen, Olivier. *The Technique of my Musical Language*. Paris: Le Duc, 1956.

concerns sonata form. Here Messiaen discusses the idea that the recapitulation in a sonata is obsolete and that the most essential part of sonata form is the development. This characteristic can be found in the first movement of Zampronha's *Composition for Piano Four Hands and Two Comments*, and will be discussed in chapter 2.

Rodolfo Souza's article, "Uma Introdução às Teorias Analíticas da Música Atonal" (An Introduction to Analytical Theories of Atonal Music), provides information about segmentation in the analysis of atonal music, and specifically cautions against what he calls "artificial segmentation."[17] According to Souza, an "artificial segment" would be a segment that is not the most relevant to the piece, stating that there are two important factors to be remembered in analyzing an atonal piece: 1) the abstract structure of the piece, which is focused on "revealing what is hidden,"[18] and 2) the perceptive perspective of the piece, which demands that the analyzed segment of the piece is audibly recognizable. According to Souza, a segment is more acceptable if it satisfies both requirements mentioned above. This statement had a significant impact on my analytical process since, after viewing the analytical theories of atonal music from Souza's perspective, I focused on making more informed and more musical choices regarding which motivic cells to pursue and analyze in Zampronha's pieces.

Music and Rhetoric

In order to understand Zampronha's application of rhetoric in his own music, it is important to first grasp rhetoric as a general concept and how it can relate to music specifically. An especially helpful source on this topic is the essay "Music and Rhetoric" by Patrick McCreless. McCreless provides a history of music and rhetoric since the Renaissance period, and discusses how rhetoric was a model for teaching musical composition at a specific time in

[17] Souza, Rodolfo Coelho de. "Uma Introdução às Teorias Analíticas da Música Atonal." In *Pesquisa em Música no Brasil: Métodos, Domínios, Perspectivas*. *Anppom* 1 (2009):122-153.
[18] Ibid.

history.[19] He then explains how "music theory eventually outgrew rhetoric and developed its own vocabulary, systems, and metalanguages."[20] According to McCreless, the term *rhetoric* "may refer simply to the art of persuasion, or to the art of effective speaking and writing. Less innocently, it may refer to *artificial eloquence,* the calculated use of language to impress, sway, or even deceive."[21] McCreless also mentions Aristotle's definitions of rhetoric: "the art of extracting from every subject the proper degree of persuasion it allows" and "the faculty of speculatively discovering what in each case the available means of persuasion are."[22]

In order to better understand the forms of rhetorical persuasion in music, it is important to understand the five traditional elements of rhetoric, which are *inventio*, *dispositio*, *elocutio*, *memoria*, and *pronunciatio*. The first three elements constitute the conceptual core of rhetoric, in which *inventio* addresses the problem of developing ideas for a speech. Once the ideas and topics are discovered, *dispositio* determines their linear ordering and arrangement into a persuasive whole. The third element, *elocutio,* "is the source of style and expression, of figure and trope, and of the eloquence, even grandiloquence, that we naturally associate with rhetoric."[23] The last two elements of rhetoric, *memoria,* and *pronunciatio,* deal with aspects of performance, memory, and delivery, which address the technique of making the fully conceptualized speech (or piece of music, in this case) persuasive to an audience. These are of most importance to my analysis of Zampronha's works.

The idea of "extracting from every subject the proper degree of persuasion," relates musically to the usage of motivic cells, which can be repeated exactly or with variation, and with

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[19] McCreless, Patrick. "Music and Rhetoric." In *The Cambridge History of Western Music Theory*. Edited by Thomas Christensen (Cambridge: University Press, 2002), 847-879.
[20] Ibid.
[21] Ibid.
[22] Aristotle, *The Art of Rhetoric*, cited in McCreless, "Music and Rhetoric," p. 848.
[23]McCreless, Patrick. "Music and Rhetoric." In *The Cambridge History of Western Music Theory*. Edited by Thomas Christensen. Cambridge: University Press, 2002.

the same formal function (main theme, transitional material, coda material, etc.) or not. Zampronha reinvents the meaning of rhetoric in relation to his music, because for him, rhetoric seems to mean reinterpretation or change of meaning. Concerning rhetoric in his works, Zampronha states:

> Some sound materials that had appeared before with a specific function are [later] heard in a very different way, creating a dramatic twist. Our listening goes back and forth, and large distance relations are constructed, deeply unifying all sections in the work. I give the name of rhetoric to this specific process of reinterpretation, of change of meaning. It can occur in other musical aspects besides form. When the four layers are very close to each other, their sound references can be changed (the piano can be heard as a concrete sound and vice versa), creating another level of rhetoric. The rhetoric in form and the rhetoric in sound references are the two main domains where rhetoric appears in this work. They are the responsible for the main drama in musical construction, and they act as conscious aesthetic targets to be achieved.[24]

According to Zampronha, rhetoric appears in his *Concerto for Piano and Electroacoustic Sounds* (composed in 2003–2004) in the formal layout of specific sound references; some motivic cells that had appeared earlier in the piece with a specific function are later presented in varied ways with a new function. For example, a melodic, rhythmic or harmonic element that had been understood as transitional in one section can be heard as the main motive in the very next section. Another example of Zampronha's use of rhetoric occurs when motivic cells are presented both melodically as linear lines and harmonically as vertical chords. In other words, the same motives are repeated but with different functions. Zampronha's idea of rhetoric also appears in the two pieces analyzed in this document.[25]

Methodology and Significance of the Project

In this dissertation, I provide detailed theoretical analyses of the *Composition for Piano Four Hands and Two Comments*, and the *Prelude*, showing both how these pieces are similar

[24] Zampronha, Edson, emails from the composer. October 28 and November 7, 2010.
[25] Ibid.

and how they are different. In order to reveal the connections between the two pieces, I analyze their motivic cells and their development and/or variations in pitch and rhythm using a set theoretical approach. While the details of the compositional approach to each piece are unique, my analysis reveals some broader stylistic features that are not immediately obvious on the surface of these pieces, but that serve to unify Zamprohna's compositional output.

With the exception of his own books and articles cited on his website, there is not much literature available about Zampronha.[26] I hope to contribute to the literature about this composer by revealing consistency in his compositional style through the analysis of these two piano pieces. While it would be interesting to analyze all of Zampronha's works, to compare the two pieces analyzed in this dissertation to his other works, or even to compare his compositions to those of other composers, these larger projects fall outside the scope of this dissertation. However, when the composer himself acknowledges connections to the works of other composers that have influenced his compositional process, I address them as they arise. I also take the opportunity to point out broader applications and directions for future research where appropriate.

Perhaps most importantly, I explore how my analytical observations can aid in forming performance interpretations of these works in a disciplined, musical, and stylistically informed way. It is my hope that, in addition to showing performers ways that analysis can impact their musical interpretation of these specific works, these ideas will also translate well to other pieces by Zamprohna that use similar compositional approaches. Finally, this dissertation offers broader applications of analysis and its impact on interpretation for performances of works by other contemporary composers who use a similar compositional approach to that of Zampronha.

[26] To see a list of Zampronha's publications, go to http://www.zampronha.com/PaginaIN_Pub_Online.html (last accessed October 04, 2015).

CHAPTER II

COMPOSITION FOR PIANO FOUR HANDS AND TWO COMMENTS

Introduction

This section will describe Zampronha's ideas of form and how performers might interpret them. The *Composition for Piano Four Hands and Two Comments* is divided into three movements. The first movement was composed in 1985 and was originally titled *Composition for Piano Four Hands*. When he revisited the piece twenty years later in 2005, Zampronha decided to compose two other movements titled *Comment I* and *Comment II*, which are musical comments on the original composition. According to Zampronha's performer's notes in the preface to the score, his musical language in 1985 was different from the language he employed in 2005:

> The two comments were composed twenty years later. *Comment I* refers to the past, revealing the music with which the work from 1985 enters into dialogue. *Comment II* refers to the future, revealing certain features of the work from 1985 that will become the core of some later works. The two comments very expressively fulfill the inner dialogue of this work from 1985 and substantially modify the way it can be heard.[27]

In April of 2007, when I performed this work with a pianist friend for Zampronha in a master class, the composer told me that he revisited the piece in 2005 because two of his pianist friends asked him for a four-hand piano piece. At that point, he only had the *Composition for Piano Four Hands*, a single movement composition, so the composer decided to write two more movements to add to his original four-hands piano work. According to Zampronha, when he

[27] Zampronha, Edson. Liner Notes to *Sensible*. CD. Sonopress Rimo da Amazônia Indústria e Comércio Fonográfica Ltda, AA0001000, ©and Ⓟ2006.

started working on this piece again, he realized that there were some "things" that he could not "see earlier in this work."[28]

Zampronha has stated that the second movement of the piece, *Comment I*, reveals the music that influenced him in 1985, so this movement points to the past. The third movement of this work, *Comment II*, reveals the music that he would have liked to write at that time, but he "was not even able to think [about it]," so this movement points to the future.[29] The first and the third movements are more energetic than the second movement, and the third movement is more harmonically adventurous than the first and second movements. Each movement has enough autonomy to be performed alone, but the interrelations emerge when they are played consecutively as a single composition.

In the interview I conducted with him during my Master's degree, Zampronha discussed the form of each movement of his four hands piece. Concerning the first movement of the piece, the composer said that there are three formal possibilities as summarized in table 2.1.

Table 2.1 – Form of *Composition for Piano Four Hands,* the first movement of the piece

Section	Opening (1st movement)	Ascension to the climax (2nd movement)	Climax and connection with the resolution (3rd movement)	Resolution (4th movement)
Subsection	**A**→mm.1-9 (theme 1 and transition) **A^1**→mm.10-19 (theme 2 = repetition of theme 1 with developmental variations)	**First section** →mm. 20-29 (development) **Second section** →mm. 30-42 (continuation of development)	mm.43-47 (climax of the development)	mm. 48-59 (recapitulation)

[28] Zampronha, Edson. *Composition for Piano Four Hands and Two Comments*. Performer notes. Not a published work.
[29] Ibid.

The first interpretation, shown in table 2.1a, suggests that there are four sections, and each of them is divided into two subsections, with the exception of the third section, which only has a short section. The sections are as follows: "Opening section: measures 1-9 – section A; measures 10-19 – section A^1; Ascension to the climax: measures 20-29 – first section of the ascension to the climax, measures 30-42 – second section of the ascension to the climax; Climax and connection with the resolution: measures 43-47; Resolution: measures 48-59."[30]

Table 2.1a – First interpretation of the form of the first movement of *Composition for Piano Four Hands and Two Comments*.

Section	Opening	Ascension to the climax	Climax and connection with the resolution	Resolution
Subsection	**A**→mm.1-9 **A^1**→mm.10-19	**First section** →mm. 20-29 **Second section** →mm. 30-42	mm.43-47	mm. 48-59

Alternatively, the composer mentioned that the first movement could also be interpreted as a monothematic sonata form (table 2.1b), in which the exposition is divided into two parts: measures 1-9 comprise theme 1 and transition, and measures 10-19 are theme 2. However, because the second theme is not contrasting but instead, provides a variation of theme 1, Zampronha says it is also possible to consider that the development starts in measure 10. Measure 19 is followed by the ascension to the first climax in measures 20-29, measures 30-42 represent the real development section using sequences of the theme(s) presented before, and

[30] Zampronha, Edson. Interview with the composer. December 10, 2012.

measures 43-47 provide the climax of the development section. Finally, the recapitulation is measures 48-59.

Table 2.1b – Second interpretation of the form of the first movement of *Composition for Piano Four Hands and Two Comments*.

Section	Opening	Ascension to the climax	Climax and connection with the resolution	Resolution
Subsection	theme 1 and transition →mm.1-9 theme 2 = repetition of theme 1 with developmental variations →mm.10-19	development →mm. 20-29 continuation of development →mm. 30-42	climax of the development →mm.43-47	recapitulation →mm. 48-59

Another analytical option suggested by the composer (table 2.1c) involves conceiving of the *Composition for Piano Four Hands* as a four-movement work that has been condensed into one single movement. In this case, the opening section would be the first movement, the ascension to the climax would be the second movement, the climax would be the third movement, and the resolution would be the fourth movement.

Table 2.1c – Third interpretation of the form of the first movement of *Composition for Piano Four Hands and Two Comments*.

Section	Opening (1^{st} movement)	Ascension to the climax (2^{nd} movement)	Climax and connection with the resolution (3^{rd} movement)	Resolution (4^{th} movement)
Measures	mm.1-19	mm. 20-42	mm.43-47	mm. 48-59

Conveying each of these formal possibilities presents many different challenges. To convey a through-composed four-section movement with one clear climax and a subsequent

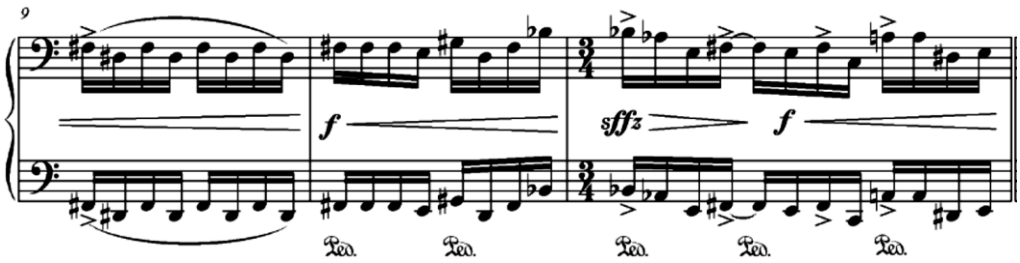
resolution, the performers must have a clear conception of the hierarchy of dynamics. Because much of the first movement is marked fortissimo, the different occurrences of this dynamic marking must be gradated by the performers according to the overall formal design in order to create the preferred climactic effects. Subtle rubato can be used to move the music along in order to build toward and savor the arrival of the climax in measure 43.

On the other hand, if the performers decide that this piece makes more sense as a sonata movement, they must adapt their performance of the piece to reflect this formal interpretation. As a monothematic sonata movement, the defining characteristics of the form ought to be the departure from the familiar (historically, moving away from the tonic key), followed by the developmental exploration of music presented in the exposition, which eventually gives way to the return of familiar music from the beginning of the piece. In this movement, the departure from the familiar is found in measures 10-19, where the main theme is varied and then followed by the development in measure 20. The development (measures 20-42) is divided into two subsections, as mentioned above. The return to the familiar starts in measures 43-47 when the climax is reached, followed by the recapitulation, which occurs from measure 48 until the end of the movement.

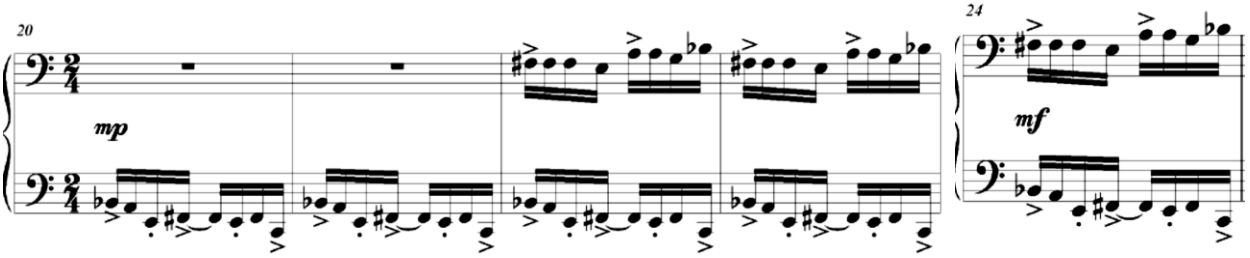
To convey the narrative arc of a sonata form, I would advise the performers to create a distinctive change in tone color between the material that is stable in the exposition and the material found in the developmental sections. This can be achieved by playing with a marcato character at measure 20, and by maintaining the energy even though the dynamic is significantly softer here than in the previous measure. Also, in the last part of the exposition, from measures 10-19, many pedal markings are notated as shown in Example 2.1a. The damper pedal should be used sparingly or not at all at the beginning of the development, from measures 20-27 as shown

in Example 2.1b. Thus, the start of the development section should sound more transparent than the previous section.

Example 2.1a – First movement, mm. 9-11, secondo



Example 2.1b – First movement, mm. 20-24, secondo



Finally, the pianistic approach to the outer sections (exposition and recapitulation) needs to be very unified and consistent so that the listener is able to hear the music that surrounds the development as being the same, and will therefore hear the recapitulation as a return to familiar music. This means that both exposition and recapitulation need the same touch and sonority.

Of the three formal interpretations suggested by the composer, the third, which condenses a four-movement form into one movement is the most difficult to convey adequately as a performer. Because a four-movement sonata is defined primarily by the change of tempo and affect from movement to movement, presenting a single movement piece in one tempo that is largely written in the same musical affect as four different affects is extremely difficult, and requires a highly flexible approach to the expressive markings the composer has written in the score. This is not to say that it is not a valid way of understanding the piece, but merely to

suggest that in this case, there is perhaps a gap between how the mind can conceive of the music and how it can effectively be performed.

Regarding *Comment I*, second movement, Zampronha stated that the form is Opening section: measures 1-2 – Segment A, measures 3-4 – Segment A'; Ascension to the climax: measures 5-6; as shown in table 2.2.

Table 2.2 – Form of *Comment I*, second movement

Section	Opening	Ascension to the climax	Climax	Remainder of the movement
Subsections	Segment A→mm. 1-2 Segment A'→mm. 3-4	mm. 5-6	m. 6	Expanded reappearance of the same motive

Zampronha writes of the movement:

> It starts with the chords in the secondo piano part of measure 5, and the fragments are compressed in measure 6 of the primo piano part. In this measure, the left hand of the primo piano is one segment composed by the notes G-A-B-C-D-C-B-A-G-A-B-C-D-C-B-A and it ends in a G arpeggio. This segment is repeated again in that measure, ending in the second system of the same page (which is the end of measure 6). The first segment is segment A of the Ascension to the climax, and the second segment is the A'.[31]

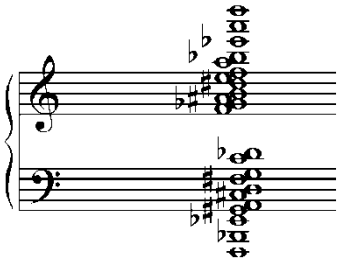
The climax occurs in the primo from the second half of measure 6 until the half-note G arpeggio in the left hand of the same measure; then, the resolution is from the arpeggio until the end of the measure. The remainder of the movement involves an expanded reappearance of the same motive, constructed from repetitions and augmentations of the motive.

About *Comment II*, Zampronha stated:

> All the notes are extracted from one chord, and the challenge is to compose the entire movement keeping all the notes of this chord. In every moment, different

[31] Zampronha, Edson. Interview with the composer. December 10, 2012.

> cells of this chord are presented, and there is a harmonic *evolution* because it is not possible to retain the entire chord in our memory. Therefore, in some moments of the movement, there is the impression of a harmonic progression which does not exist. This chord unifies all the events in this movement. This is the chord:[32]



The form of this movement is somewhat different than the other two movements, and the sections are divided according to the use of similar or contrasting material, as shown in table 2.3.

Table 2.3 – Form of *Comment II*, third movement

Section	A	B	A'	C	A"	Coda
Subsections	mm. 1-29	Transition → m. 30 B → mm. 31-39	mm. 40-60	A material + new material → mm. 61-68	Return to A → mm.69-100	mm.101-106

Section A, measures 1-29, contains three different rhythmic cells, built either with the same pitches or the same intervals. Note that each motivic cell of *Comment II* will be discussed later in this chapter. Measure 30 already contains material from section B, but it does not sound like a new section yet, so it will be referred to as a transition measure. Section B, measures 31-39, contains the same pitch material throughout, with a few exceptions. In this section, rhythmic interplay occurs between the two piano parts.

Measures 40-60 contain material similar to that of Section A. For this reason, it will be called Section A'. In measures 61-68, there is a new section, C, which combines material from

[32] Zampronha, Edson. Interview with the composer. December 10, 2012.

the A section with some new material. The rhythm in this section differs from that of the previous sections, but the pitch collections are similar to those of Section A. In measure 69, there is a return to Section A that includes the same pitch collection and identical rhythm. All cells presented in Section A are repeated in this section, which will be called A". The A material is repeated in A" with some variations until measure 100, at which point a Coda presents a repetition of the material from measures 5-6 with different dynamics.

Analysis and Performance Suggestions

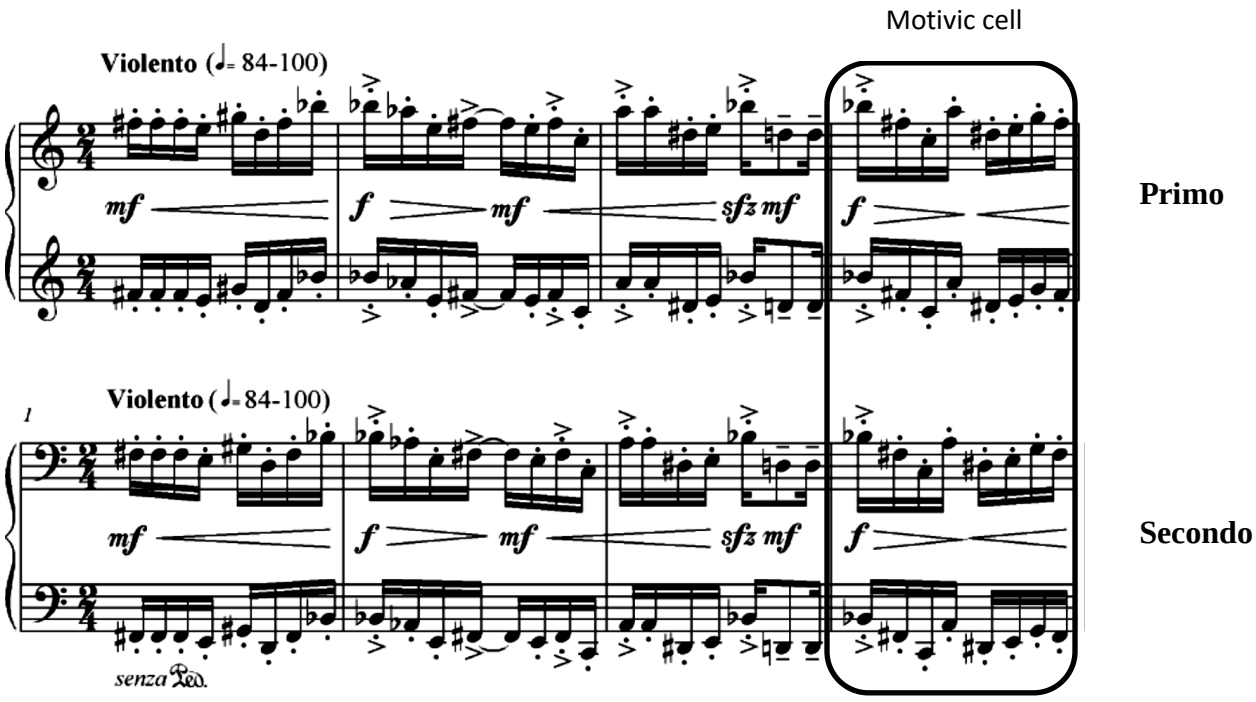
Composition for Piano Four Hands (First Movement)

In this section, I address the performance challenges of this movement both for the individual performers and for the ensemble. My theoretical analysis, which informs some of my performance suggestions, begins with a discussion of the primary thematic material of the movement. Then, because some themes are gradually broken down by the composer during the course of the piece into smaller and smaller units, I move to an investigation of these individual motivic cells and their transformations. In particular, my analysis illustrates how the smaller cells are reused in different combinations and at different levels of transposition in order to unify the movement and make it sound relatively consistent in its harmonic/motivic language, yet at the same time, unpredictable and full of energy.

In this first movement, both primo and secondo play in unison most of the time, building an interaction between the two piano parts. As shown in example 2.2, *Composition for Piano Four Hands* begins with a staccato unison texture. Opening the piece with fast staccato sixteenth notes and in unison is challenging because it is difficult to sound the first notes precisely together in the two piano parts. Thus, the two players need to carefully align their conception of tempo and note attacks before beginning to play. In order to match the tempo, articulation, intensity,

and dynamics of the piece, especially at the beginning, it is helpful during rehearsals to do metronome practice alone and together with the correct articulation, intensity, and dynamics.

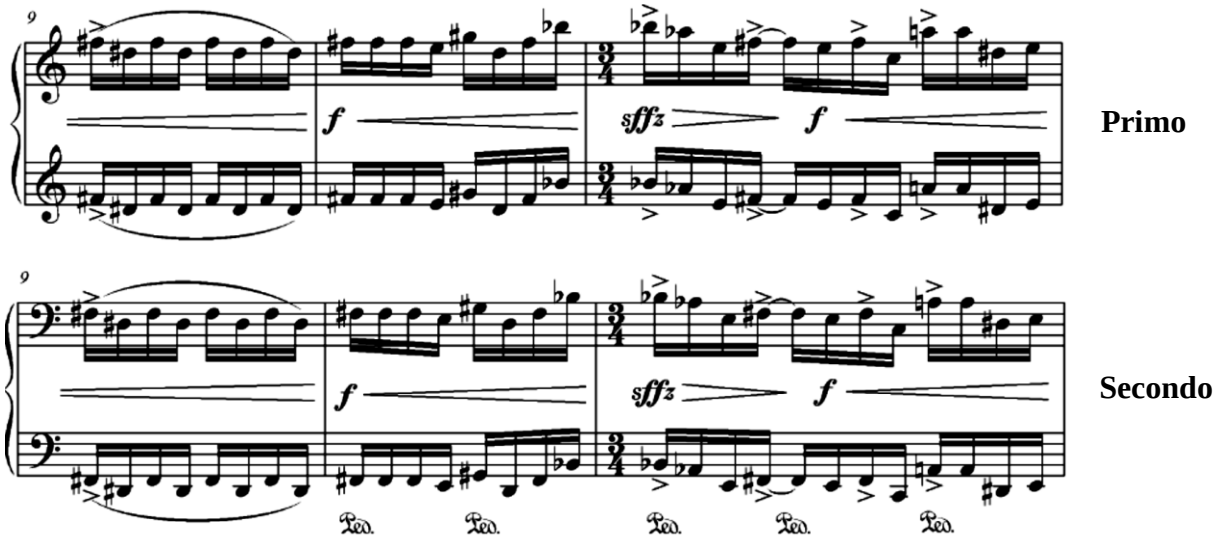
Example 2.2 – First movement, mm.1-4, both parts – Main theme and main motivic cell



The many consecutive staccato unison sixteenth notes present a number of difficulties for the performers. Because the sense of line may be impeded by the staccato markings, it may be difficult to lock into an initial tempo. The best way to start in the same tempo, then, is for one of the performers to count two measures in sixteenth notes very quietly before the first attack on the piano. Additionally, because the amount of time it takes a note to decay is different in the low register of the piano than it is in the upper registers, the performers need to adjust their performance accordingly. This could also be affected by the acoustics of the performance space as well, so both performers might have to adjust their release point according to both the instrument and the performance space.

The first six measures present the main theme, which combining both piano parts, uses four different octaves in the piano (refer back to example 2.2). The first two measures employ a complete whole-tone collection (C, D, E, F-sharp, G-sharp/A-flat, B-flat), a feature that will become more significant in the transformations of this thematic material that occur later in the movement. In measure 7, the secondo starts a short transition and the primo joins this transition in measure 8, with both parts playing in unison in measure 9. After these transitional measures, the theme begins again in measure 10, but the original material is altered in some interesting ways. First, the D naturals of measure 3 have been omitted and the music proceeds directly to the material from measure 4. Consequently, the thematic return is shortened by exactly one beat. To accommodate this adjustment, Zampronha changes the meter in measure 11 from 2/4 to 3/4 (example 2.3).

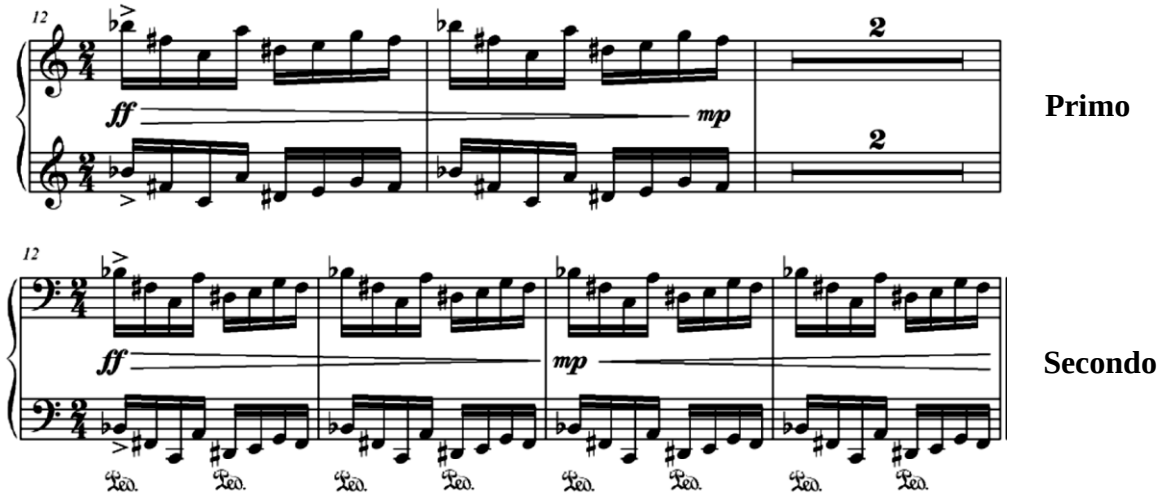
Example 2.3 – First movement, mm. 9-11 – Thematic return beginning in m.10



The material from measure 4 is then obsessively repeated by the secondo for five measures; example 2.4 shows four of the five repetitions. Thus, the theme is gradually broken down into smaller motivic cells in this opening section. The material in measure 4 is used as a

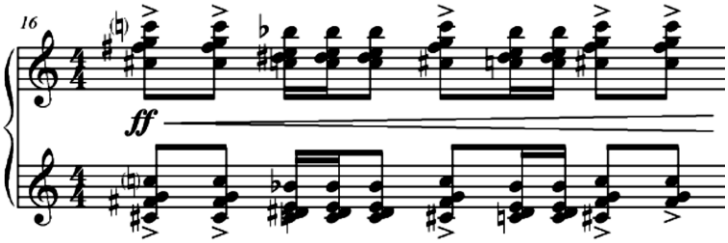
transition between the first main thematic part of the movement and the next part of the movement, in which the secondo plays a very syncopated rhythm and the primo first accompanies with chords, then plays syncopated rhythms too, matching the secondo.

Example 2.4 – First movement, mm. 12-15, both parts – Repetition of the motivic cell



In measure 16, the primo presents the first chords of the movement (example 2.5), helping to build the arrival that happens at the end of measure 19 through repetition and crescendo.

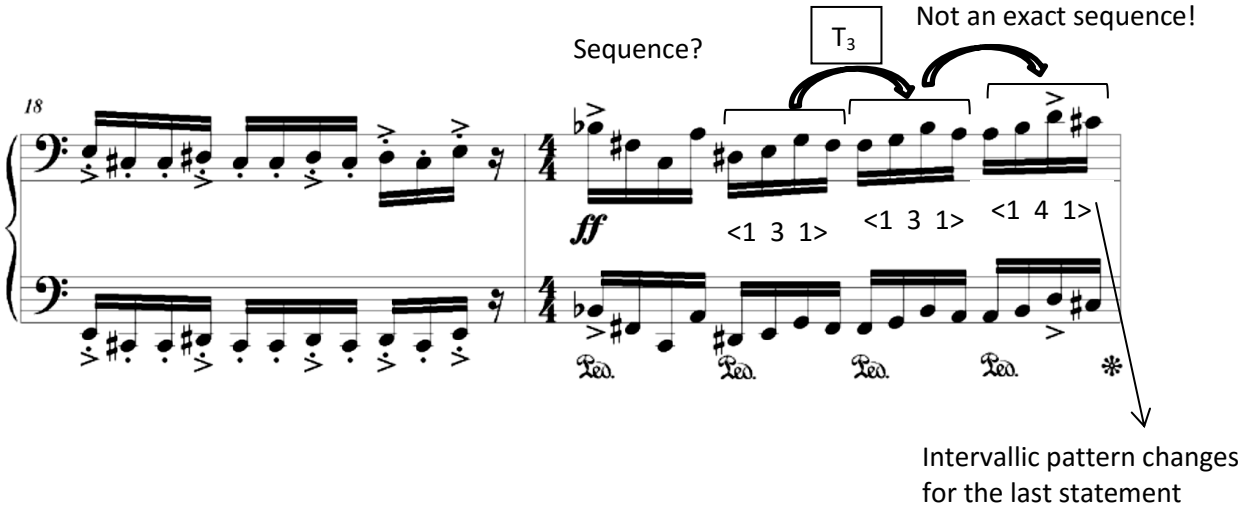
Example 2.5 – First movement, m. 16, primo – New chords



Measures 17 and 18 are transitional and only played by the secondo, and measure 19 features the same material from measure 4, but the second beat of the measure <D-sharp-E-G-F-

sharp> becomes a motive that is sequenced up to begin on F-sharp in beat three (example 2.6). The sequential pattern appears to begin again from A on beat 4, but it is changed slightly, including a major third rather than a minor third when the pitch-class "D" in that cell is found to be natural and not flat as expected. Thus, the set class of the motivic cell changes from (0134) to (0145) for the last statement. While this is not an exact sequence, the listener can identify this section as sequence-like, due to the repetition of the contour.

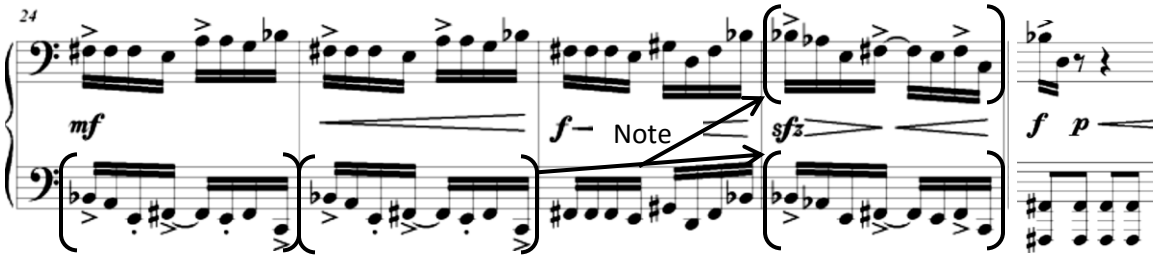
Example 2.6 – First movement, mm. 18-19, secondo – Sequential patterning



The next measure starts with an ostinato in the lower staff of the secondo. This ostinato consists of the material from measure 2, but with one modification. Originally, the second note of measure 2 was an A-flat, and now in measure 20, it is an A natural, creating a variation of the material used in measure 2. The ostinato continues for six measures, while in the right hand of the secondo, part of the main theme is played. In measure 22, the first four notes of the right hand (F-sharp, F-sharp, F-sharp, E) are the same as the first four notes of the movement, a return of the main theme. However, this is a false return because the second beat of the measure is totally different from anything presented before.

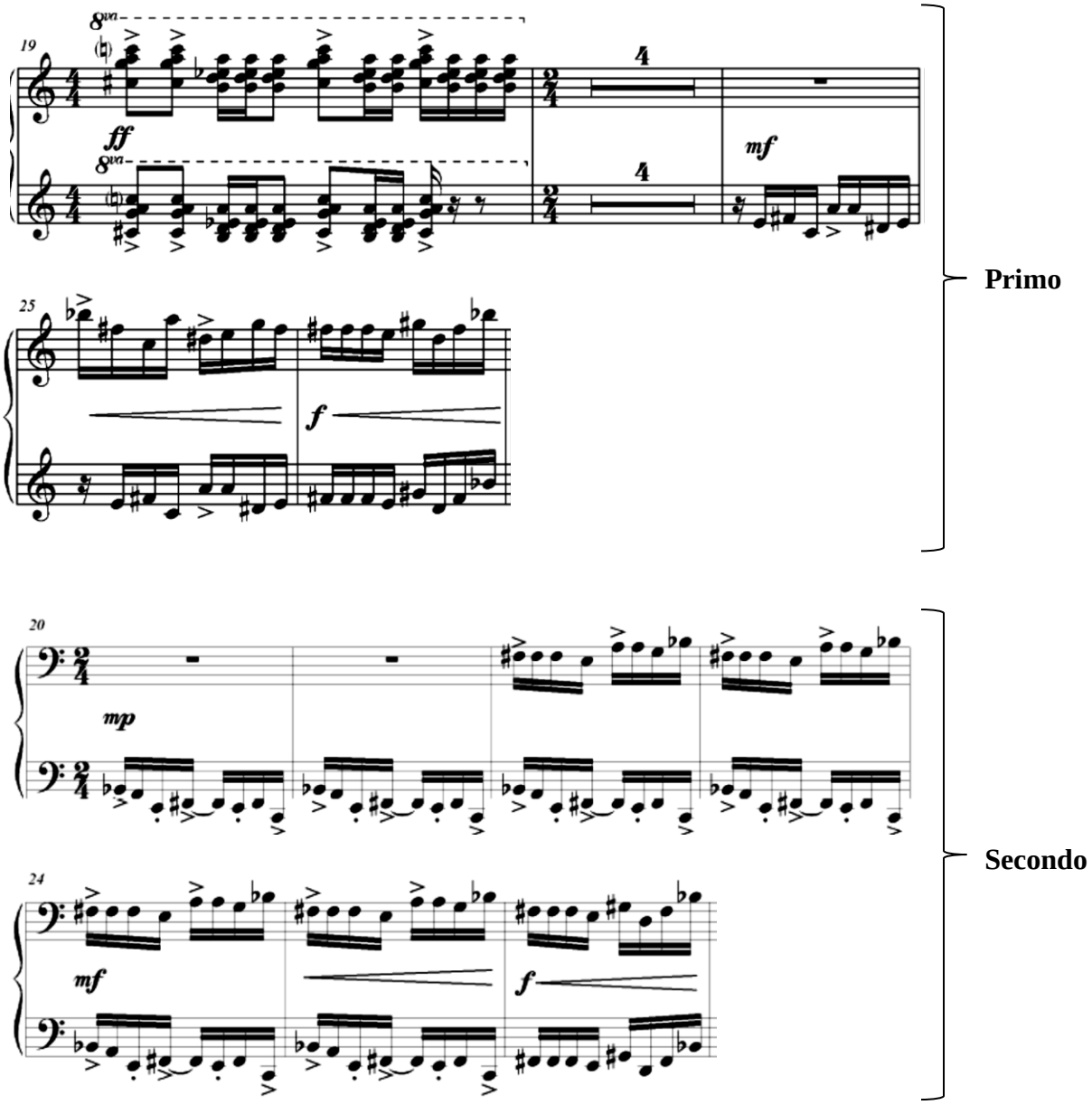
Finally, in measure 26 the right hand of the secondo presents the main theme. The left hand of the secondo anticipates the second measure of this thematic return in measures 24 and 25, and when the actual theme enters in measure 26, it is again in modified form. Although the first two measures of the theme are identical to those in the opening statement, the first beat of the third measure is skipped, and only the first two notes of the next beat are played (compare example 2.7 to example 2.2).

Example 2.7 – First movement, mm. 24-28, secondo – Modified return of main theme



The reader will notice that because of the nature of the main theme and the thematic and motivic consistency found throughout the movement, all of the above examples have featured motoric sixteenth notes punctuated by accents. Indeed, this is the characteristic texture of the first movement of Zampronha's four hands piece and raises another performance challenge – that of performing these sixteenth notes evenly and coordinating them between the performers. Example 2.8 provides an illustration of these performance issues using a particularly challenging passage from measures 20-25.

Example 2.8 – First movement, mm. 19-26, primo and mm. 20-26, secondo



The multiplicity of performance indications, including dynamics, pedal markings, articulations and accents, make the passage in measures 20-25 very challenging for the individual performers, especially for the secondo. Slow practice aids the assimilation of these difficult rhythmic patterns with accents on the offbeat, eventually producing the independence required to perform them accurately. Also, practice the hands separately and slowly until the pattern is fully understood mentally and physically. Then, in coordinating the two parts, one

suggestion is to rehearse different hand combinations between the players; for instance, rehearse the right hand of the primo with the left hand of the secondo. This makes the texture more transparent so that the performers can hear more clearly how the secondo subdivides the melody of the primo.

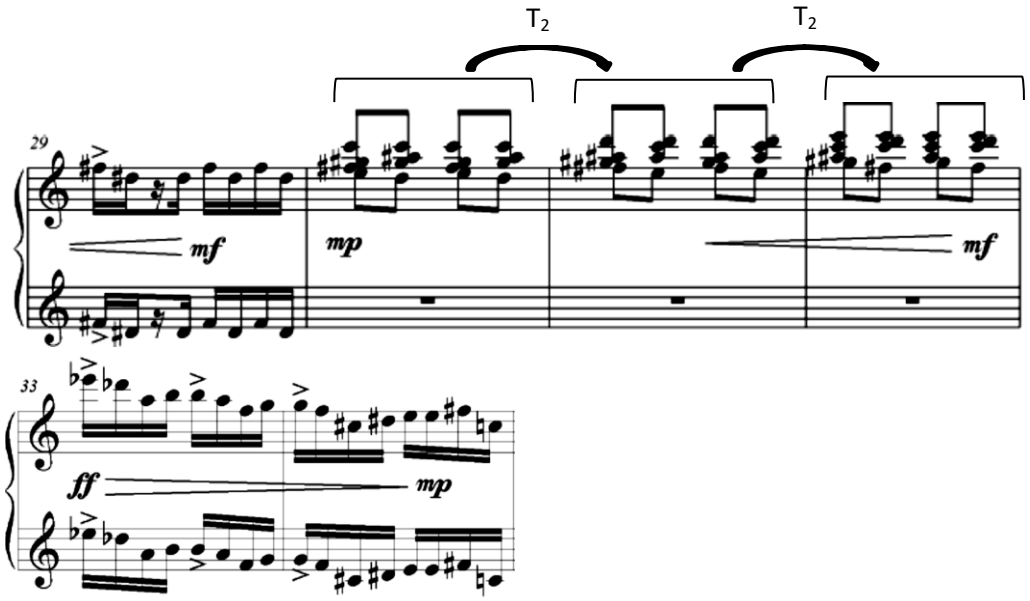
There are also difficulties in hearing the sixteenth notes clearly across the registers in this passage. For example, if there is an eighth note in the primo against two sixteenths in octaves in the secondo, care must be taken on balancing the texture so that the eighth note in the primo melody does not get over powered by the second sixteenth-note of the secondo. The performers should always be careful to adjust the balance in such passages so that the lowest, loudest notes do not do not dominate to the exclusion of the other material.

In measure 24, the primo plays a repeated motive in the left hand – different from the ostinato played by the secondo – and in measure 26, the primo right hand plays the first two whole-tone measures of the main theme. Then, the music builds to another arrival, starting in the secondo with octaves in the left hand in measure 28, and continuing with one measure of the main theme played by the secondo right hand in measure 30. The one-measure cell from measure 30 (set class (02468)) is then sequenced and transposed up by two semitones (T_2) for three measures, and the starting pitches for the cell are F-sharp3, A-flat3, and B-flat3 in measures 30-32 respectively. Interestingly, this series of T_2 transpositions does not significantly change the pitch-class content of the cell because set class (02468) is a subset of the whole-tone collection (set class (02468t)), which features symmetry under all even transpositions (T_2, T_4, T_6, T_8, T_t).

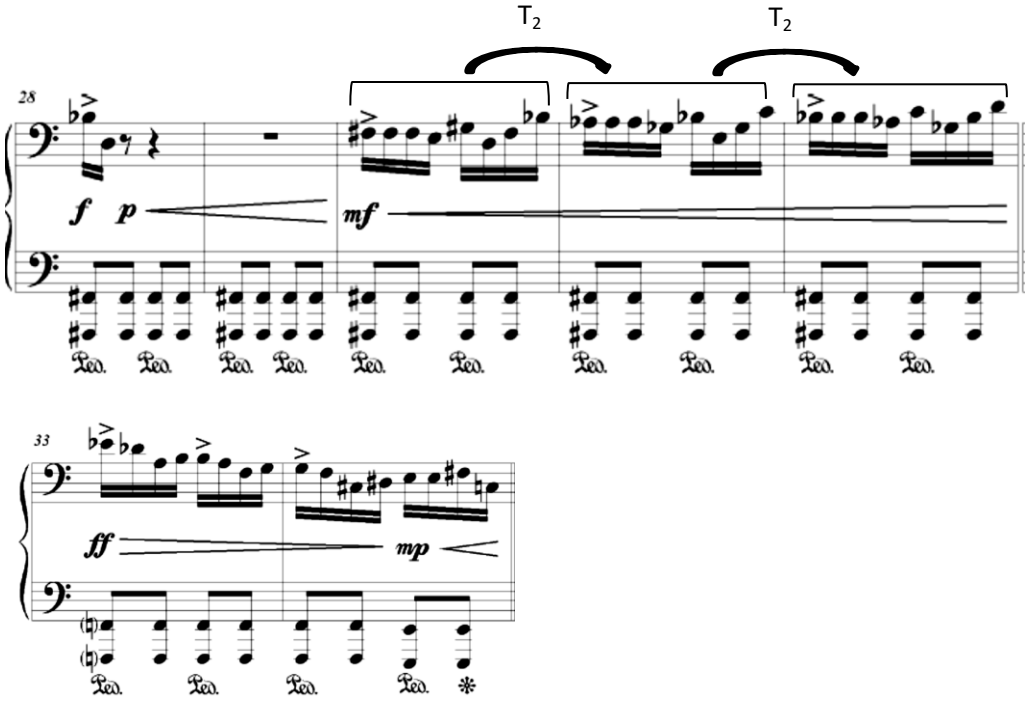
While these motivic transformations are taking place in the secondo, the primo plays a chordal accompaniment in measures 30-32, helping to build to the arrival in measure 33

(example 2.9 and 2.10). This accompaniment contains the same whole-tone collection as the secondo in all three measures, and is also transformed by a series of T_2 transpositions.

Example 2.9 – First movement, mm. 29-34, primo



Example 2.10 – First movement, mm. 28-34, secondo

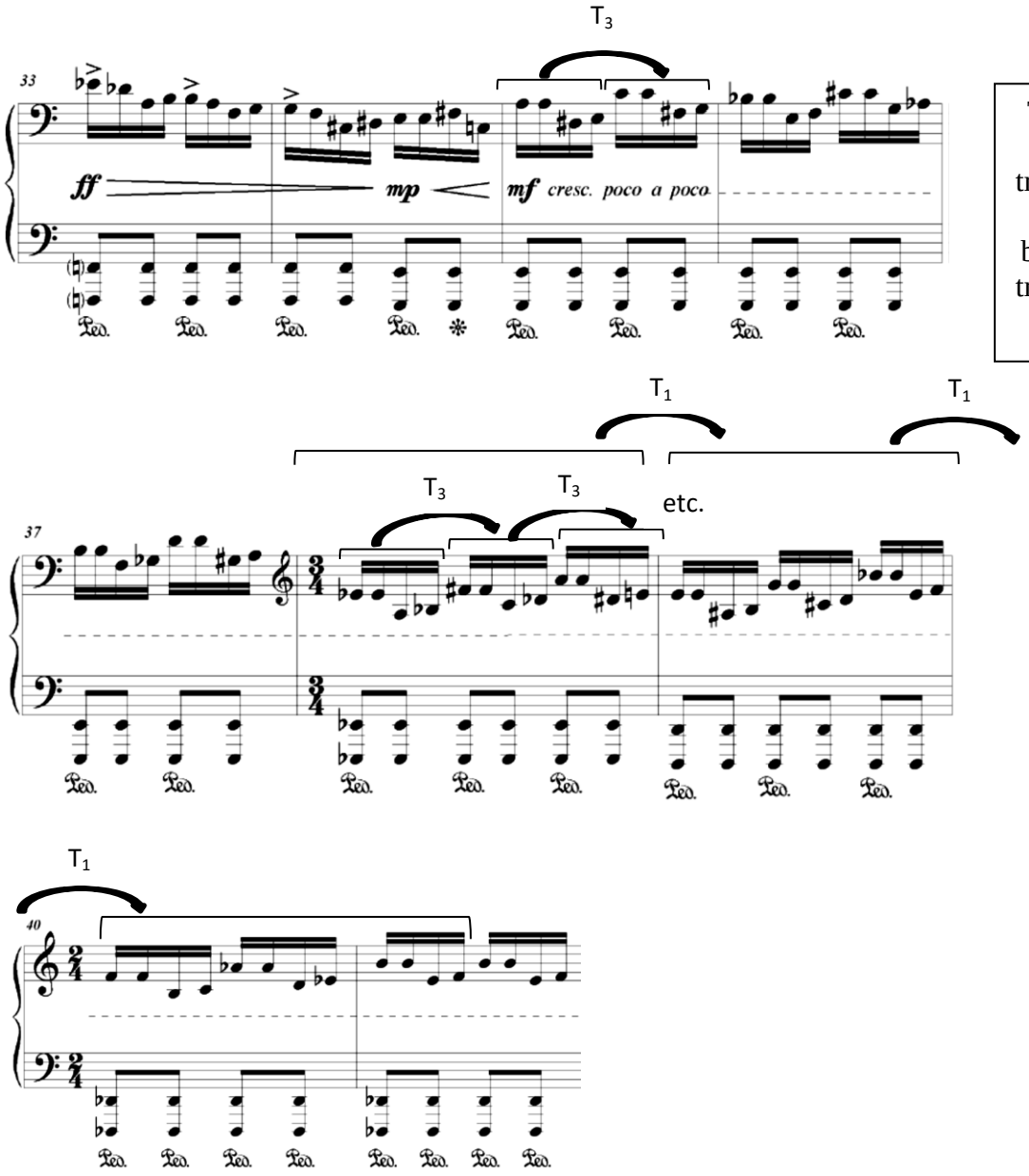


From measures 33-42, the right hands of both primo and secondo play in unison. At this point, the motive (E-flat-D-flat-A-B) – set class (0246), another whole-tone subset – is sequenced and transposed by T_8 three times, starting on E-flat, then B, then G, which also leaves the underlying whole-tone collection to which this motive refers unchanged. Note that this is a different whole-tone collection (C-sharp/D-sharp, D-sharp/E-flat, F, G, A, B) than was heard previously in the movement.

Another motive, (A-A-D-sharp-E), which is introduced on the first beat of measure 35 and belongs to set class (016), is also transposed, this time by T_3 in the second half of that measure, and then the entire measure is sequenced twice by T_1, as illustrated in example 2.11. Thus, after his initial exploration of whole-tone subsets and even transpositions in the movement, Zampronha now turns to some new motivic materials and transpositional relationships for variety, while still employing sequential patterning for consistency.

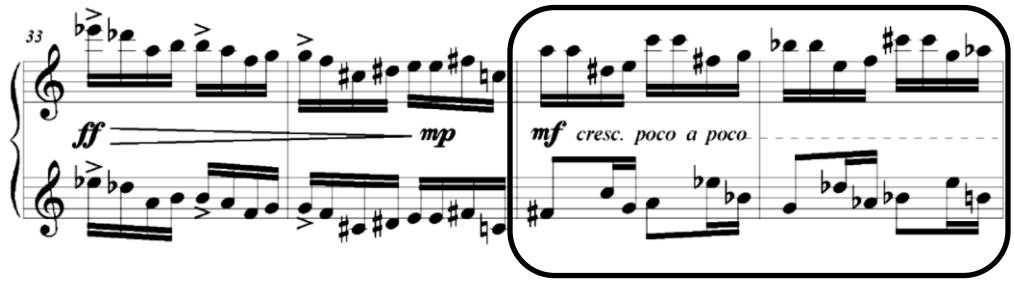
In addition to introducing these new motivic cells and transpositional relationships, this passage requires extra practice for the primo due to its technical difficulties. The challenge in measures 35-42 is to put both hands together because the intervallic patterns between the hands are different from each other. Also, the right hand (which provides a doubling of the (016) motivic cell and sequencing heard in the secondo) uses different intervals from those of the left-hand pattern; consequently, the hand position in the left hand has to change quickly and frequently (example 2.12). In this passage, the left hand needs to have a very good fingering in order to execute the passage accurately. Also, given the number of accidentals, the passage needs to be drilled, in order to assure technical security.

Example 2.11 – First movement, mm. 33-41, secondo



The smaller cell is transposed by T_3, and the bigger cell is transposed by T_1

Example 2.12 – First movement, mm. 33-36, primo

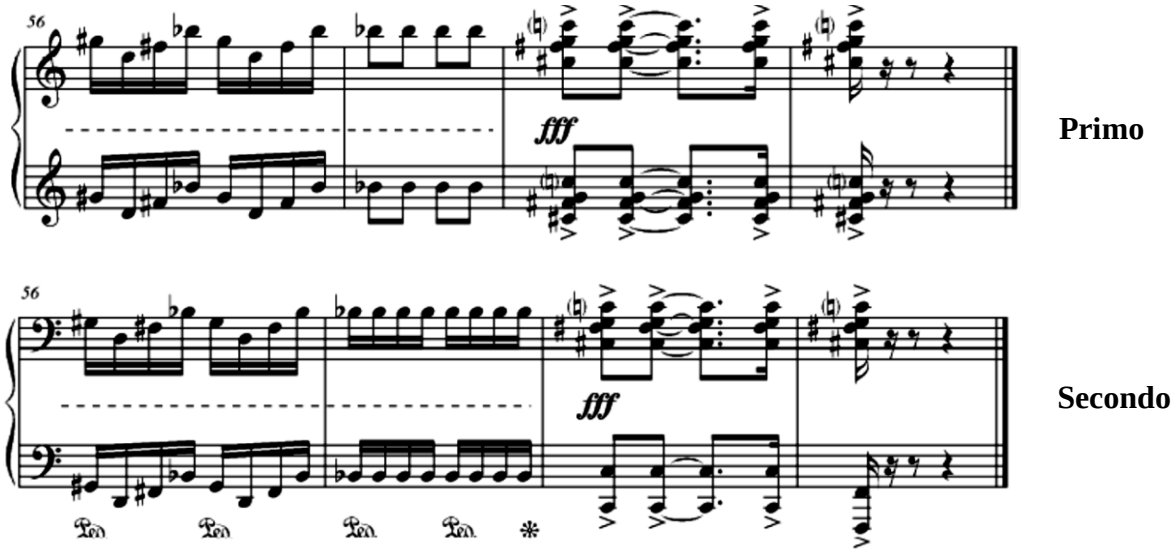


Primo

The climax of this movement occurs in measure 43, in which the dynamics are *fff* in both parts. There are four-note chords in each hand of the primo, octaves in the left hand of the secondo, and part of the main theme, which was presented in measure 4, in the right hand of the secondo. The same transition that occurred in measures 7-10 of the opening is played again by both piano parts, and the main theme finally returns in unison, modified just like it was the first time (missing the D-naturals), until the Coda in measure 53.

From measures 53-55, the thematic material presented from measure 1 is repeated, and then, in the next measure, the last beat of this material is repeated twice. The movement ends with an emphatic chord in both parts, marked *fff* (example 2.13).

Example 2.13 – First movement, mm. 56-59, both parts



As discussed in relation to the opening of the piece, these sixteenth-note passages, while not extremely hard technically, may be difficult to coordinate between the two piano parts, and thus, the last two measures of the movement also require some sixteenth-note counting by the performers. In the initial stages, the performers must take time to learn each other's parts thoroughly, and slow metronome practice is essential for learning how to combine the two piano

parts. Most importantly for coordinating the two parts, though, is rehearsing different hand combinations between partners for rhythmic accuracy. This technique involves combining the right hand of the primo with the right hand of the secondo, then the left hand of the primo with the right hand of the secondo, and so on, until the patterns are well coordinated.

To recapitulate the discussion thus far, *Composition for Piano Four Hands*, the first movement of this piece, was written with both primo and secondo playing primarily in unison, but building an interaction between the two piano parts. The analysis of this movement has revealed important pitch-class collections and transformations, and also that the composer worked both with larger themes as well as smaller motivic cells. Knowledge of the way that pitch material reappears and is transformed allows performers to make informed artistic decisions regarding the tone quality and color of each appearance of the same cell, theme, or collection, in order to reinforce important connections that create unity throughout the movement, while at the same time, projecting the variations that make this music exciting.

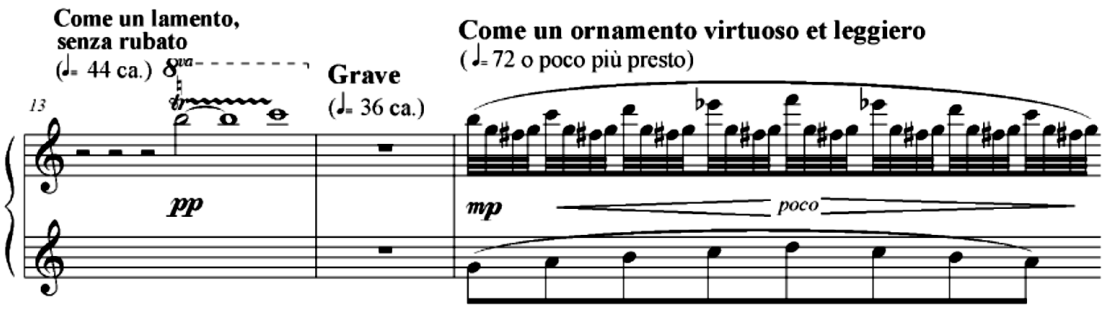
Comment I (Second Movement)

The performance suggestions for this movement address issues of character, practice strategies, technique, and pedaling. This movement is totally different from the other two in terms of tempo, dynamic levels, and rhythmic freedom in the melodic line. There is no meter signature and the tempo changes often throughout the movement. Almost every measure has a different performance indication, such as *Grave* and *Risoluto*.

The dynamic content is also different from the other movements. There are more quiet dynamics, in a range between *pp* and *casi* (*quasi*) *f*, but never *f*, and mostly *mp* and *mf*. The rhythm of the melody played by the primo is written in such a way as to sound free, as a singer would be free in recitative. One of the expressive markings in the primo is *Come un ornament*

virtuoso et leggiero (like an ornament, virtuosic and light), showing the virtuosic character of a recitative (example 2.14).

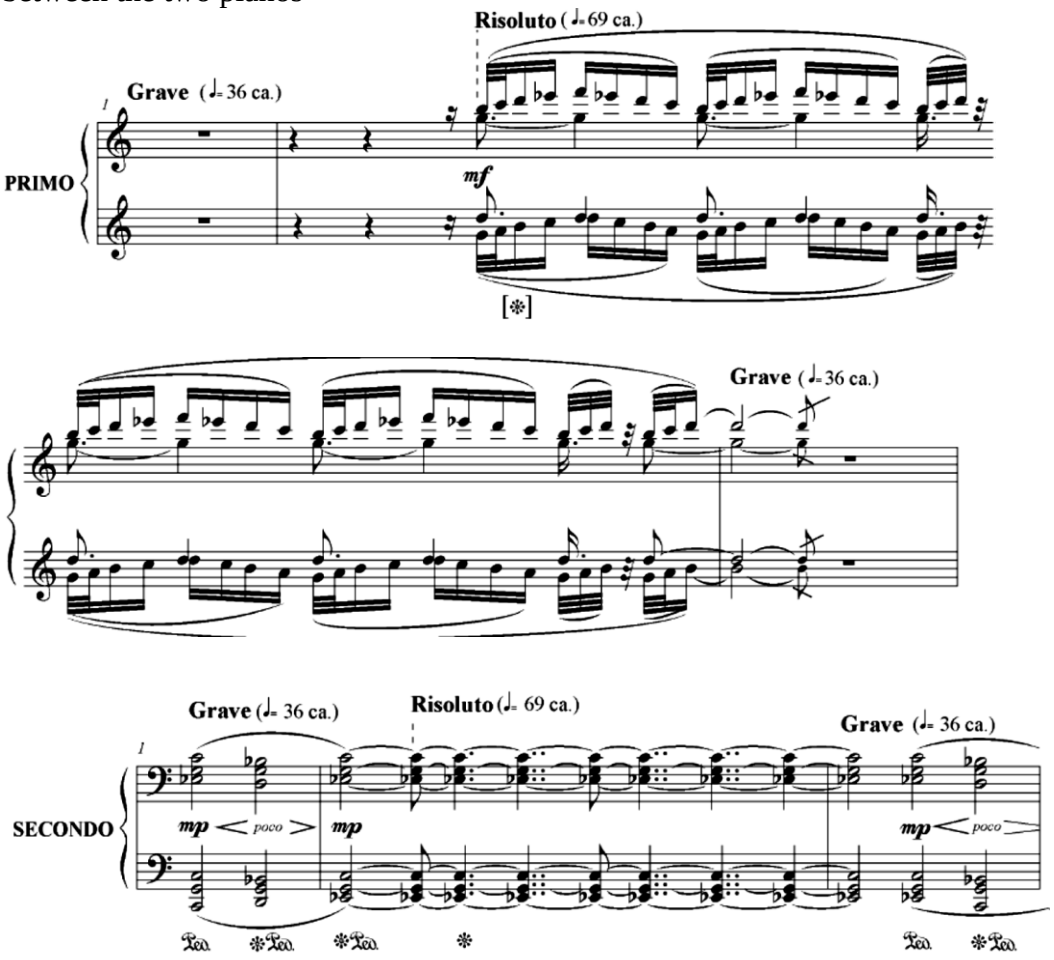
Example 2.14 – Second movement, part of m. 14, primo



The secondo becomes more prominent while the importance of the primo diminishes throughout the movement. In the beginning of the movement, the primo always presents the melody and plays for a longer time and has more notes than the secondo. Gradually, however, the primo becomes shorter and less important. While the primo melody is being played, the secondo accompaniment is sparse, a common way of writing recitative accompaniment. Gradually the secondo plays for longer and longer stretches of time, changing the duration and the quantity of the notes played. Thus, the secondo's accompanimental material becomes more important and predominant throughout the movement.

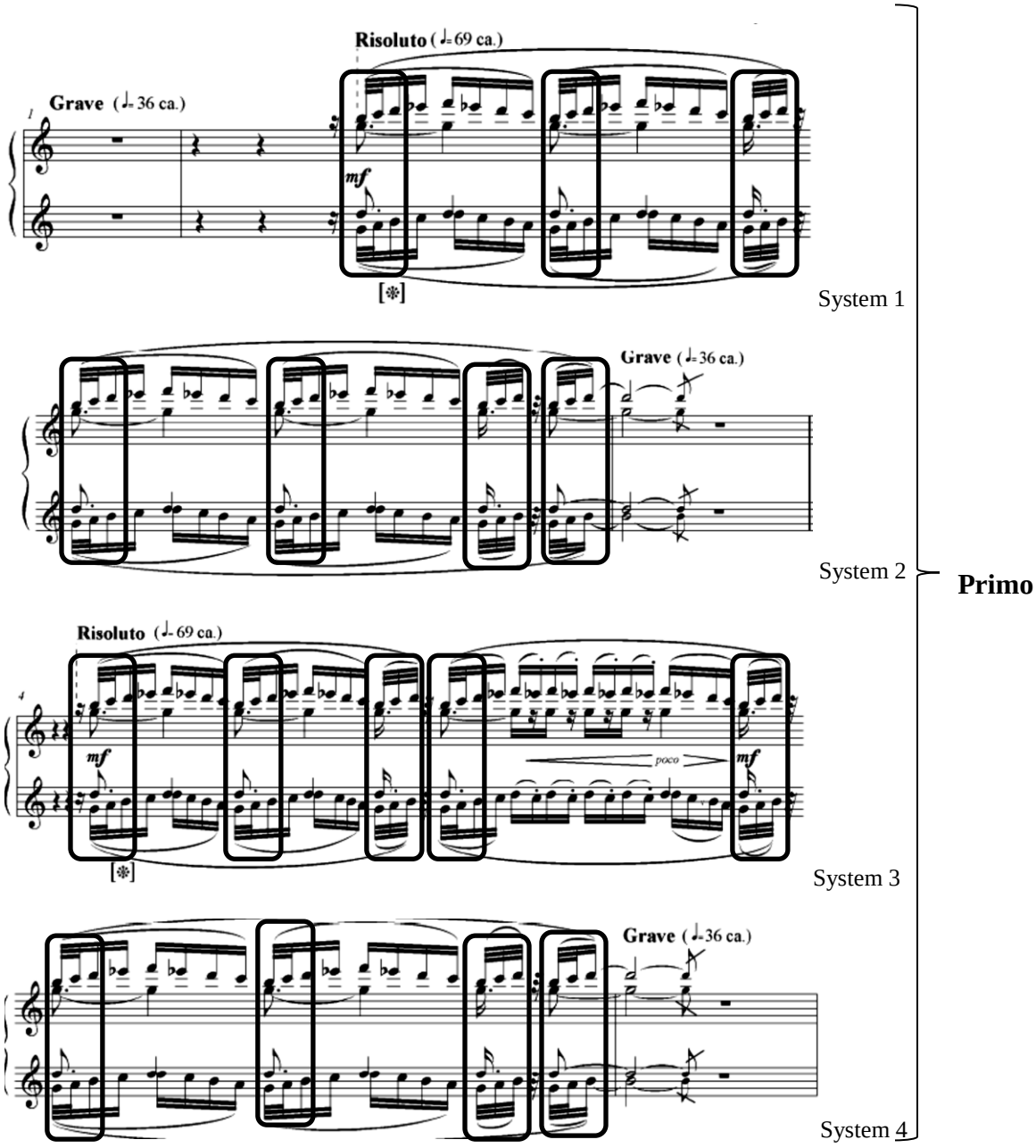
The secondo can help this movement to work by creating the illusion that the *basso continuo* is actually moving somewhere harmonically, despite its sparse character. The player should grade the dynamics and manipulate the timing in such a way as to create the sense of long-range harmonic motion. Conversely, the primo's role is to belie the illusion that the piece is progressing harmonically. While the secondo moves from one chord to the next one, changing the harmonic content of the piece, as shown in example 2.15, the primo keeps playing the same motive, which has G as its pitch center.

Example 2.15 – Second movement, mm. 1-3, both parts – Juxtaposition of the harmonic motion between the two pianos

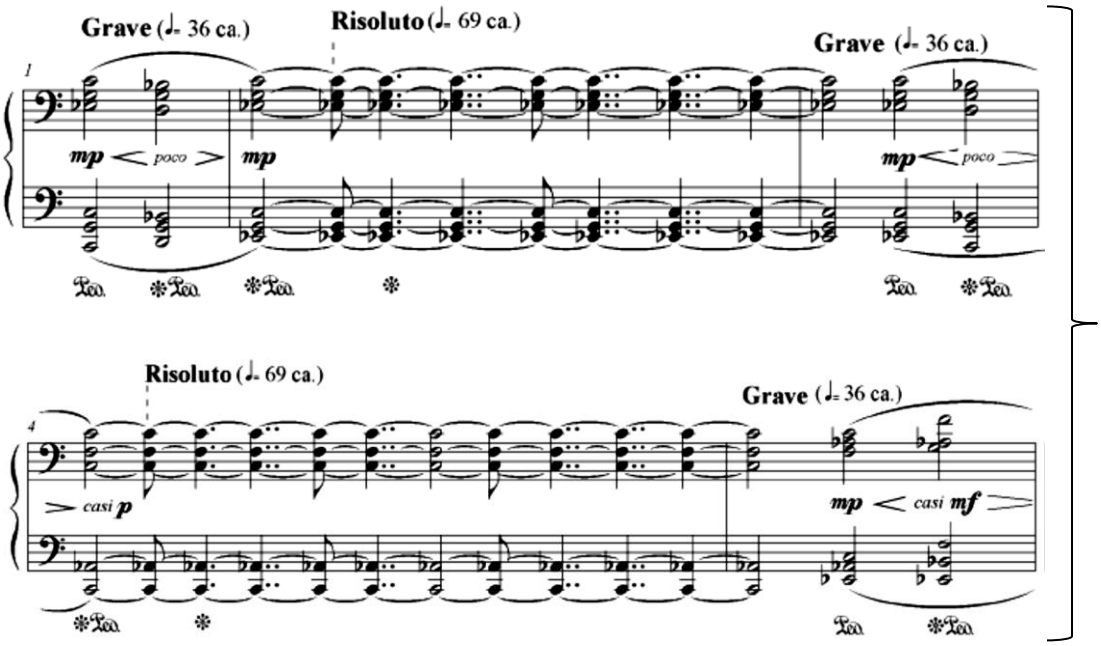


As mentioned above, this second movement is different from the other two movements in many respects, including the interaction between the parts in that they rarely play together, but one complements the other. The first three notes of the primo theme in measure 2 include B-C-D in the right hand and G-A-B in the left hand. Because these three-note cells are repeated several times in measures 2-4, they are important notes of the main theme, appearing throughout the entire movement. While the primo reinforces this importance by repetition in measures 6-11 (example 2.16a), the secondo does not play the three-note cell at all in the beginning of the movement (example 2.16b).

Example 2.16a – Second movement, mm.1-5, primo



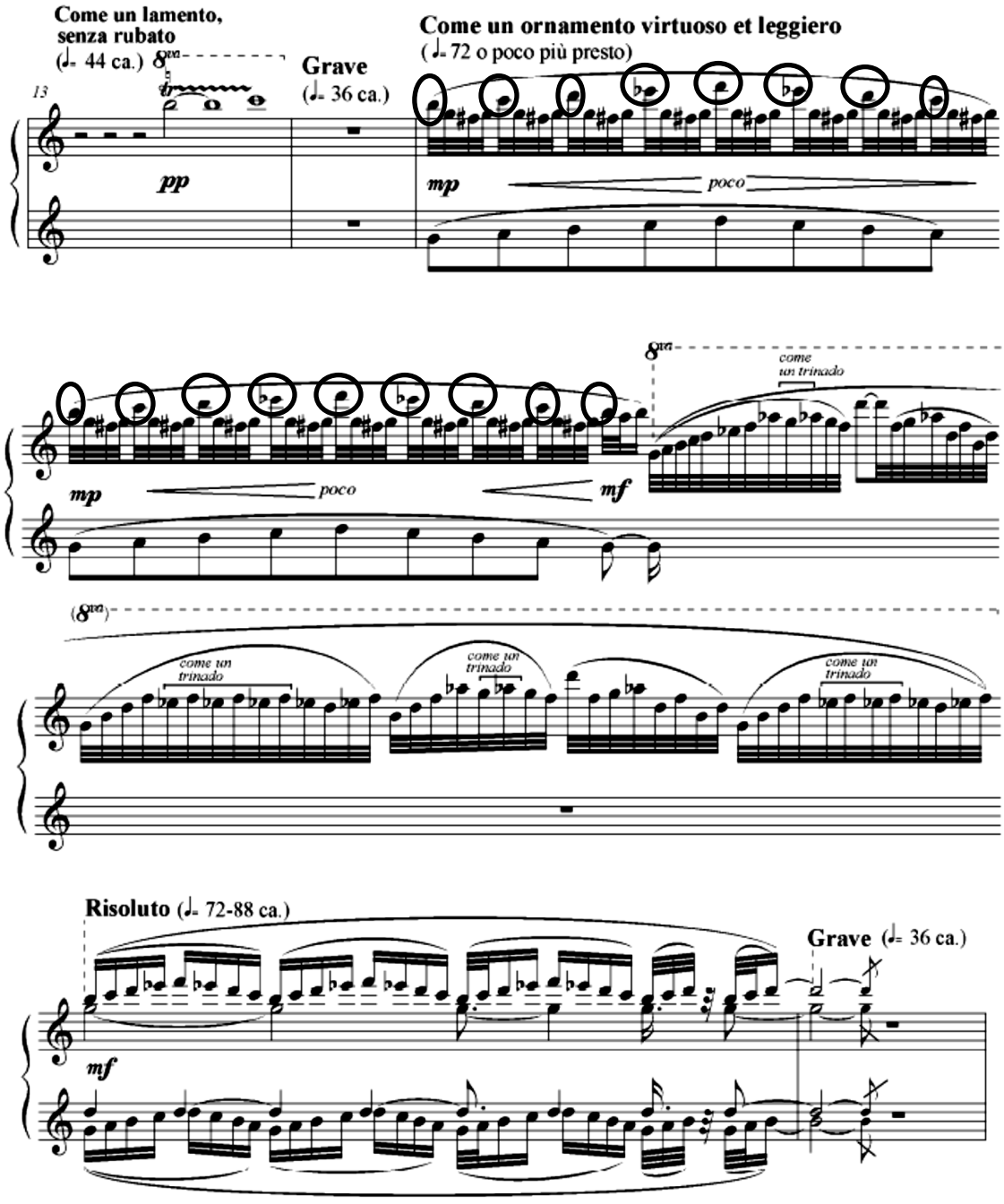
Example 2.16b – Second movement, mm.1-5, secondo



In the next measures, a new variation occurs and the three-note motive is not repeated as many times as in the beginning in the primo. In measure 15, the three-note cells are still there in the up-stemmed voice of the melody, but more notes are included between them (example 2.17). The fact that the motive is now embedded within a new primo pattern makes it less important than before and thus, the gesture does not have the main theme function at this point in the movement. At the end of this measure, the theme is stated as it was originally presented.

The primo performer must take care to create a good sense of line by voicing the upper notes in each passage; for example, the suggested voicing for measure 15 is shown in example 2.17, in which the pitches circled are the pitches to be emphasized in the right hand. An interpretive challenge for the primo in this movement is to capture the improvisational effect that a recitative requires, in spite of the repetitive nature of the material.

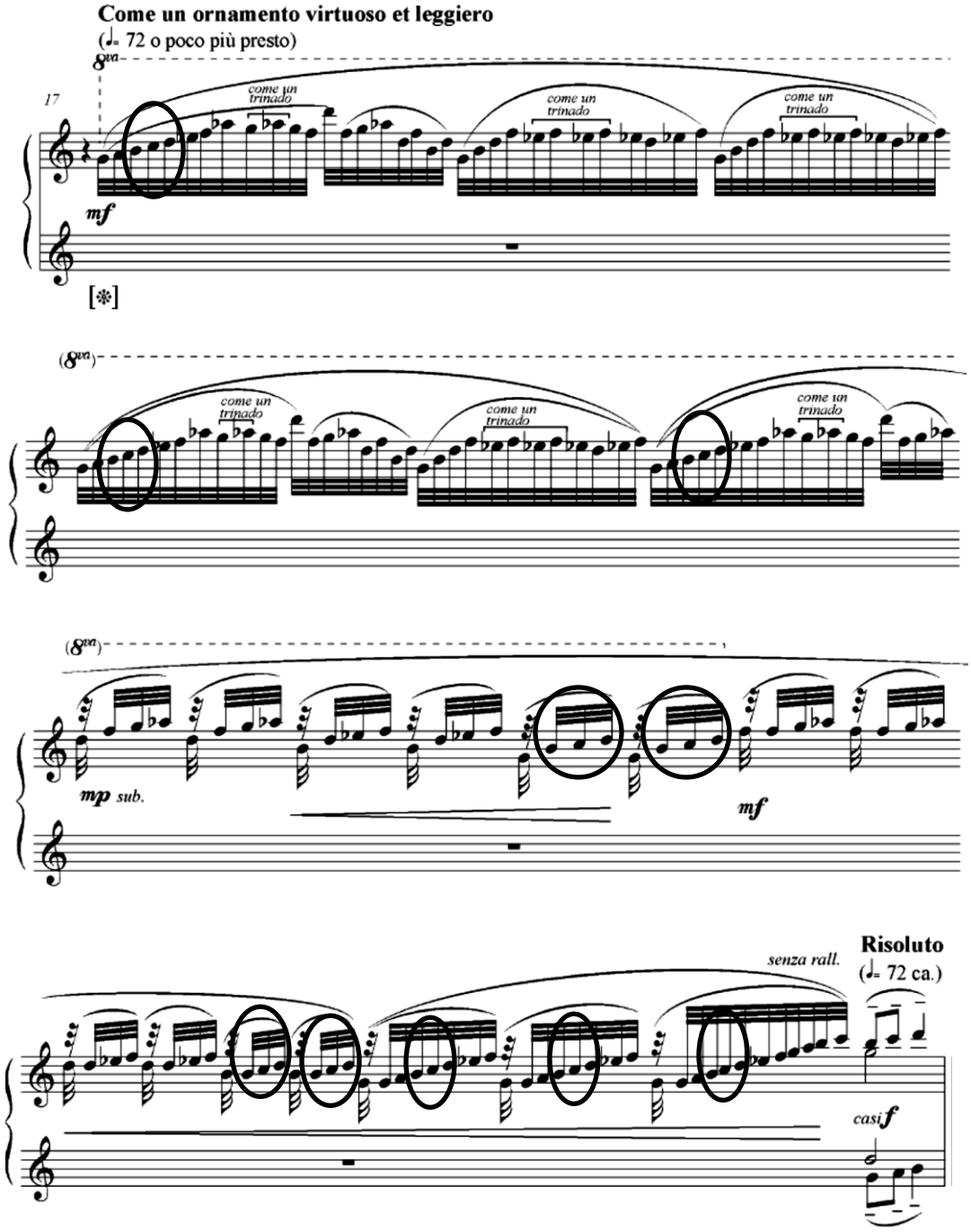
Example 2.17 – Second movement, mm. 13-16, primo



In measure 17, the B-C-D motive appears, but it is not related to the main theme anymore. Here, the motive is inserted as passing notes within completely new material in the primo (example 2.18). At the end of measure 17, however, the three-note cells are presented on

their own as a main motive; that is, they are no longer being used as passing tones or as the beginning of a theme as before. The change from thirty-second to eighth-note durations makes the listener pay more attention to these notes and in this way, Zampronha states the three-note cell as a main motive for the first time.

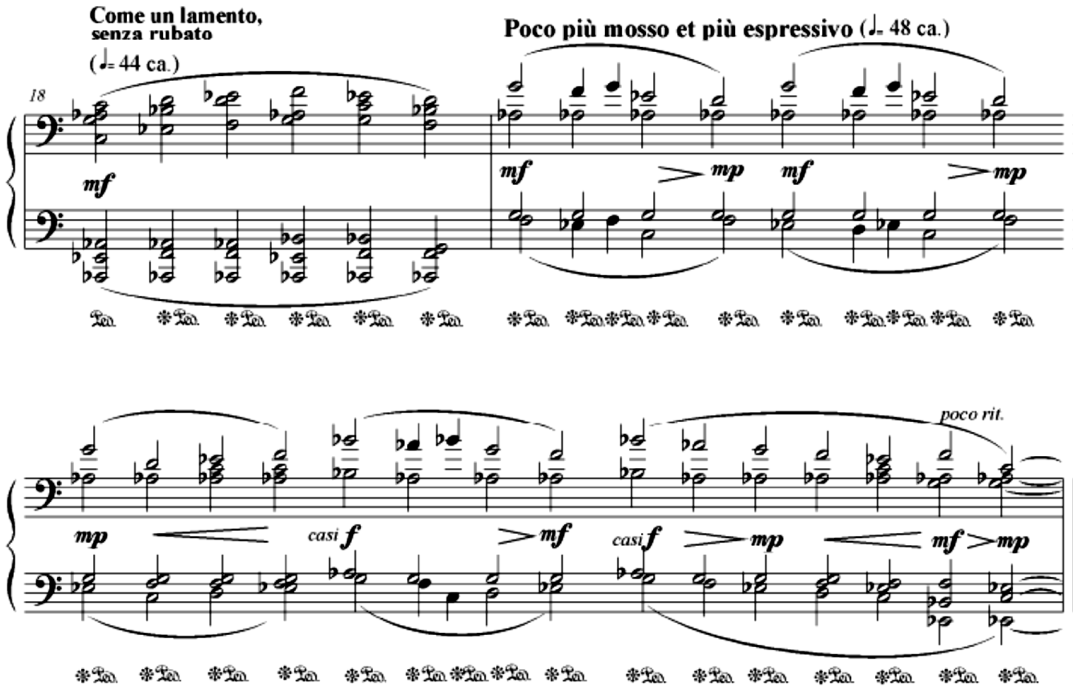
Example 2.18 – Secondo movement, m. 17 – Three-note cell in the primo



This passage also raises the question of pedaling in *Comment I*. Although the composer includes very clear pedal markings, parts of this movement require pedal use where no pedal markings are given. The pedal markings in *Comment I* occur in the secondo exclusively, not in the primo. In 2005, when I performed this piece for Zampronha in a master class, I asked him specific questions about the pedaling; in particular, I inquired about measure 17, in which the secondo is directed to lift the pedal, and no other indication to use it again occurs until measure 18, despite the fact that the primo has an extended recitative-like passage that requires some pedal for an effective performance. Without pedal, the primo will not adequately imitate the tone color of a vocalist in a recitative, which is the character of this movement. Zampronha's answer to this question was to use pedal as needed for the piece as a whole. The performer of the primo can pedal with their left foot if necessary, and I recommend using pedal every time the primo has a solo, even if there is no pedal indication in the score at that point. As long as the phrasing, dynamics, and voicing are well thought out and well performed, it does not matter which performer pedals the part.

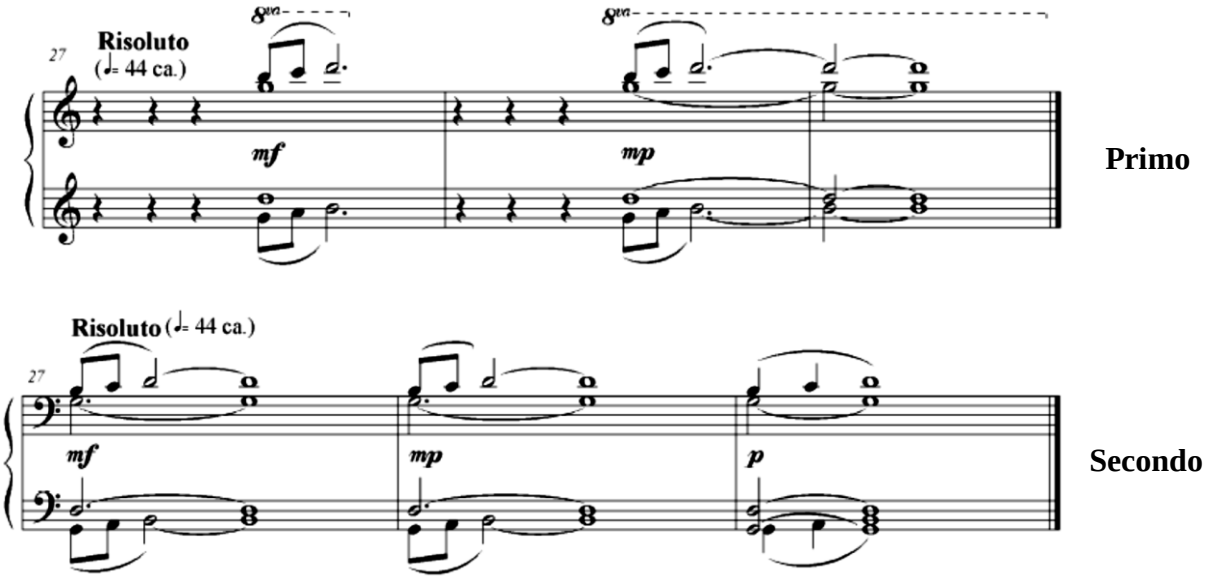
Exaggerating the dynamics in order to emphase the dynamic contrast, voicing the main notes in the melodic line, and phrasing the musical gestures with the help of sensitive pedaling can all help create the improvisational effect desired in the primo. Voicing and phrasing are also very important to the secondo in making this movement more interesting. In measures 18-19, for example, the secondo should generally emphasize the top pitch of each chord, in order to project the melodic line in that section of the piece (example 2.19). Because the secondo almost never plays the main melody in this movement of the piece, it is important to voice the melodic line in the secondo where it occurs.

Example 2.19 – Second movement, mm. 18-19, secondo



The B-C-D motive returns to the same passing-note function on the next page until the end of measure 22, where it occurs again in the primo. This appearance in the primo sounds like a remembrance of a familiar motive, but it is not very important for that section of the piece. The moment that elevates the status of the three-note cell to a main motive once again occurs when the secondo plays it for the first time in increasingly augmented durations; the reader will recall that the original presentation of the cell was in thirty-second notes and here, it is presented in eighth notes. The primo echoes it twice and the movement concludes with one last quarter-note appearance of the three-note motive in the secondo (example 2.20).

Example 2.20 – Second movement, mm. 27-29 – Three-note motive in both parts



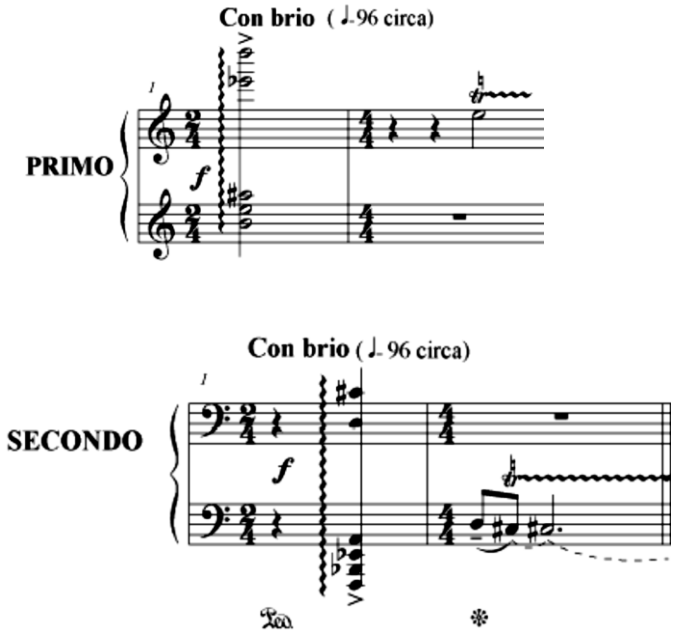
Thus, the rhetorical function of this B-C-D/G-A-B cell changes over the course of the movement. It starts out in the primo as part of a five-finger pattern, but when it is repeated, only the first three pitches of both hands are used. The three-note motive is repeated more and more in measures 2 and 4. The secondo never plays this motive until the end of the piece, by which point, it has taken on prominent motivic status due to its durational emphasis.

Comment II (Third Movement)

The third movement is more energetic than the second one, and presents more dissonances than the first movement. One characteristic of this movement is the constant change of time signature. Almost every measure changes meter, and in fact, no metric structure is perceived in many passages as a result. Also, the third movement explores larger dynamic ranges (from *p* to *f*) than the other two movements. The interaction between secondo and primo throughout the last movement is much denser and more complex than in the other movements of the piece, working as question and response in which sometimes the primo questions and the

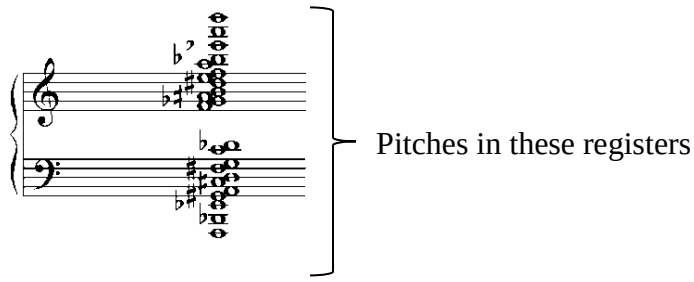
secondo responds, and vice versa. The chords used in this movement are extreme in range with almost all the octaves of the piano being used simultaneously (example 2.21).

Example 2.21 – Third movement, mm. 1-2, both parts



In *Comment II*, all the pitches are part of one big chord, which contains 23 pitches. This chord will be called the "unifying" chord for analysis purposes because it provides a unifying element for the movement (example 2.22). In particular, four important motivic cells (labeled A, B, C, D) are drawn from this chord. While the examples that follow identify these cells in the secondo, the cells are also found throughout the primo as well.

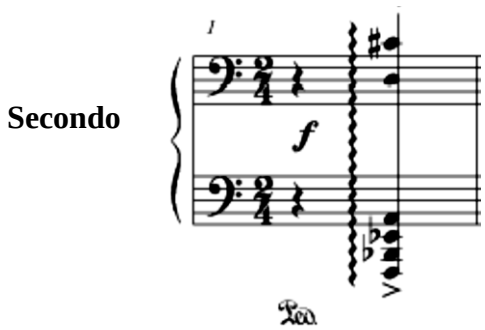
Example 2.22 – Third movement – The unifying chord



The material of *Comment II* is based on variations that are produced through the development of existing material. Accodring to Zampronha, there are two ways to understand the importance of this chord. From one point of view, variation of the features of a basic unit, the unifying chord, produces all the thematic constructions which, provide for fluency, contrast, variety, logic and unity. From another point of view, these thematic constructions provide character, mood, expression, and every needed differentiation in this movement. Repeated groups of pitches, such as melodic dyads, four-note chords, and tremolos, are drawn from the unifying chord and will be called motivic cells in this analysis.

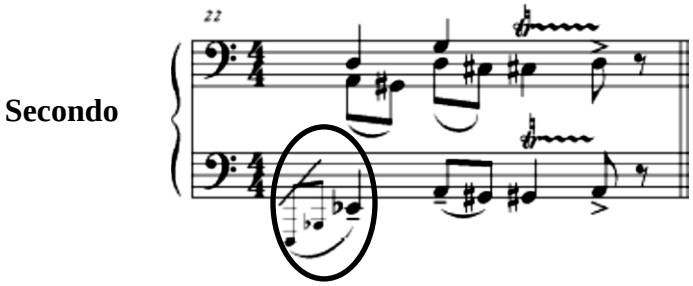
In the secondo, the first chord becomes one motivic cell, which will be referred to as Cell A in this analysis. Cell A is composed of the pitch-classes F-B-flat-E-flat-A-D-C-sharp, and appears in measures 6, 26, 46, 51, 56, 75, 78, 81, 83, 90, 95, 98, 101, 103, 104, and 105 with exactly the same pitches and quarter-note rhythm (example 2.23).

Example 2.23 – Third Movement, m. 1, secondo – Cell A, a subset of the unifying chord



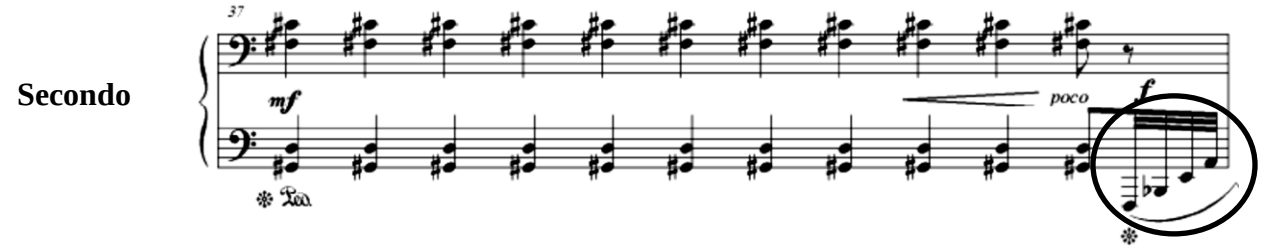
There are three variations of Cell A. The first variation of Cell A, A^1, appears in measures 22 and 23 as an ornament that introduces another motivic cell, which will be called Cell B and will be analyzed and described later in this chapter. A^1 is composed of only three notes from Cell A (F-B-flat-E-flat), as shown in example 2.24.

Example 2.24 – Third movement, m. 22, secondo – A^1 is circled



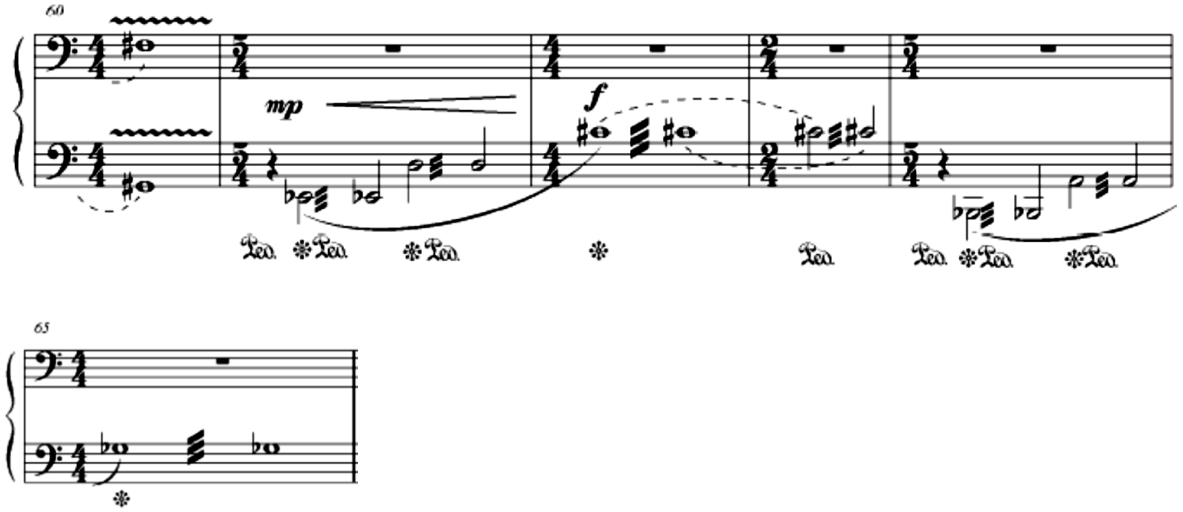
The second variation of Cell A, A^2, appears at the end of measure 37, and it has four notes of the original cell, but one is modified: F-B-flat-E-A. Notice that the "E" is natural here (example 2.25).

Example 2.25 – Third movement, m.37, secondo – A^2 is circled



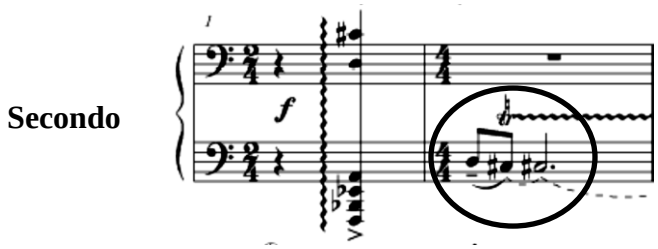
The last variation of Cell A, A^3, occurs in measures 61-65. It is composed of all the notes of A, but instead of "F," there is a "G-flat." It is a rhythmic variation of the first chord of the movement (example 2.26).

Example 2.26 – Third movement, mm. 60-65, secondo – A^3



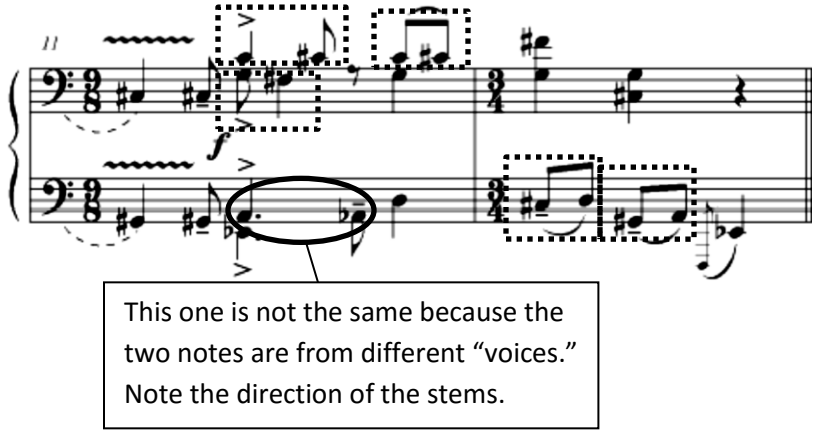
A second motivic cell, Cell B, is composed of two chromatic eighth notes followed by a trill (example 2.27). Even though this cell comprises only a semitone dyad, it can still be referred to as a motivic cell because the piece is saturated with it and it occurs in this consistent presentation as an eighth-note rhythm, with few exceptions. With the same interval and rhythm, this two-note cell is a unifying aspect of this third movement.

Example 2.27 – Third movement, mm. 1-2, secondo – Cell B is circled



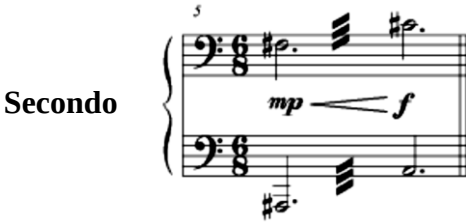
Like Cell A, Cell B is repeated throughout the movement (although sometimes there is no trill at the end, presenting only the two chromatic notes), but unlike Cell A, Cell B is frequently transposed. Most of the time the cell occurs as two eighth notes, as in the original cell, but sometimes, the cell occurs as one eighth note and one quarter note, as in measure 11 (example 2.28).

Example 2.28 – Third movement, mm. 11-12. secondo – Variations of Cell B

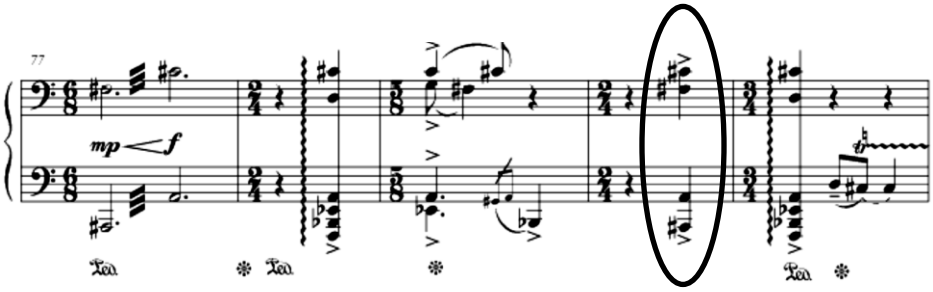


A third motivic cell, Cell C, is composed of four pitch classes: A-sharp-A-F-sharp-C-sharp; thus, its set class is (0347). Cell C first appears in measure 5 and is repeated in measures 41, 43, 45, 50, 71, 74, 77, 94, and 97 (example 2.29). Its one variation, C^1, is composed of the same pitches but is now presented as a chord (example 2.30). C^1 occurs mostly in the last measures of the movement.

Example 2.29 – Third movement, m. 5, secondo – Cell C

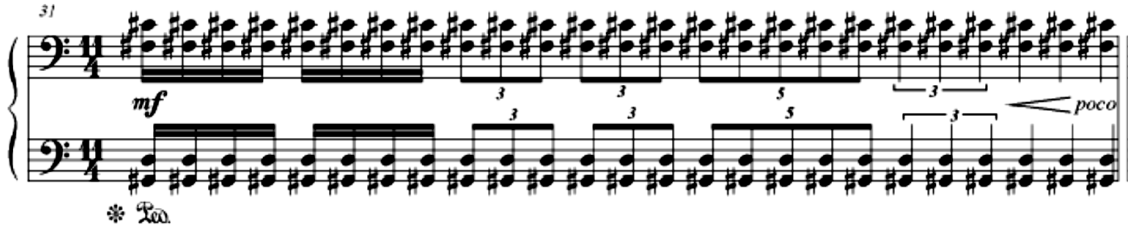


Example 2.30 – Third movement, mm.77-81, secondo – C^1 is circled



Finally, a fourth motivic cell occurs in the secondo, Cell D, and like Cell C, is composed of four notes: G-sharp-D-F-sharp-C-sharp; its set class is (0157). Cell D appears for the first time in measure 31 (example 2.31) and is repeated in measures 32, 33, 36, and 37.

Example 2.31 – Third movement, m. 31, secondo – Cell D

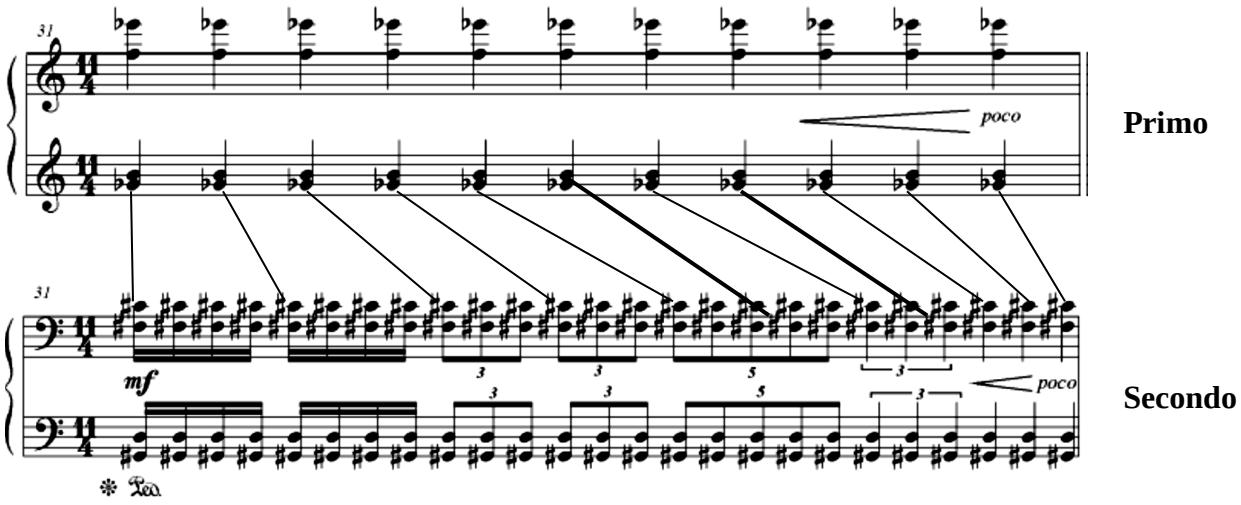


The technical challenges are the same for both piano parts in this movement. Frequent meter changes, extended trills (as found frequently in combination with Cell B), alternating hands on a repeated note, tremolos, and wide dynamic contrasts are some examples of the challenges of this movement. The passage in which Cell D is first heard (measure 31) is

particularly challenging to put together because of the polyrhythmic interplay between the two piano parts (example 2.32). In rehearsals, the players should count a small subdivision (such as eighth notes), particularly in the areas of metric change. However, where there is polyrhythm between the performers, such as in measures 31-33 and measures 36-37, it is necessary to count the longer duration for which the parts align; for instance, the two parts in example 2.32 align in quarter notes for most of the measure.

In this passage, the part that is playing quarter notes is hard to keep steady, as pianists always want to fit with the other part. The quarter notes must remain steady in order for the polyrhythm to work, and the other part must learn how to align the changing note values with the quarter note. The best ways for both performers to practice these sections is slowly with the metronome, and gradually work up to tempo with the metronome.

Example 2.32 – Third movement, m. 31, both parts



As mentioned in chapter 1 of this dissertation, the composer reports being influenced by self-referentiality and fractals, and this analysis of the secondo material has shown the interrelations between cells and themes, in which those cells and themes are used and reused in

different combinations, producing variations through the development of existing material.[33] Indeed, an analysis of the primo material reveals that the same types of motivic cells as found in the secondo occur throughout the movement. All of these cells vary in the primo, each of them in its own particular way. The variation can occur in the rhythm, pitches, fragmentation, and even unexpected placement.

Summary

The analysis of the first movement of *Composition for Piano Four Hands and Two Comments* mentions that motivic cells of various sizes are used and reused in different combinations and variations in order to unify and make the piece feel familiar, yet unpredictable and full of energy. I believe this is what the composer means when he says he was influenced by self-referentiality and fractals, because the cells are repeated over and over, varied or not. In Zampronha's music, fractal images are represented by the appearance of a very small cell in many different places of a piece, changing functions, such as the three-note theme from *Comment I*, which starts as passing notes, and ends up being the main theme.

As stated earlier in this chapter, according to Zampronha's notes about the piece, the first movement shows his compositional style at a different period of his life (1985), *Comment I* points to the past, and *Comment II* points to the future. As shown in the analysis of the piece, the character of the second movement is totally different from that of the first movement, functioning more as a thought about the first one. The musical complexity of the last movement is much higher than the first movement, showing a richer work and revealing the music Zampronha would have liked to write in 1985, but he "was not even able to think about it."[34]

[33] For more information about Zampronha's compositional influences, please refer to Appendix-A, "Interview with the composer."
[34] Zampronha, Edson. *Composition for Piano Four Hands and Two Comments*.

Also, the level of difficulty of this movement for the performer is much higher than the other two, not just technically, but in the ensemble elements as well.

CHAPTER III

PRELUDE

Zampronha's *Prelude* for piano solo was composed in 2004. The form of this piece (table 3.1) is divided into six sections: A, A', B, A", B', and Coda. And sections A, A', A", and Coda are each subdivided into two subsections, as summarized in Table 3.1. These sections are easily perceptible because of textural, rhythmic, and motivic changes at each formal boundary.

Table 3.1 – Form of *Prelude*

Sections	A mm.1-10	A' mm.11-24	B mm.25-45	A" mm.46-53	B' mm.54-61	Coda mm.62-71
Subsections	motive a → mm.1-4 motive b → mm.5-10	motive a' → mm.11-16 motive b' → mm.17-24	none	motive a" → mm.46-49 motive b" → mm.50-54	none	part of A → m.62 R.H. part of B, L.H. new material → mm.62-71

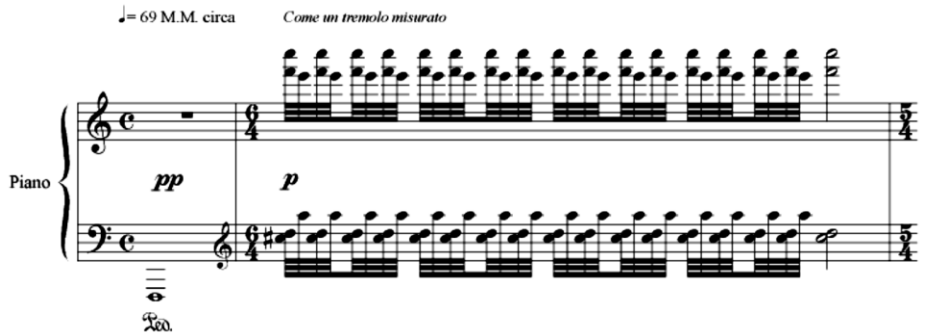
Section A, measures 1-10, opens the piece and presents the main theme of the work. Section A', measures 11-24, bears a strong resemblance to Section A in that the opening theme is presented again, but contains variation elements. Section B, measures 25-45, is one of the longest sections of the piece and presents strong contrasts with A in terms of character, more long notes and a larger range on the piano. Section A", measures 46-53, is similar in character, material, and tempo to the first two sections, and Section B', measures 54-61, is similar in material and character to Section B, combining the right-hand and the left-hand material from that section. B' is much shorter and features a much smaller range of the piano when compared to Section B,

using only the middle and high registers of the piano while B featured the low register as well. The Coda, measures 62-71, contains parts of sections A and B, but there is new material in the left-hand accompaniment in measures 64-66. Note that there is no left-hand accompaniment in measures 68-71. Thus, the Coda is a synthesizing section of the piece.

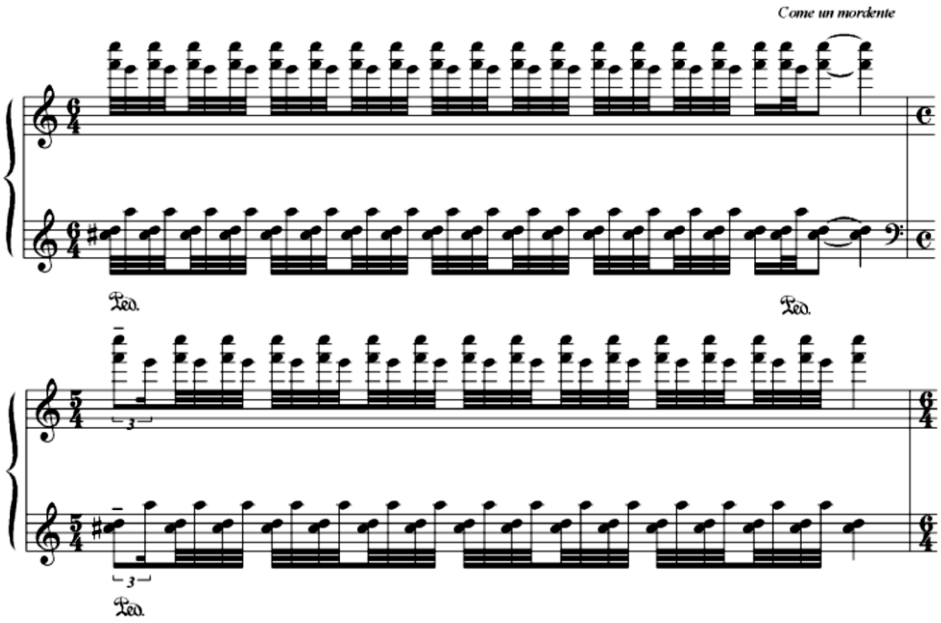
As mentioned above, sections A, A', A", and Coda can be divided into two subsections. The first subsection of A contains one type of material from measures 1-4 (motive a, example 3.1a), while the second subsection contains different material (motive b, example 3.1b). Because motives a and b always appear in this order, the listener perceives these motives as a pair. The characteristics of motives a and b will be defined below.

Sections A' and A" feature similar subsections. A' contains two motives that are slightly different from motives a and b, and section A" contains two motives that are slightly different from the two motives presented in the previous two A sections. The Coda begins with material from A (specifically, motive a) in measure 62, but in measure 63, the right hand plays material from Section B; then, in measures 64-66, the left hand accompanies the material from B with totally new material. Thus, the Coda has two short subsections: measure 62, containing motive a, and measures 63-71, containing material from B and new material.

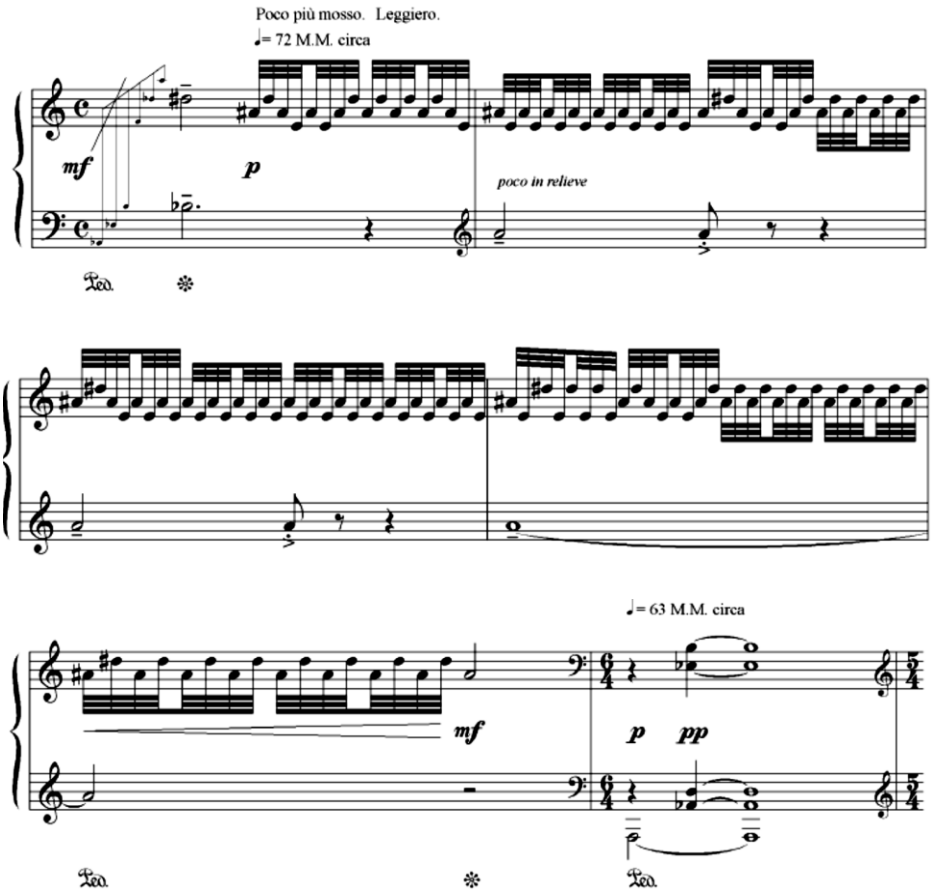
Example 3.1a – Mm. 1-4 – Motive a



Example 3.1a (cont'd)



Example 3.1b – Mm. 5-10 – Motive b



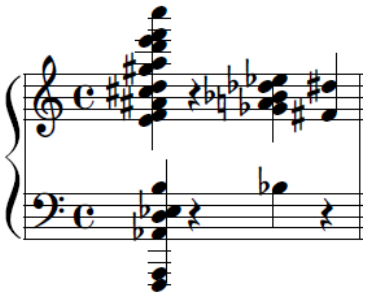
The piece is unified both by the motivic cells which are repeated throughout, and by the fact that, according to the composer, the pitches (not pitch-classes) themselves are all part of one "frozen chord." In this way, the *Prelude* is similar to the third movement of the *Composition for Piano Four Hands and Two Comments*, which also drew much of its motivic material from a "unifying" chord. Zampronha states:

> My work Prelúdio is for piano solo and it was composed based in a fixed group of pitches. If you write the pitches on the staff, respecting the octaves in which they appear in the score, you will have a big group of pitches, and this work was composed based on this big group. The lowest pitch, the F, is the first pitch of the piece. This F appears there and this is its octave. The pitch-class D, for instance, will appear in 3 different octaves, if I am not wrong. This means, it is not because it [pitch-class D] appears once that it cannot appear again in a different octave. The important thing is that the big group of pitches is fixed, a "frozen chord," and everything that occurs [in the piece] goes from the extreme low register to the extreme high register. What is interesting is that in this big group of pitches, the semitones are used to compose descending appoggiaturas: that is what occurs with E*b*-D, for instance, or B*b*-A. I mean, I interpreted this big group of pitches in a way that I would find motives that will appear in a very clear way and redundant in this piece. These are the sound objects that will appear systematically, and are easily recognizable by the [human] ear.[35]

My analysis of *Prelude* will show how the large "frozen" chord establishes the pitch content of the piece. For visual clarity, the chord has been broken into three different chords in example 3.2, as it would be difficult to notate the entire chord vertically because of its many chromatic pitches. Thus, the three chords presented in the example combine to form the frozen chord.

[35] Zampronha, Edson. Email with the composer. March 15, 2014. This is a personal translation. For the original excerpt of this interview in Portuguese, please refer to Appendix A: Interview with the composer.

Example 3.2 – “Frozen Chord,” represented by three different chords

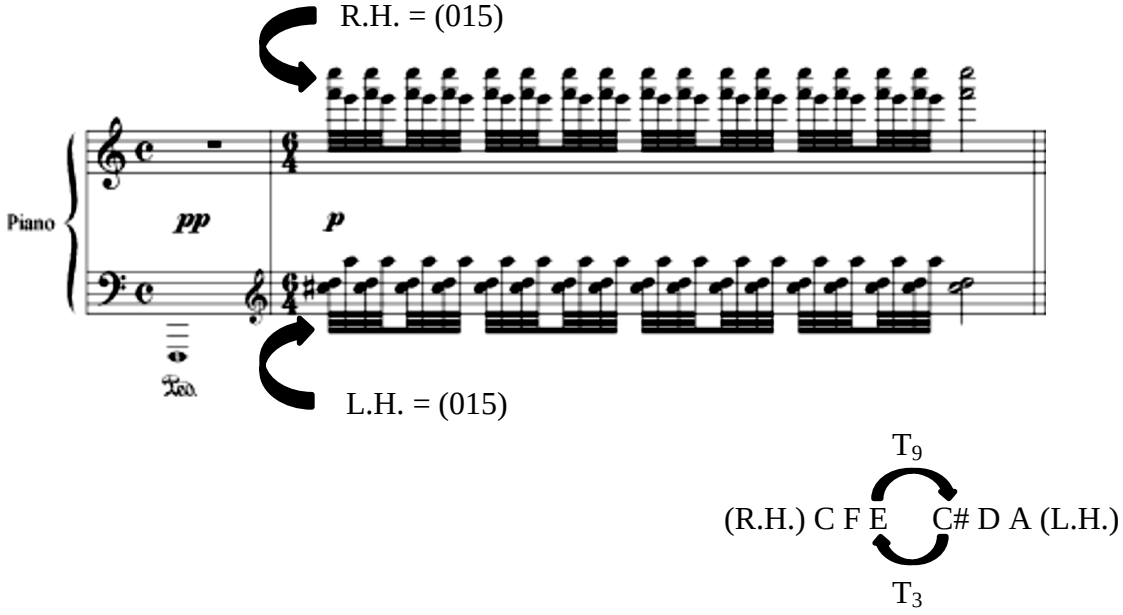


The lowest pitch in the piece is also its first pitch: F1. In the second measure, there is an F6 that is part of a chord. Thus, as Zampronha states in the quote above, if a pitch class was presented in one octave in the piece, it does not mean that it will only appear in that octave because the “frozen chord” places some pitch classes in multiple octaves, from the low to the high registral extremes of the piano. Sets of pitches are derived exclusively from this chord and repeated throughout the piece. Some of these sets are related by transposition, while some are literal or abstract subsets (or supersets) of each other. This analysis will highlight prominent motivic set classes, and show that the intervallic content of this piece focuses largely on a limited repertoire of interval classes.

Another characteristic that gives unity to Zampronha’s *Prelude* is the prominent use of semitones (or the interval class 1) throughout the piece. Semitones are used melodically and harmonically in different measures through ornaments, chords, and/or fast melodic figures, and they are presented using different pitches/pitch classes, linking one musical idea to the next. For instance, in motive a (refer back to example 3.1a), found in measures 2, 3, 4, 11, 12, 13, 46, 47, 49, and 62, semitones are heard by the listeners in two different ways. The semitone E-F in the right hand (R.H.) is heard melodically, and the semitone C-sharp-D in the left hand (L.H.) is heard harmonically.

In addition to semitones, perfect fifths (interval class 5) are found to be important in this piece as well. For instance, if we take the set created in the right hand of motive a, its pitch classes are E, F, and C, so its set class is (015), which includes one instance each of interval class 1, 4, and 5. The left hand in these same measures has pitch classes C-sharp, D, and A, so its set class is also (015). Thus, the two hands are related by transposition in those measures. A T_9 transposition of the pitch classes in the right hand yields the pitch classes in the left hand, and conversely, a T_3 transposition of the pitch classes in the left hand. results in the pitch classes of the right hand (example 3.3).

Example 3.3 – Mm. 1-2 – Transpositional relationship between the R.H. and L.H.

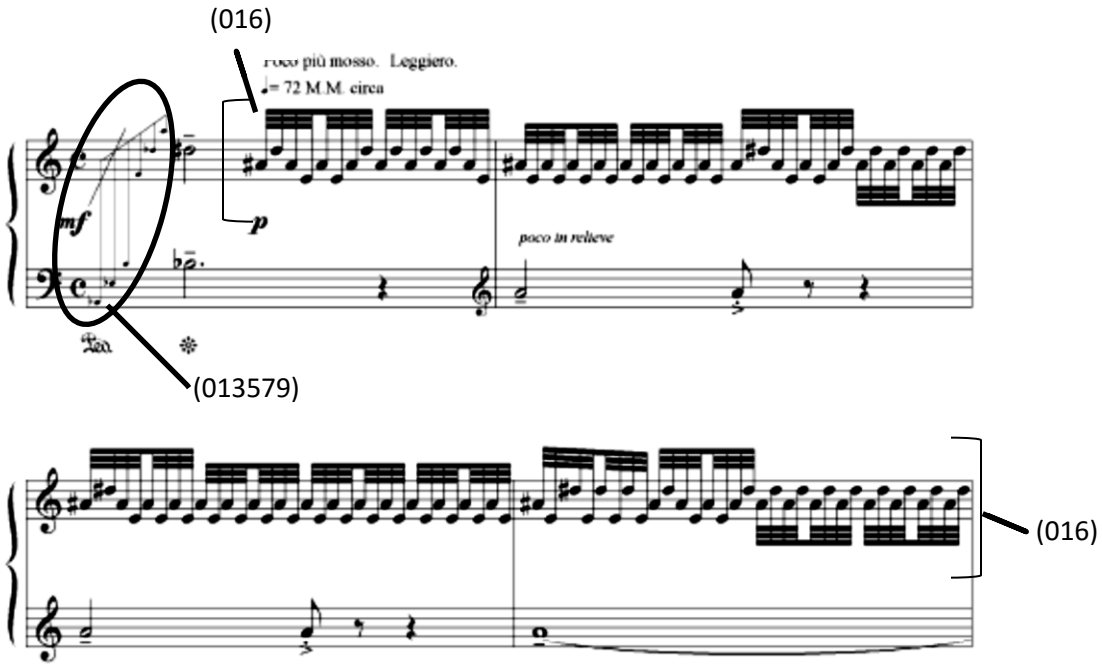


It is important for the performer to know that this prominent motive a, which occurs in five out of eight pages, is composed of the set class (015) in both hands, and this shows that both hands are equally important in reinforcing that motive. Instead of emphasizing one hand over the other or voicing a particular pitch in each hand, the performer should play all the pitches in the

passage at the same dynamic level, highlighting the harmonic importance of motive a and the transpositional equivalence relation between the two hands.

The function of semitones changes throughout this piece. We have already observed that motive a presents semitones both melodically and harmonically. In motive b, the B-flat in measure 5 is a semitone below the B played in the ornament in the same measure (example 3.4). This B-flat is then respelled as A-sharp in the right hand and this A-sharp is a semitone above the next pitch (A4) in the left hand (measure 6). Thus, this B-flat and its respelled A-sharp in measure 5, have an important function in linking the ornament to the next motivic idea that begins in measure 5 and continues until measure 9. The left hand pitch A4 in measures 6-9 is heard as a melodic semitone with the B-flat3 (in the same hand), and as a harmonic semitone against the A-sharp4 of the right hand.

Example 3.4 – Mm. 5-8



The set class in the right hand of the motive b passage is (016), and it is repeated until measure 9 using gestures with different pitch orders (i.e., A-sharp4-D-sharp5-A-sharp4-E4, A-sharp4-E4, A-sharp4-D-sharp5, A-sharp4-E4-D-sharp5-E4, etc). Like (015), this new set class (016) also features interval classes 1 and 5, while introducing a new interval class 6 into the piece. Another interesting point about measure 5 is that the harmonic interval of the opening held dyad, B-flat/D-sharp, also belongs to interval class 5, and the ornament that introduces this interval features both interval classes 5 and 6 prominently in its stacked fifth presentation (set-class (016) is also an abstract subset of this ornament).

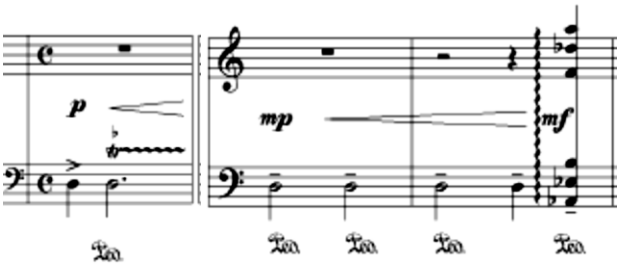
From the performer's perspective of the motive a and b passages, the main technical skill involves the playing of tremolos. Use wrist and arm rotation with the hands in motive a in measures 2-4, and sideways motion in motive b in measures 5-9. The most technically challenging aspect is that of accurately coordinating the tremolos between the hands. The main practice technique for this technical issue would be to play passages like measures 2-4 very slowly and gradually increase the speed, paying attention to whether one hand is faster than the other. The use of a metronome is helpful in these measures when trying to increase the speed gradually and evenly.

As previously noted in chapter 2, the change of functions of the same pitch-class sets is a characteristic of Zampronha's compositional style. Here, we once again observe the composer using the same sets in different contexts – in one part of the piece, a set might be presented as an important motive or the main goal, while in another part of the piece, it is simply an ornament, or passing notes, or a link from one section to another.

To illustrate this point in this piece, let us examine how a chord with the same pitches as the ornament, set class (013579), is repeated in measures 16 and 21, but with a different

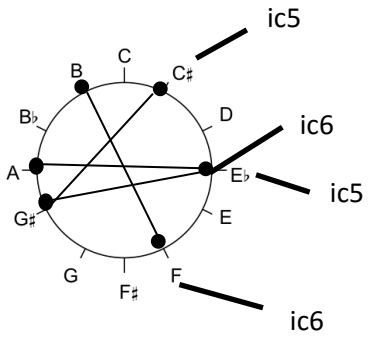
rhetorical function. When it appears in measure 5, the set is an ornament that leads to the next pitches, D-sharp5 and B-flat3. In measures 16 and 21, however, the set is the important part of those measures, being the musical goal of the crescendos (example 3.5). While the crescendos in measures 9, 16, and 21, are notated the same (crescendo to a *mf*), the thin texture in measure 9 prevents this crescendo from sounding as large as the crescendos in measures 16 and 21; that is, while the *mf* dynamic goal is the same as in measure 9, it sounds louder in measures 16 and 21 because there are more notes at the end of these measures (example 3.5). Thus, the ornament set (013579) is embellishing or preparing the following pitches that occur in measure 5, but the (013579) chord in measures 16 and 21 provides the main pitches of those measures, being the musical goal of measures 16 and 21.

Example 3.5 – Mm. 14-16



As mentioned above, the (013579) set is presented as a mostly quintal chord, made up of stacks of fifths, that uses a mix of interval classes 5 and 6; however, it is also a nearly complete whole-tone collection (only one pitch class (A-flat) prevents it from being completely whole tone), as shown in example 3.6. Thus, while this set contains many of the same interval classes and motivic cells that were emphasized earlier in the piece, it also provides some new harmonic content by introducing interval class 2.

Example 3.6 – Pitch-class clock showing the pitch classes in the “ornament” chord



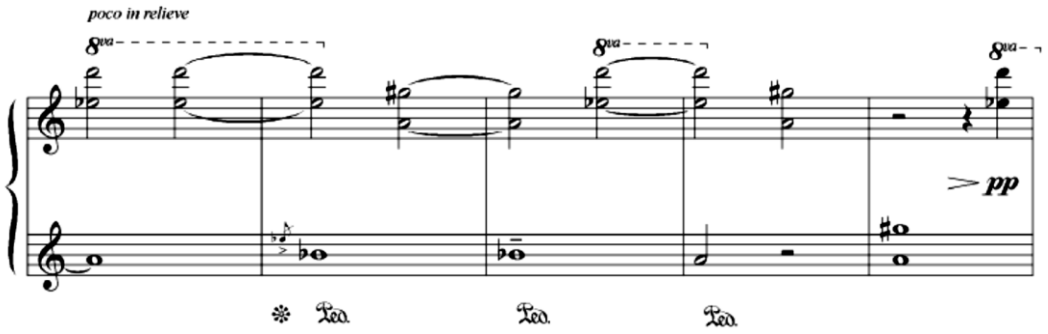
Let us now compare the two appearances of the (013579) set from a performance perspective (examples 3.4 and 3.5). In measure 5, the pianist should play the set as fast as possible and make the D-sharp and the B-flat interval the goal of that gesture. Accordingly, the set (013579) should be played as an ornament at that point of the piece. However, the same set in measure 16, should be rolled in quarter-note duration, slower than in measure 5. Even though the *mf* dynamic marking is the same for both measures 5 and 16, the set should be emphasized by the pianist, showing that this is the end of motive b in section A'. In measure 21, which has the exact same gesture as measure 16, this motive should be played with a brighter and more decisive tone to emphasize the last appearance of the set before the B section starts.

To return once more to our discussion of the semitone as the main thematic interval of the piece, it is interesting to notice the use of this interval in some passages that are not very obvious in the score or in the recording of the piece. We have already observed a somewhat tentative connection between the B-natural from the ornament set and the B-flat that immediately follows the ornament set. The D in measure 14, which forms a semitone with the E-flat of the trill, is also a melodic interval that is hard to see on the score, but it is perceptible when listening to the piece. The D in measure 16, however, also forms a semitone with the pitch-class E-flat in the chord in the same measure, but because of the way it is written, it is hard to hear that relationship in the

recording. It is, however, obvious to the performer when looking at the score (refer back to example 3.5) and so, in some cases, the semitone relationship is seen but not heard and vice-versa.

While most of the interval class 1 relationships we have observed thus far have been melodic in nature, this interval class is also presented in the right hand of measures 30, 32, 34, 39, 41, 44, 55-56, 58-60 as a harmonic interval; however, this time, it takes the form of a major seventh. For the listener, both the dissonance of the melodic interval of a second and the harmonic interval of a seventh create musical tension and can therefore be considered somewhat analogous or equivalent (example 3.7). For the performer, this means that the same importance given to the intervals of seconds should be given to the sevenths. Harmonic intervals usually sound louder than melodic intervals due to the increased number of pitches heard at the same time. Thus, the performer of *Prelude* should take care not to give more importance to the harmonic sevenths than the semitone trills, for instance.

Example 3.7 – Mm. 30-34 – D-E-flat semitone presented as a harmonic interval in the right hand

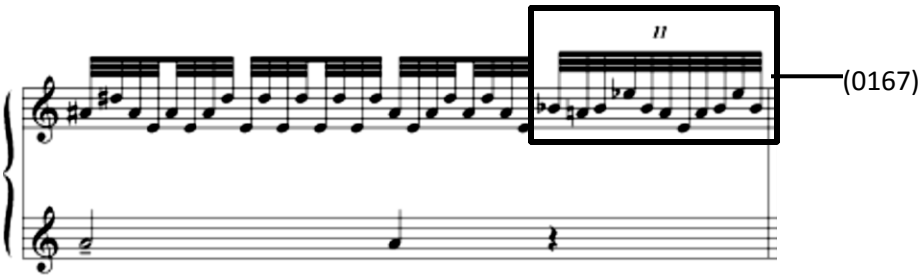


The same type of presentation as a melodic interval and as a harmonic interval occurs with the semitone B-flat-(or A-sharp)-A. Its first presentation is in measures 5-6. Then, it occurs melodically in the left hand again in measures 17-18 and 22. In measures 25-28, it is presented as

a melodic interval in the right hand trill and a harmonic interval between the two hands. These pitch classes are also presented as a melodic interval in measures 44-45, 50-51, and in measures 63 until the end of the piece, this time in the right hand.

There are parts in this piece that present different semitones at the same time in a melodic and a harmonic approach, sometimes in only one of the hands, sometimes in both hands, and sometimes combining the two hands (example 3.8). In measure 24, there is a set that is repeated later in the piece either as an ornament or as a melodic cell. Its first appearance in the piece is right before the B section of the piece, and will later become an important motivic cell in this section. This motivic cell uses the pitch-classes A, B-flat, E-flat, and E, presented melodically and its set-class label is (0167), which is a set used prominently by many other composers before Zampronha, including Bartók and Messiaen, two composers that influenced Zampronha's compositional career. It is interesting to note that (0167) has the smaller set class (016) embedded in it four times, and features interval classes 1, 5, and 6, all of which we have observed in the previous motivic content of the piece.

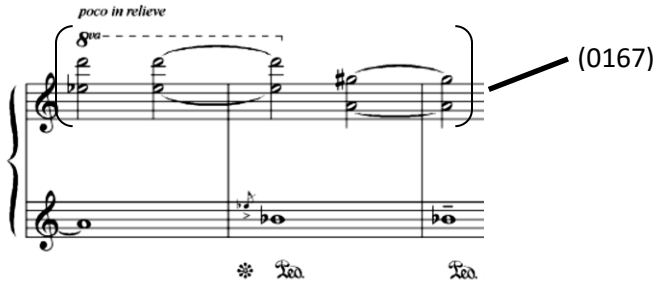
Example 3.8 – M. 24



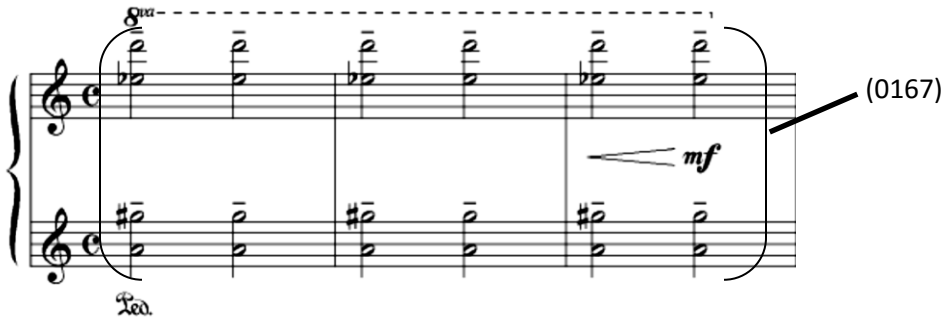
The same set class (0167) occurs in different parts of the piece with different pitch-classes as well. For instance, if we consider the chords (or dyads) in the right hand of measures 30-33, 39-42, 55-56 and in both hands of measures 34, 43-44 (only considering the harmonic

intervals, and not considering the melodic interval B-flat-A), and 58-60, it is possible to find the set class (0167) presented harmonically (example 3.9).

Example 3.9a – Mm. 30-33 – The set class (0167) in one of its appearances in the piece



Example 3.9b – Mm. 58-60 – The set class (0167) in a different part of the piece

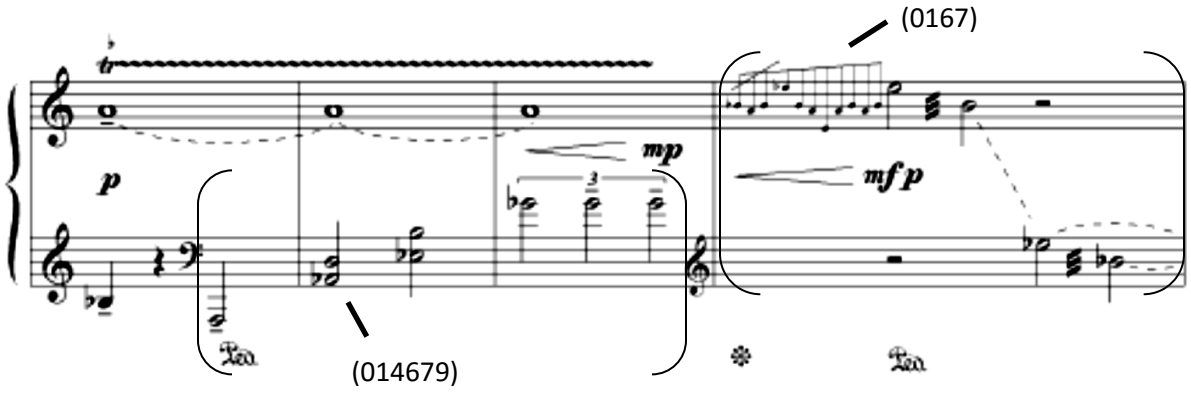


In measure 10, if both hands are combined (A, A-flat, D, E-flat, and B), there is a (01367) superset of the set (0167). This (01367) set is a literal subset of the set (014679), which is presented in the left hand of measures 35-37[36] and also occurs in measure 48. The pitch classes in this set are: A, A-flat, D, E-flat, B, and G-flat (example 3.10). It is possible to hear connections between these sets that occur in different parts of the piece because of their common pitch classes. Note that example 3.10 shows the melodic and harmonic intervals of B-flat and A

[36] Note that the B-flat at the beginning of measure 35 is not part of this set because it functions as a harmonic interval with the right hand pitch class A, which is also related to a different B-flat (different octave) as a melodic interval (trill) (see example 3.10).

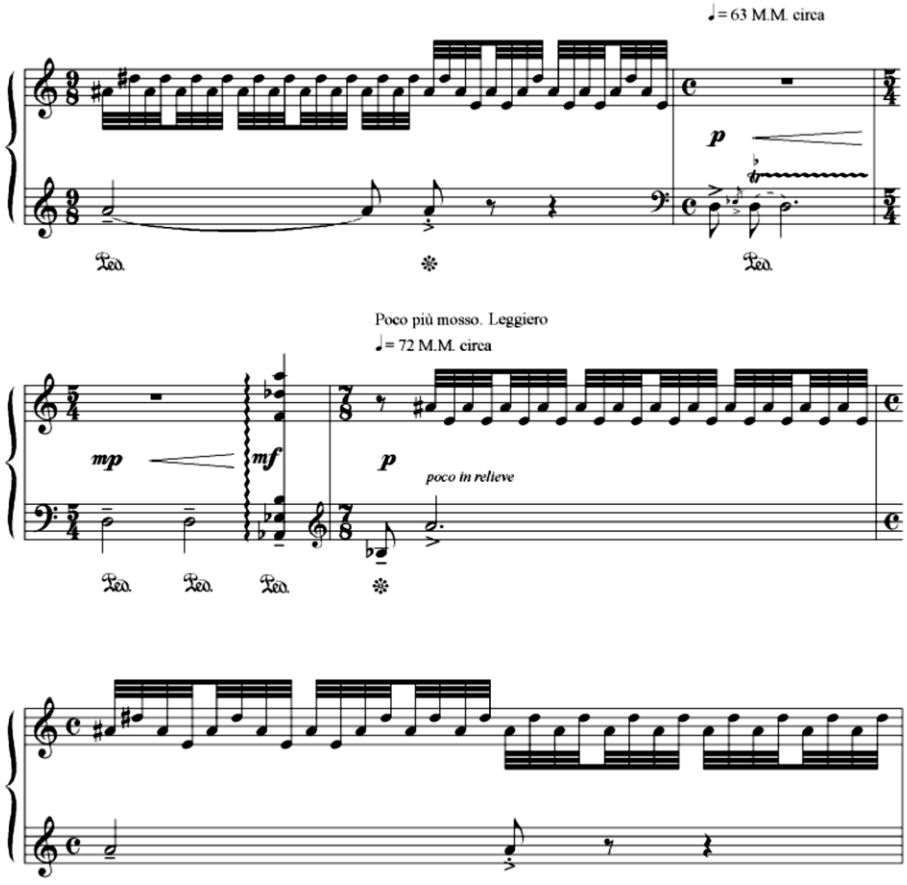
in the right hand of measures 35-37 combined with the first pitch of measure 35. Also, note the set (014679), in the left hand of measures 35-37, and in measure 38, note its literal subset (0167).

Example 3.10 – Mm. 35-38.

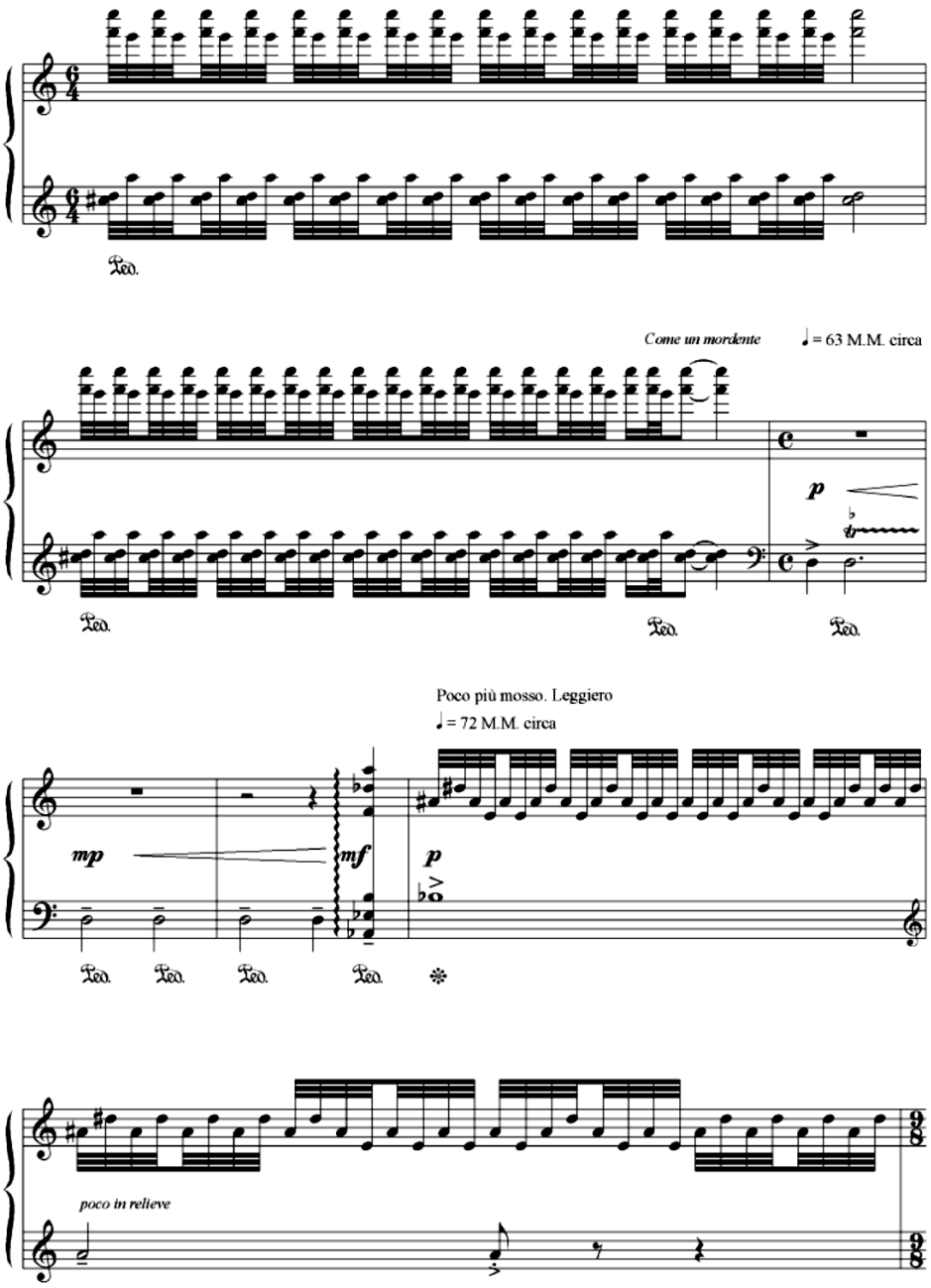


The remainder of this chapter will be devoted to a brief discussion of rhythm and dynamics in this piece. As shown in example 3.11, frequent meter changes occur throughout this piece; consequently, the performer needs to be very careful when counting the tremolos and repeated cells in each measure. The easiest way to make the transition from one meter to the other in this piece is to count the eighth notes of every measure. It is not necessary to count the eighth notes throughout the entire piece, but only on the measure before and after the meter change. For instance, there is no need to count the eighth notes in measures 15-17, but it is necessary to count the eighth notes in measures 13-14, and 18 (example 3.12).

Example 3.11 – Mm. 19-23

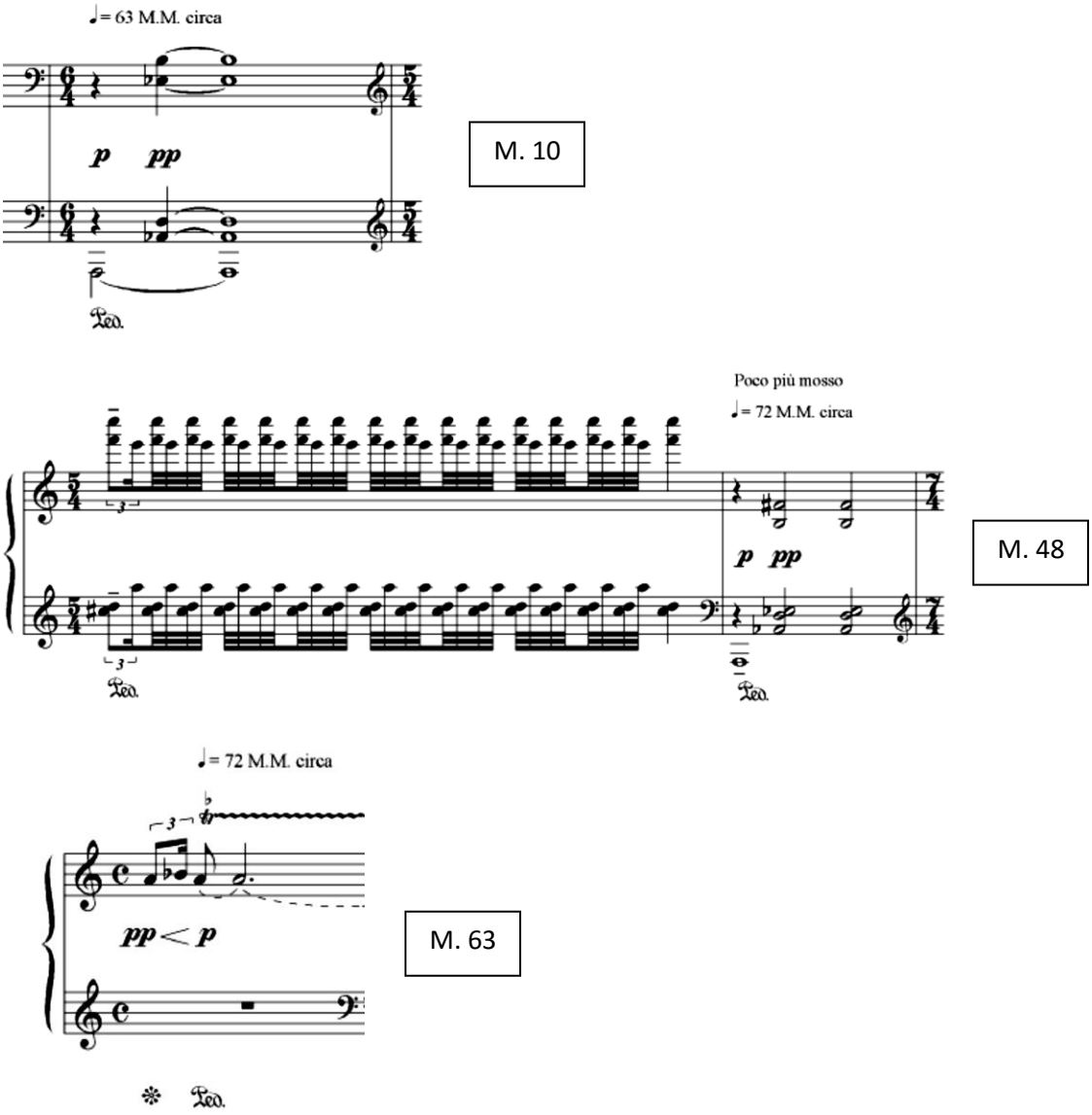


Example 3.12 – Mm. 12-18



The dynamics are not difficult to perform in the *Prelude*, but they require attention because of subtle differences such as *p* and *pp*, found in measures 1-2, 10, 48 and 63 (examples 3.1a and 3.13).

Example 3.13 – Mm. 10, 48, and 63



Ultimately, this analysis of Zampronha's *Prelude* has shown that the large frozen chord establishes the pitch content of the piece and also that the motivic cells, such as (0167), (016), and (015) are derived from this chord, and found as subsets of larger gestures. The analysis has also shown that the intervallic content focuses largely on interval class 1, 5, and 6, throughout at its most fundamental level. There are not many challenges for a pianist to perform this work. The

technical level is intermediate, making this work an accessible addition to the solo piano repertoire.

CHAPTER IV:
CONCLUSION

Both pieces analyzed in this dissertation were written for standard instrumentation: the *Composition for Piano Four Hands and Two Comments* for piano four hands, and the *Prelude* for piano solo. Although the first movement of the *Composition for Piano Four Hands and Two Comments* was composed in 1985, it was finished in 2005, only one year later than the *Prelude*, which was written in 2004. Thus, both pieces are from the same compositional period of Zampronha's life. After analyzing the *Composition for Piano Four Hands and Two Comments* and the *Prelude* for piano solo, I have shown that both pieces use similar broad compositional techniques.

The two works feature motivic cells that are repeated, developed, or modified with variations throughout the piece. While the details of the compositional approach to each piece are unique, my analytical research has revealed some broader stylistic features that are not immediately obvious on the surface of these pieces, but that serve to unify his compositional output from this time period, such as the use of a big "frozen" or unifying chord to generate the pitch content for an entire piece or movement of a piece.

In this dissertation, my theoretical analyses of the two pieces showed both how they connect to each other and how they differ. Also, I have shown with concrete examples how the observations made in the analyses can help the performer to better understand the pieces, contributing to a more stylistically informed performance. Through analysis, the performer is able to identify which motives are more important and how they relate to each other. After discovering the different formal functions of each motive in Zampronha's pieces, the performer can decide on tone quality, rubato, and color for these motives. In addition, the deep knowledge

of a piece's analysis also enables the performer to be freer with the interpretation, such as changing the color of certain motives, or playing a different rubato in different performances of the piece.

The piece also feels smaller to the performer after analyzing it, because it is easier to see the structure of the piece, thinking about its form and motivic makeup. For instance, in *Prelude*, after discovering that motives a and b always return in the A section (A' and A"), the piece basically has only 3 sections (A, B, and Coda), instead of 6 sections (A, A', B, A", B', and Coda), making it easier to learn and memorize.

Each motive used has its own unique sound and associations of mood, color, and character; however these perceived motivic identities change based on context. Therefore, it is important to be aware of the formal functions of each motive before deciding what color or tone quality to use for each individual appearance of the same motive. As Zampronha changes formal functions for the same motives in these pieces, the performer has more creative license to change interpretations, varying musical intent, changing tone quality or color. It is interesting to notice the multiplicity of sonorities, colors, and interpretations for the pieces analyzed.

There are numerous differences between the two pieces, but there is a connection between them, which is the use of the technique of cellular developing variations. In the first movement of *Composition for Piano Four Hands and Two Comments*, the composer works with both larger themes as well as motivic themes. For instance, the first six measures show the main theme, and the material presented at the beginning of the movement returns in measure 10, acting as a thematic return. However, the material is altered, so the measures are slightly different. To make this possible, Zampronha changed the meter from 2/4 to 3/4 in that passage. This material is then obsessively repeated by the secondo piano for five measures.

This compositional process is also used in the other two movements of the piece, and in the *Prelude* for piano solo. For instance, in the *Prelude*, the motivic cell from measure 2 is repeated over and over until the end of the page, with small rhythmic variations and the same type of cellular variations occurs on the next page as well. Thus, the connection between the two pieces is found in the compositional devices used by Zampronha, rather than their genre or overall sound. By analyzing both pieces, it was possible for me to identify that the composer used the technique of cellular developing variations in that compositional phase of his life.

In order to better understand Zampronha's traits from the compositional period that his *Composition for Piano Four Hands and Two Comments* and his *Prelude* are from, I have also analyzed the *Concerto for Piano and Electroacoustic Sounds*, composed in 2004. All three pieces showed the same compositional characteristics of motivic cells that repeat throughout the pieces or movements, varied or not. The change of formal function of motivic cells is also present in the *Concerto for Piano and Electroacoustic Sounds*. While this third analysis was not included in this dissertation, I am interested in continuing to research and learn more about Zampronha's works. Thus, my plan for the future is to expand this research by providing a more in-depth analysis of the *Concerto for Piano and Electroacoustic Sounds*, as well as some of Zampronha's other works.

Ultimately, it is my hope that this dissertation will provide analyses that give readers, listeners, and performers a better understanding and appreciation of this relatively unknown piano repertoire. I hope that my efforts to explain the theoretical workings of these pieces gives insight to any pianists who read my work, so that they are able to perform these pieces with more understanding and conviction as a result.

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APPENDIX A:

INTERVIEW WITH THE COMPOSER

In order to better understand some characteristics of Zampronha's compositional style, especially on the two pieces analyzed, an interview was completed with the composer. The important aspects and questions are mentioned in this chapter.[37]

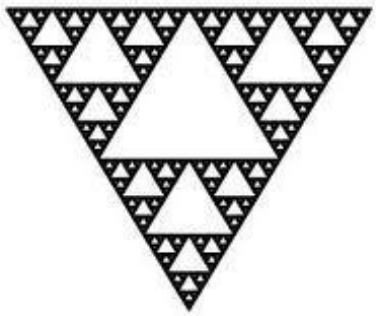
Pacheco: With whom and where did you study?

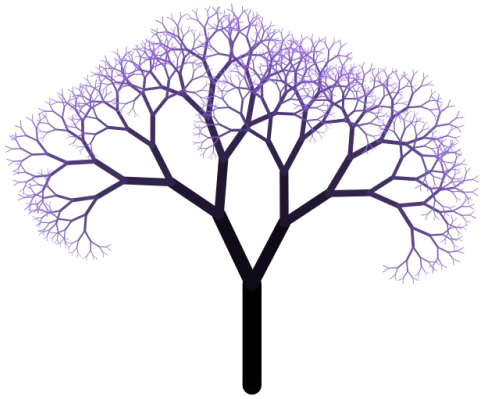
Zampronha: Some of my professors were Michel Phillipot, Igor Lintz Maués, Carlos Kater, Samuel Kerr, Wilhelm Zobl, Edmundo Vilani Cortes. Although I did not take directly lessons with John Boudler, through him I have contact with the percussion group of the Fine Arts building of UNESP (University of São Paulo State), the PIAP. John Bouldler was the diretor the group PIAP and professor of UNESP.

Pacheco: Please, comment on important aspects of your compositional style. And which composer influenced you more at the beginning? Does he or she still influence you?

Zampronha: I can give you an example of a *point line plane self-referenced*: The idea of self-referentiality started for me at the beginning of the decade of 1990, from a combination of self-referencing with fractal images. Here are some examples fractal images:

[37] The interview was generously given by the composer on different days during November and December of 2011 via Skype. Some clarifications and pictures included in this chapter were sent by the composer via email during January and February of 2012.





Obviously, those are not pictures of Nature objects. On the first image (spiral), you can clearly see that the large spiral is formed by little spirals. Those little spirals are the same as the large spiral, but in a smaller scale, adjusted as the outside spirals are bigger than the ones inside (that are progressively smaller). However, if you enlarge the image, you could see that each of the smaller spirals is formed by smaller spirals and so on.

On the next image, the leaf is formed from smaller leaves, and each leave is formed for smaller leaves and so on. And, like the other picture, notice that the forms and sizes are also proportional.

On the third image, the large triangle is replicated within itself infinitely. And, on the last image, you can see the same procedure: each branch of the tree is a reproduction of the large tree, and each branch of the branch is an even smaller reproduction of it and so on.

I showed to you the pictures in order to exemplify what are fractal images. Those images that reproduce themselves in them in smaller scales are also called self-referenced images. The difference between fractal and self-referenced is that fractals are normally geometric images reproducing themselves proportionally, accurately, and scaling. However, self-referencing is not limited only to the geometry. I could have a play (theater) inside another play, thematically related, for instance. The self-referentiality is a concept that is semiotic and can be used in music in a flexible and creative way, controlling, for instance, the musical form, the melodic lines the morphology of the sound, the timber and many other aspects.

In the 1980s, I realized that most of the contemporary pieces I appreciate present in a general aspect what I called *point, line, and plane* of the music, in which *point* is the short sound that forms a pointillist texture, such as in many pieces from the 1950 decade. *Line* is the stretched sound that occurs in textural music. Thus, the difference between them is that the *point* is a short sound, such as the attack of one note, and *line* is a stretched event, such as the prolongation of a note, or its resonance. Those two elements were common on György Ligeti's music, who is a composer that influenced me on the 1980s.

What is new is the *plane* element that is a redundant and repetitive event. In archetypal terms, a *plane* is a pedal at the end of a fugue, for instance, but it can be different and varied. Then, my idea of music between 1988 and 1993 was that the structure of my music would be built by a succession of those three elements (in this order): *point, line*, and *plane*. It worked for some time but, in the 1990s, I expanded this form using self-referentiality resources.

In this case, the self-referentiality is clear: the sequence *point-line-plane* reproduces within itself, which means that the morphologic characteristics were reproduced defining each of the musical segments. This is the basic pattern of several of my pieces.

I would like just to clarify some important aspects in my answer to your question:

- I do not consider that the musical construction is superior of its sensitive appreciation. The resources I use are incentives for my creativity, but the music should *talk* to our ears.
- I used self-referentiality many times to control the duration of a piece and of the sound events. If the piece was planned to last for 7 minutes (420 seconds), I divided those 420 seconds in 3 parts (for instance 60, 240, 120 seconds), and the first part would be *points*, the second part would be *lines*, and the third part would be *planes*. And then, I used the self-referentiality in order to reproduce (on the same proportion) and know how long each event should be of *points*, *lines*, and *planes*. However, thinking about the human performance of the piece, I did some adjustments on the durations, so that they would not be so exact.

Nowadays, however, I do not use *point-line-plane* technique anymore. Those elements are associated with Charles S. Peirce and his semiotics. I used his semiotic to expand my compositional universe, identifying a hearing logic that is coherent to the audience, and made me use terms as musical rhetoric and musical re-signification. And now I base my compositions in *similarity* (which is a punctual connection), *contiguity* (associated to a prolongation of the musical values), and *abstraction/simplification* (associated to a pattern).

Later, I expanded those aspects to other musical fields, such as referentiality and musical rhetoric.

Pacheco: Do you carry a notebook with you, like Beethoven did, to write some ideas, even if you are not at your work place? And, do you use the same compositional method to compose for electroacoustic sounds and for acoustic instruments? If no, could you explain what is the difference?

Zampronha: Yes, I have my notebook with me almost all the time. About the compositional method, the answer is no, not really. I differentiate the resources and devices that I use, but not the compositional language. For instance, I use the computer while composing for electroacoustic sounds, and when I compose for acoustic instruments, I use pencil and paper, but always using my notes about the pieces.

Pacheco: Do you know Forte set theory? Do you use it in composing?

Zampronha: Yes, I know it, and I used it to compose *Modelagem II* for piano.

Pacheco: Which composer influenced you more at the beginning?

Zampronha: Olivier Messiaen, and György Ligeti, as mentioned before.

Pacheco: Could you talk about the form of your *Composition for Piano Four Hands and Two Comments*?

Zampronha: I used one book by Messiaen for theory basis of the piece. The book is:

Messiaen, O. (1944). *Technique de mon Langage Musical*. Paris: Alphonse Leduc.

About the first movement of the piece (*Composition for Piano Four Hands)*, I can say that it was composed based in a sentence form (as a distinct theme-type, the term was firstly defined by Arnold Schoenberg). The form is:

Opening section:

Measures 1 to 9: Section A

Measures 10 to 19: Section A^1

Ascension to the climax:

Measures 20 to 29: First section of the Ascension to the climax

Measures 30 to 42: Second section of the Ascension to the climax

Climax and connection with the resolution:

Measures 43 to 47

Resolution:

Measures 48 to 59

However, this form is expanded so that it is also possible to identify some resemblance to the sonata-form. Then, this should be the form:

Exposition:

Measures 1 to 9: Theme 1 and transition

Measures 10 to 19: Theme 2 (which in this case is the repetition of theme 1, meaning that the "sonata" has only one theme with the function of first and second themes) and end of exposition

Note: Because there is no second theme, it is possible to consider that the development starts on measure 10.

Ascension to the climax:

Measures 20 to 29: Beginning of the development using thematic elements from the beginning

Measures 30 to 42: Development using sequence as a form

Measures 43 to 47: Climax of the development section

Recapitulation:

Measures 48 to 59

This formal ambiguity occurs because the phrase is expanded in order to be understood as only one phrase, being closer to a sonata-form. Each section of it is amplified as a single movement (the opening section is the first movement, the ascension to the climax is the second movement, the climax is the third, and the resolution is the fourth movement).

The ambiguity above mentioned also occurs on the *Concerto for Piano and Electroacoustic Sounds,* that is organized as one only sentence of 20 minutes.

About *Comment I*, the sentence form is:

Opening section:

Measures 1 and 2: Segment A

Measures 3 and 4: Segment A'

Ascension to the climax:

Measures 5 and 6: it starts with the chords on the secondo piano part on measure 5, and the fragments are compressed on measure 6 on the primo piano part. In this measure, the left hand of the primo piano is one segment composed by the notes G-A-B-C-D-C-B-A-G-A-B-C-D-C-B-A and it ends in a G arpeggio. This segment is repeated again in that measure, ending on the second system of the same page (which is the end of measure 6).

The first segment is segment A of the Ascention to the climax, and the second segment is the A'.

Climax:

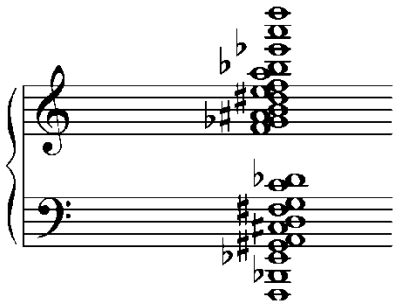
Measures 6: on the primo piano, the climax is from the second half of measure 6 (second system of the page above mentioned) until the half-note G arpeggio on the left hand of the same measure.

Resolution: from the half-note G arpeggio on the left hand of measure 6 until the end of this measure.

Then, until the end of the movement, there is an expanded and dilated reappearance of the same sentence (conducted by repetitions and stretches).

About *Comment II*, all the notes are extracted from one chord, and the challenge is to compose the entire movement keeping all the notes of this chord. In every moment, different cells of this chord are presented, and there is a harmonic *evolution* because it is not possible to retain the entire chord in our memory. Therefore, in some moments of the movement, there is the impression of a harmonic progression which does not exist. This chord unifies all the events in this movement.

This is the chord:



Pacheco: Where was the *Concerto for Piano and Electroacoustic Sounds* composed?

Zampronha: At LIEM-CDMC: *Laboratorio de Informática y Electrónica Musical del Centro para la Difusión de la Música Contemporánea*. This institution is at the *Museo Reina Sofía*, in Madrid. I received a scholarship from the Ministerio de Cultura de España (Cultural Ministery of Spain), on the program of Iberoamérica.

Pacheco: How did you compose the electroacoustic sounds part of this piece? Could you explain to us what the process of composing for electroacoustic sounds is?

Zampronha: In my notes I first wrote: what will the piano play? From that, I started working with the electroacoustic sounds that would play with the piano. Talking about the formal part of how make the electroacoustic sounds, this composition was created in a Macintosh computer G4/500, 512 MB RAM / 45 GB HD, ProTools system 24 MIX (v 5) with 888/24 interface; Yamaha 03D mixing board; DAT Tascam DA45, and Genelec 1030-A speakers. The software used was ProTools, SoundHack, GRM-Tools, and TrueVerb. The master tape is a stereo audio CD, 16 bits, 44.100 Hz.

Pacheco: Could you talk about the compositional process of the *Concerto for Piano and Electroacoustic Sounds*? Please explain in detail the four chords – how are they used? In the electronic parts? Do they show up in the non-electronic parts?

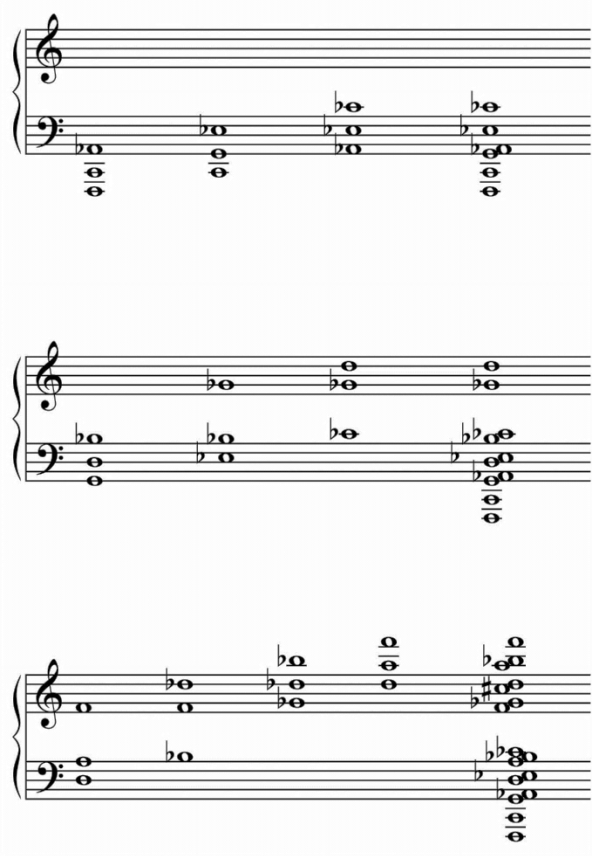
Zampronha: I used four layers of sound in this piece. They are:

- Live piano
- Piano recorded and distorted
- Instrumental sounds distorted
- Concrete sounds

In order to compose the electroacoustic sounds of this piece, I used synthesizers with resonant filters. To better understand how a resonant filter works in a synthesizer, go on this website, it has some graphics that may be illustrative: http://www.propellerheads.se/substance/discovering-reason/index.cfm?fuseaction=get _article &article=part36.

I used some chords with pianistic effects in this piece. They are transposed in different octaves, thus the notes of the chords do not correspond exactly to the octaves of the chords that are the basis of the work. The process of creation of the four chords is by combining some notes. On the chart I sent to you, it is possible to see the formation of the first chord.

Here is the chart:



Pacheco: Could you please clarify the division of the piece? (Where are they according to you?) Specify the sections in the piece (page/system numbers, exact locations).

Zampronha: The general form of the concerto is a dilated sentence form:

1st Movement – from 0’00” (page 1) to 5’11.5” (page 9)

The 1st Movement is an opening section of the Sentence, and it is followed by a transition.

- The opening section goes from 0’00” (page 1) to 2’38” (page 5)
- The transition goes from 2’38” (page 5) to 5’11.5” (page 9)

One of the central cells of the transition is the melodic motif that Bartok uses in his Mikrokosmos number 115. My cell has the same character of Bartok’s piece, but with different notes, which are: G-A-B-B-flat-C-C-sharp-B-A-B-flat-A-flat-G. My use of his melodic motif is just homage to him. Actually, for Bartok, the cell that works as a melodic motif, for me is only an ornamentation for the B note on the cell of my concerto. However, this ornamentation is repeated so many times that it becomes a musical idea and it is not an ornament anymore.

The 2nd movement goes from 5’11.5” (page 5) to the attack right before 9’23” (page 12). The Ascension to the climax is slow to make the impression that it is a contrasting second theme. Note that the augmented triad there is a reference to the Sonata by Alban Berg, and the Liszt Sonata because of the reference to the note B. In fact, the piece ends in B, in reference to those authors.

The 3rd movement goes from the attack right before 9’23” (page 12) to 14’13.4” (page 25). The Climax is on the 4th movement (from 14’13.4” on page. 25 until the end of the work). The resolution includes a resubmission of material from the beginning to give the impression that it is a recapitulation, but indeed the material is displaced from its original function and it gains new formal functions.

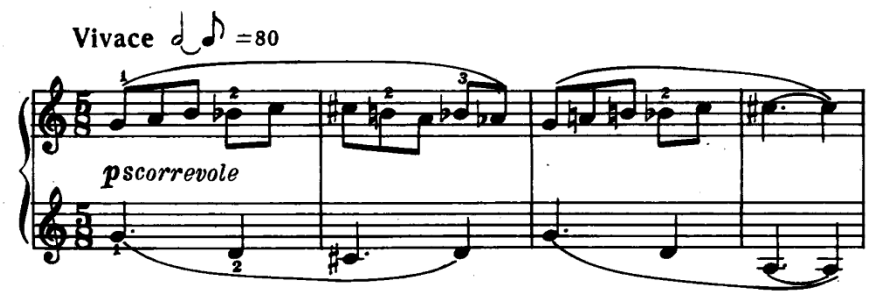
For example, the motif of this recapitulation (on page 25) is a mixture of two previous motifs: the cell C-F-sharp-B of the transition from the first to the second movement (page 7 and following) with the characteristic chord from the second movement (page 9, last system). In other words, it seems to be a recapitulation, but it is something quite different. It is a reinterpretation of those cells that are extracted from their original functions and now, they

function as the main motif of the last movement. Or, also, the ornament of Bartok, from the transition (first movement), now functions as a developed cell on page 27 that connects with another cell from the climax. In this recapitulation, the cells have a different function than they had before, and also new elements emerge helping to build a big climax and conclusion.

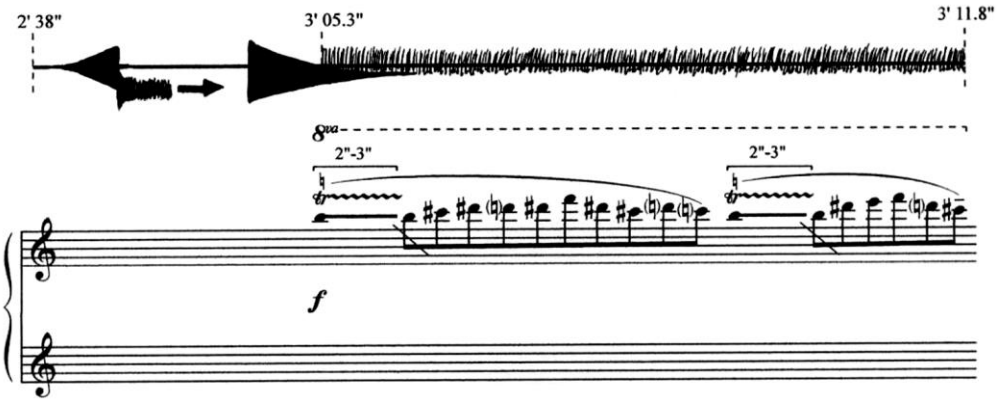
Pacheco: Bartok's Mikrokosmos Book 5 – what are the influences? How is this related to the *Concerto for Piano and Electroacoustic Sounds*?

Zampronha: On the piano part, the influence is direct. The piece number 115 on Bartok Mikrokosmos and the cell on page 5 of the piece, are directly related. The fragment on page 5 appears and reappears until page 8, and always in a more elaborated form.

Original fragment of Bartok:



Fragment on page 5 of the *Concerto for Piano and Electroacoustic Sounds*:



APPENDIX B:

SCORE OF THE

COMPOSITION FOR PIANO FOUR HANDS AND TWO COMMENTS,

BY EDSON ZAMPRONHA[38]

[38] Edson Zampronha authorized me to put a copy of the full scores of his pieces in this dissertation.

EDSON ZAMPRONHA

COMPOSIÇÃO PARA PIANO A QUATRO MÃOS E DOIS COMENTÁRIOS

COMPOSITION FOR PLANO FOUR HANDS AND TWO COMMENTS

piano a quatro mãos
piano four hands

1985, 2005

Em 1985 compus a obra *Composição para Piano a Quatro Mãos*. Naquela época minha linguagem musical era diferente da que tenho hoje. Por isso, em 2005 pensei rever esta obra. No entanto, mudei de idéia. A distância de vinte anos era suficiente para eu enxergar coisas que não enxergava antes nesta obra. Decidi, então, compor outras duas obras que são dois comentários musicais sobre essa composição de 1985.

O *Comentário I* revela que música me influenciava em 1985, mas não me atrevia a escrever. Esse comentário aponta para o passado. O *Comentário II* revela a música que eu gostaria de escrever naquela época, mas não era sequer capaz de pensar. Esse comentário aponta para o futuro.

Embora cada obra possua autonomia suficiente para ser tocada separadamente, estas inter-relações somente aparecem quando são tocadas uma após a outra, como uma única composição em três movimentos, na seguinte seqüência:

Composição para piano a quatro mãos
Comentário I
Comentário II

Finalmente, dei o seguinte título ao conjunto destas obras: *Composição para Piano a Quatro Mãos e Dois Comentários*.

* * *

In 1985 I composed the work *Composition for Piano Four Hands*. In that time my musical language was different from the one I have nowadays. Thus, in 2005 I thought I should review this work. However, I changed my mind. Twenty years was time enough for me to realize there were things that I could not see in this work at that time. I decided, then, to compose two other works that are two musical comments on this composition from 1985.

Comment I reveals which music influenced me in 1985, but that I did not dare to write down. This comment points to the past. *Comment II* reveals the music I would like to write down that time, but that I was not even able to think about. This comment points to the future.

Although each work has enough autonomy to be played alone, their deep inter-relations emerge only when they are played one after the other, as a single composition in three movements, in the following sequence:

Composition for Piano Four Hands
Comment I
Comment II

In the end, I decided to name the set of these works *Composition for Piano Four Hands and Two Comments*.

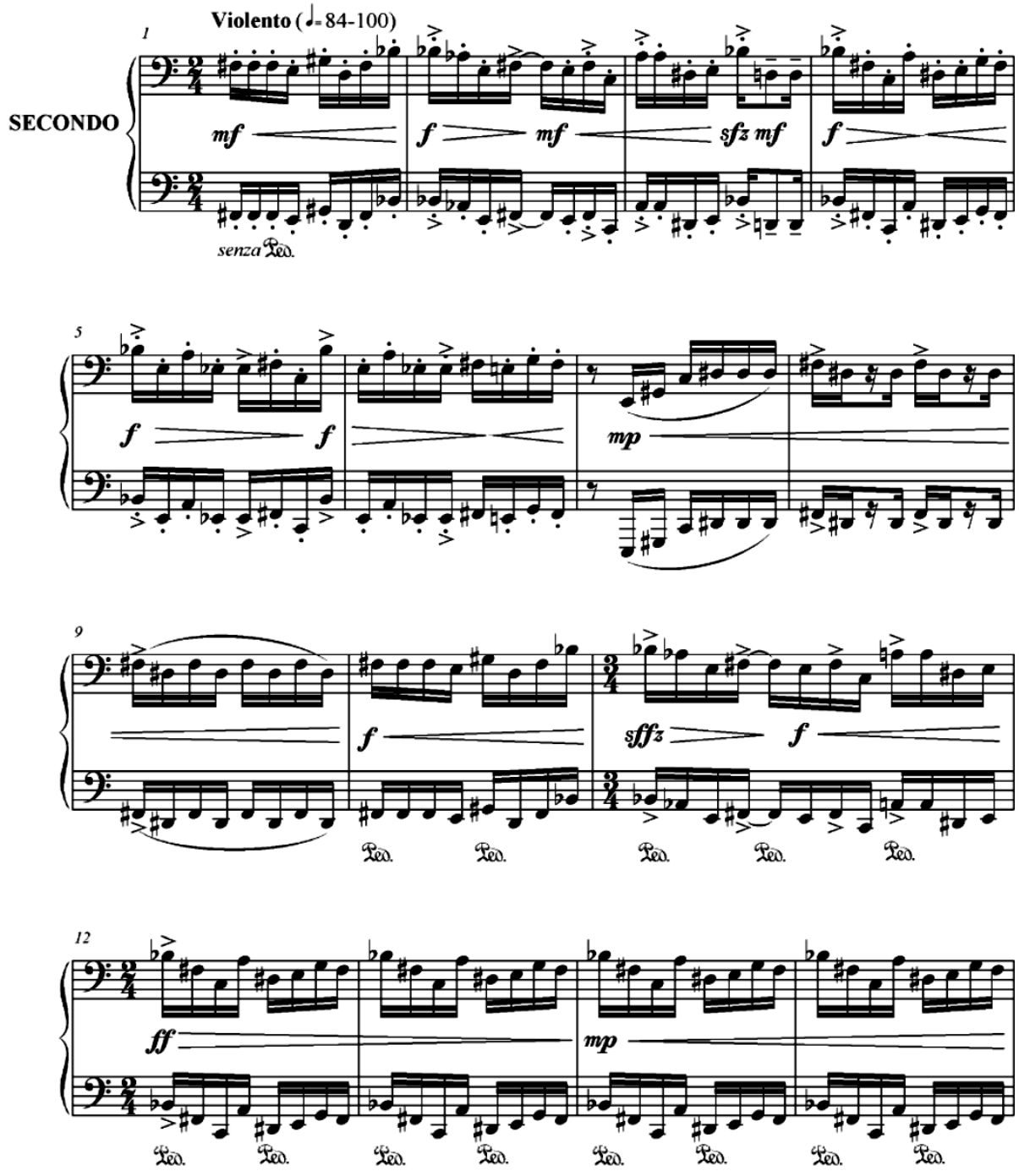
Composição para Piano a Quatro Mãos

Composition for Piano Four Hands

(1985)

SECONDO

Edson Zampronha



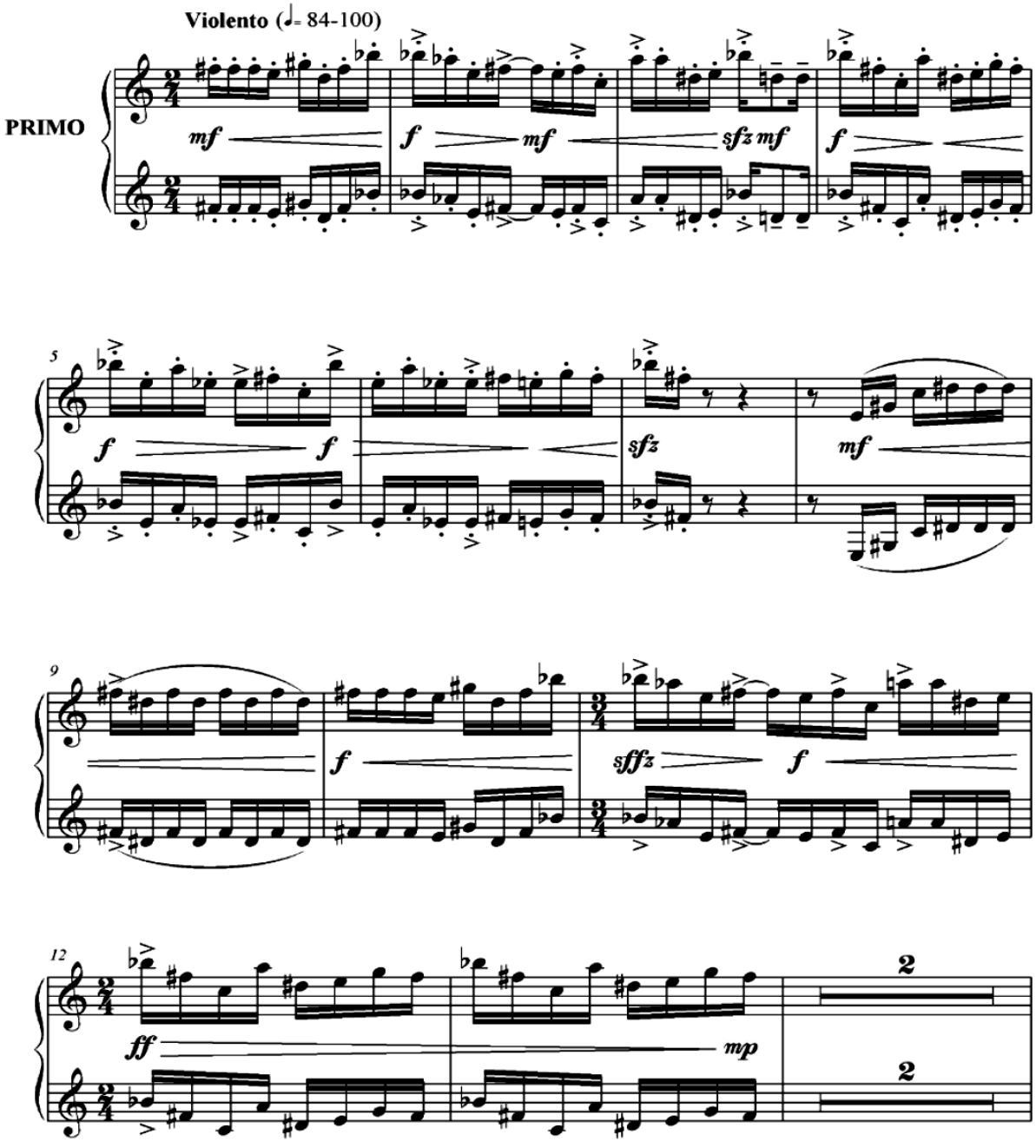
Composição Para Piano a Quatro Mãos

Composition for Piano Four Hands

(1985)

PRIMO

Edson Zampronha



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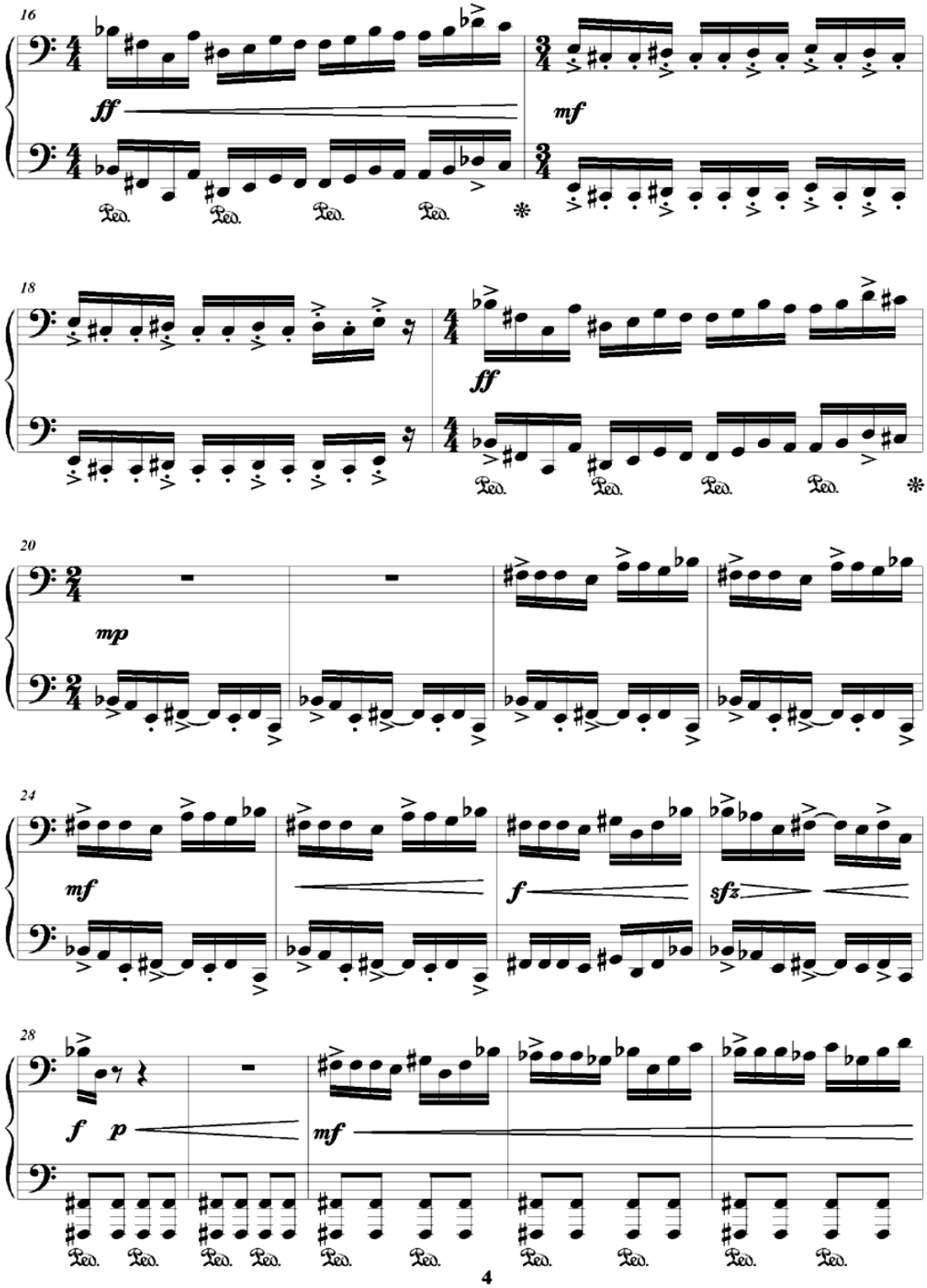

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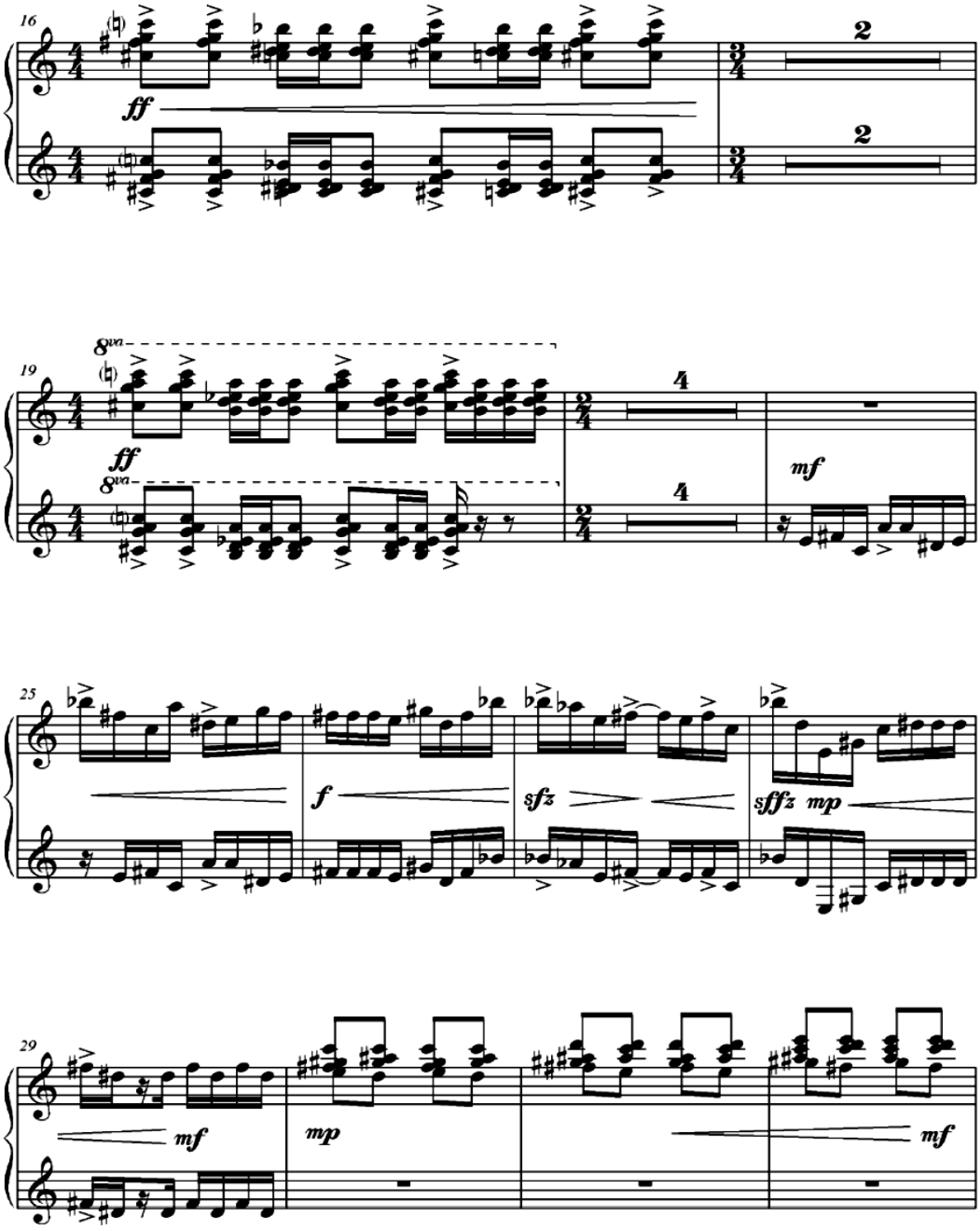

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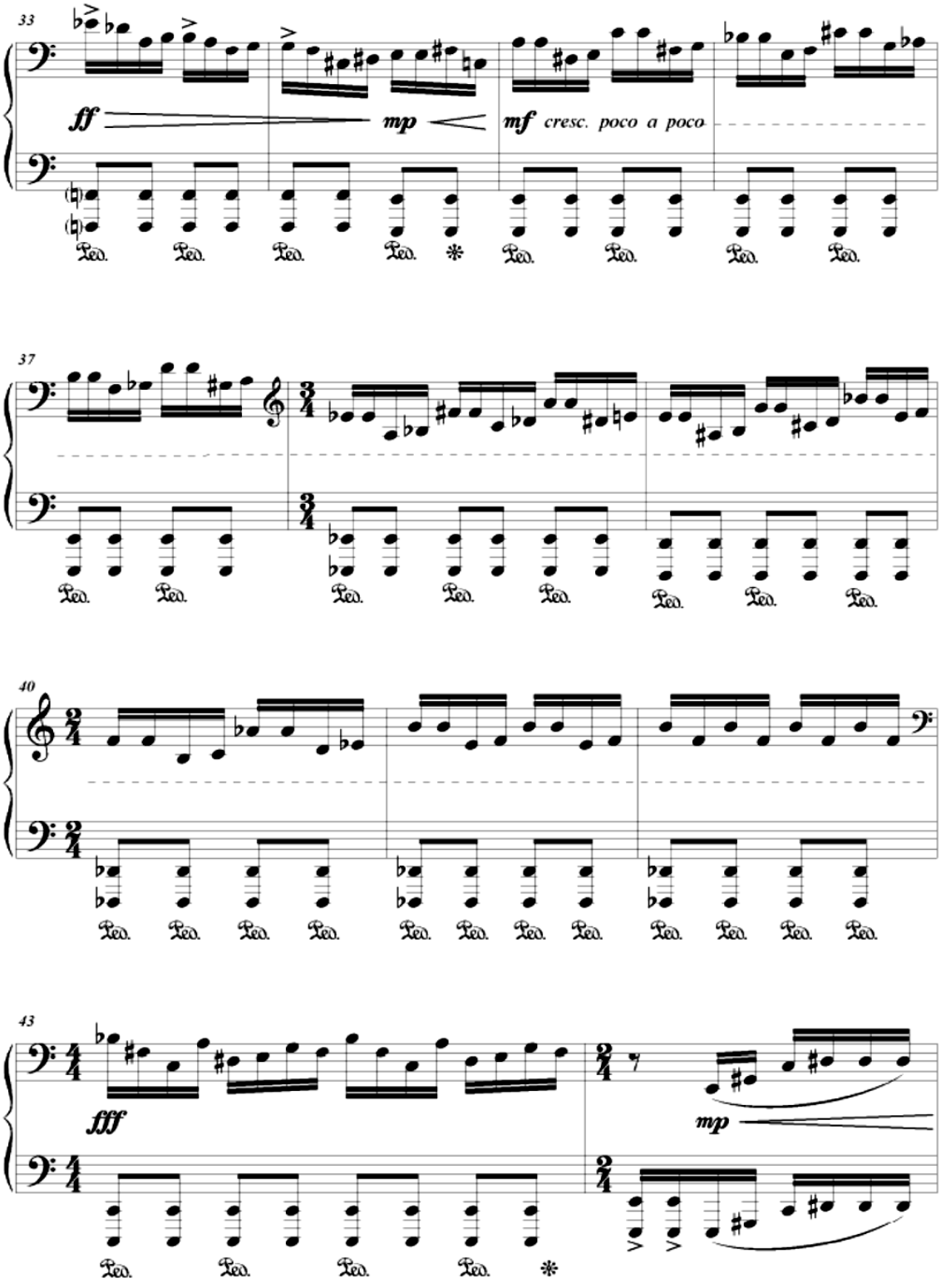

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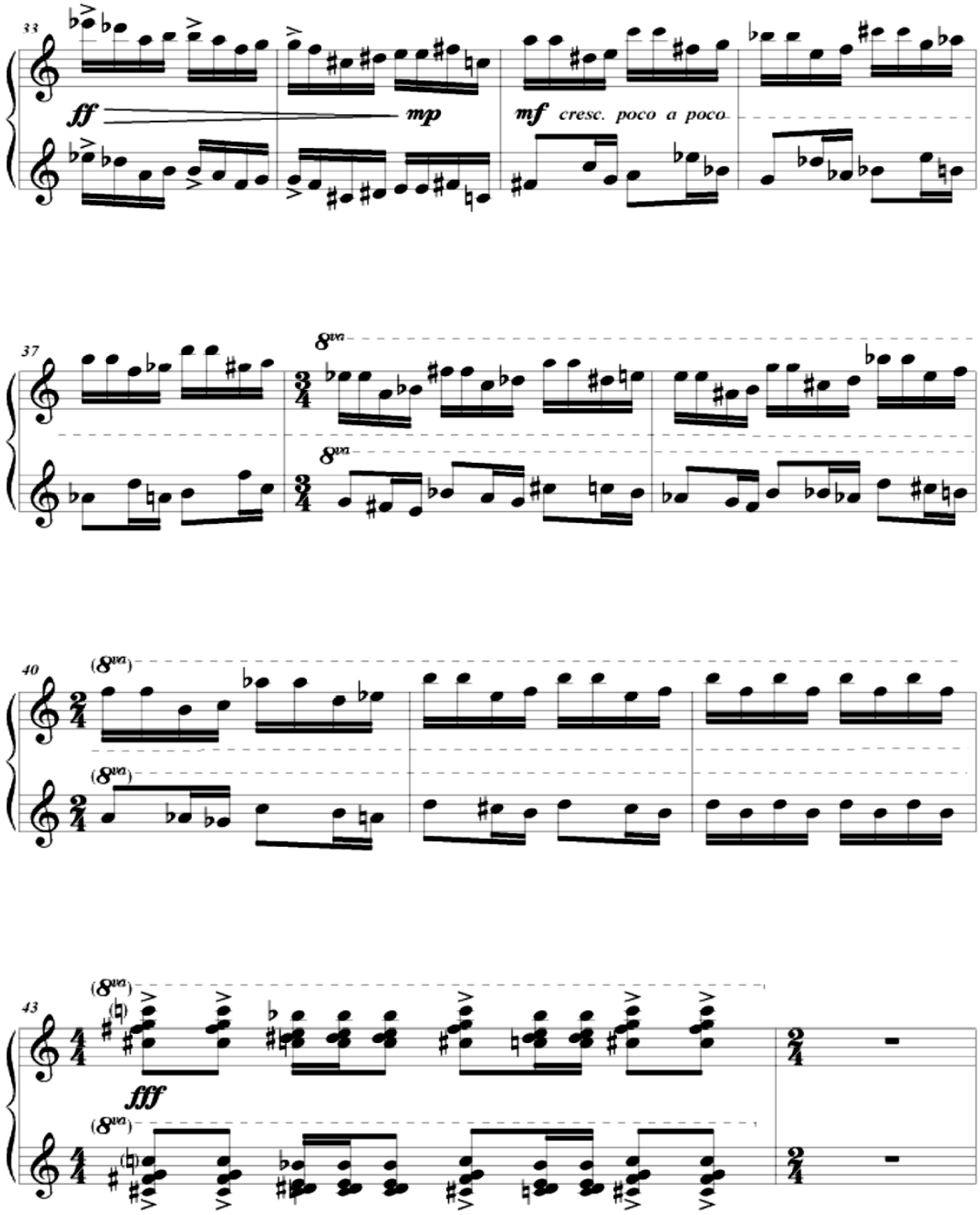

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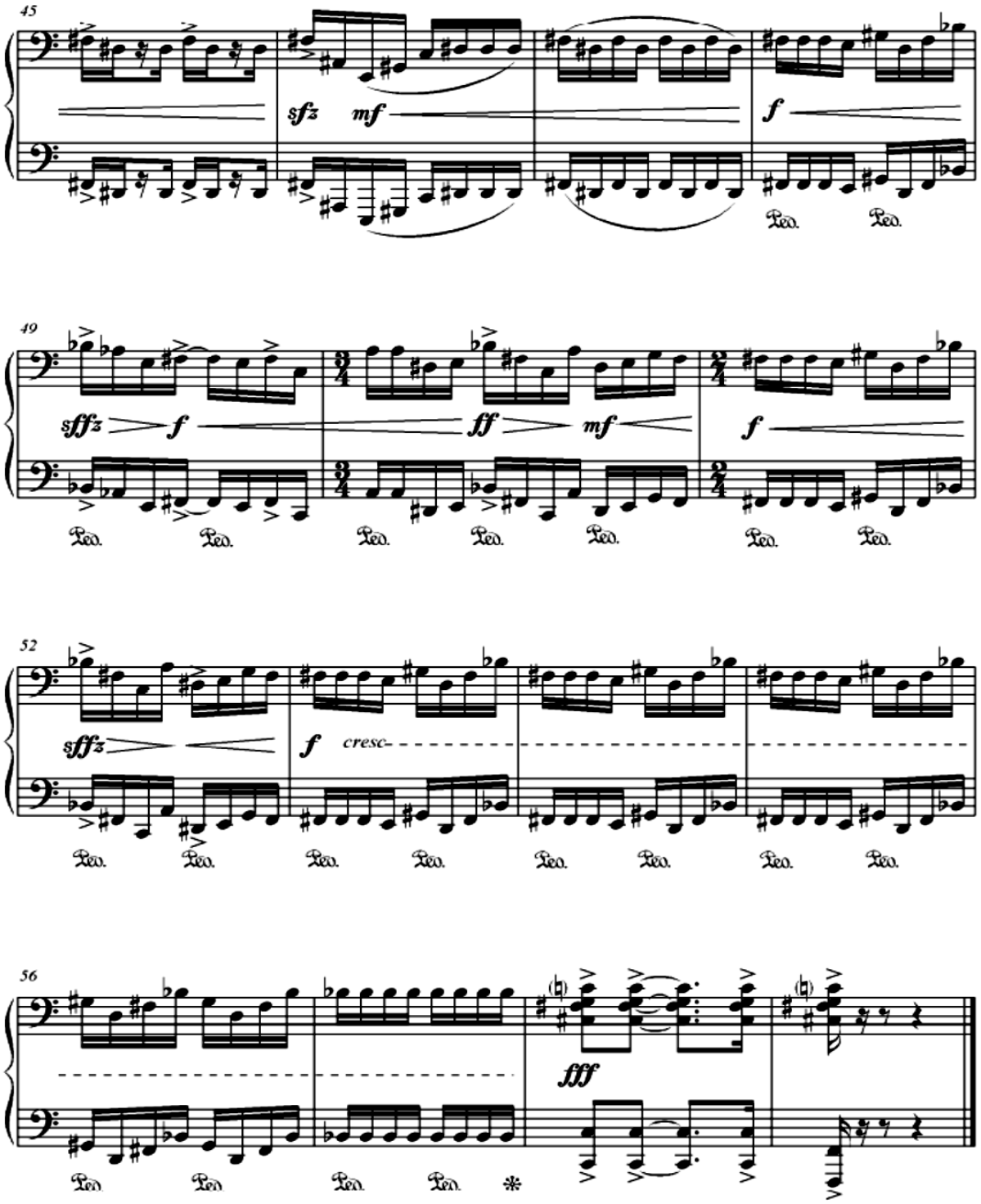

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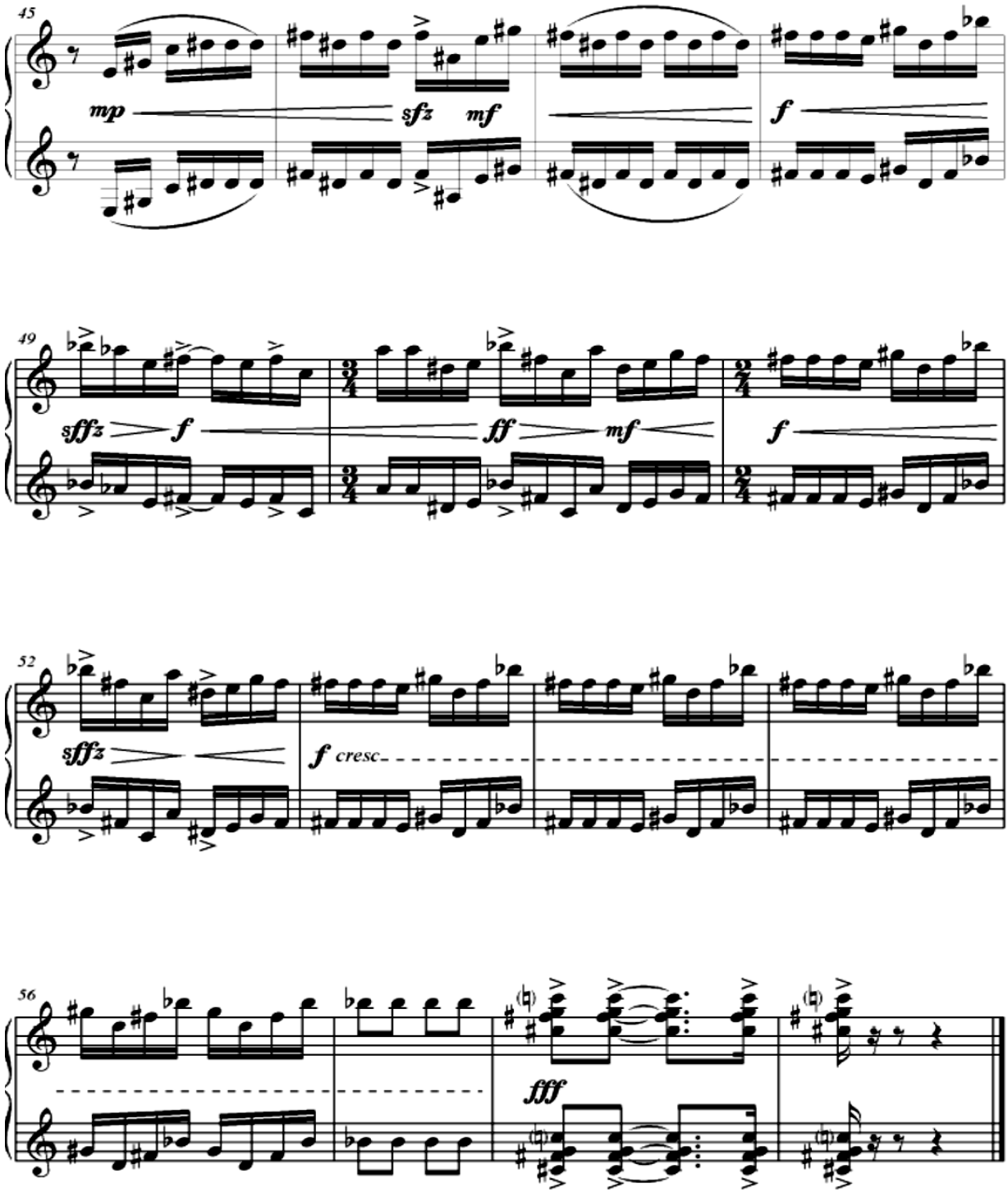


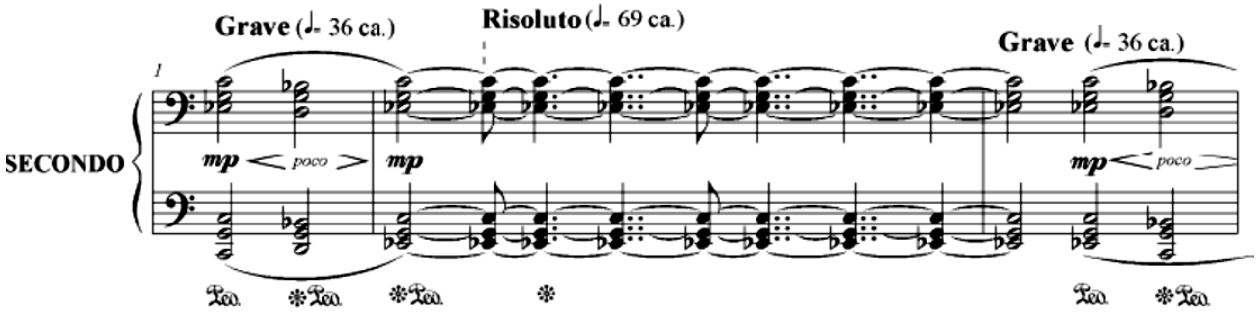
SECONDO

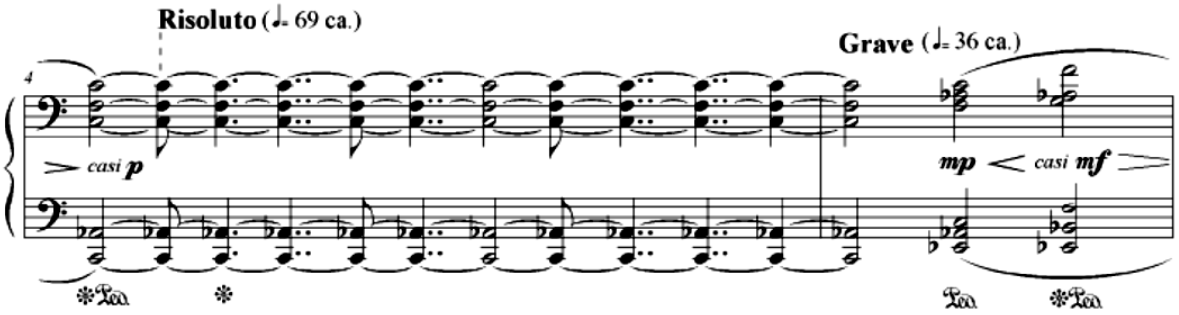
Comentário I

Comment I

(2005)

Edson Zampronha





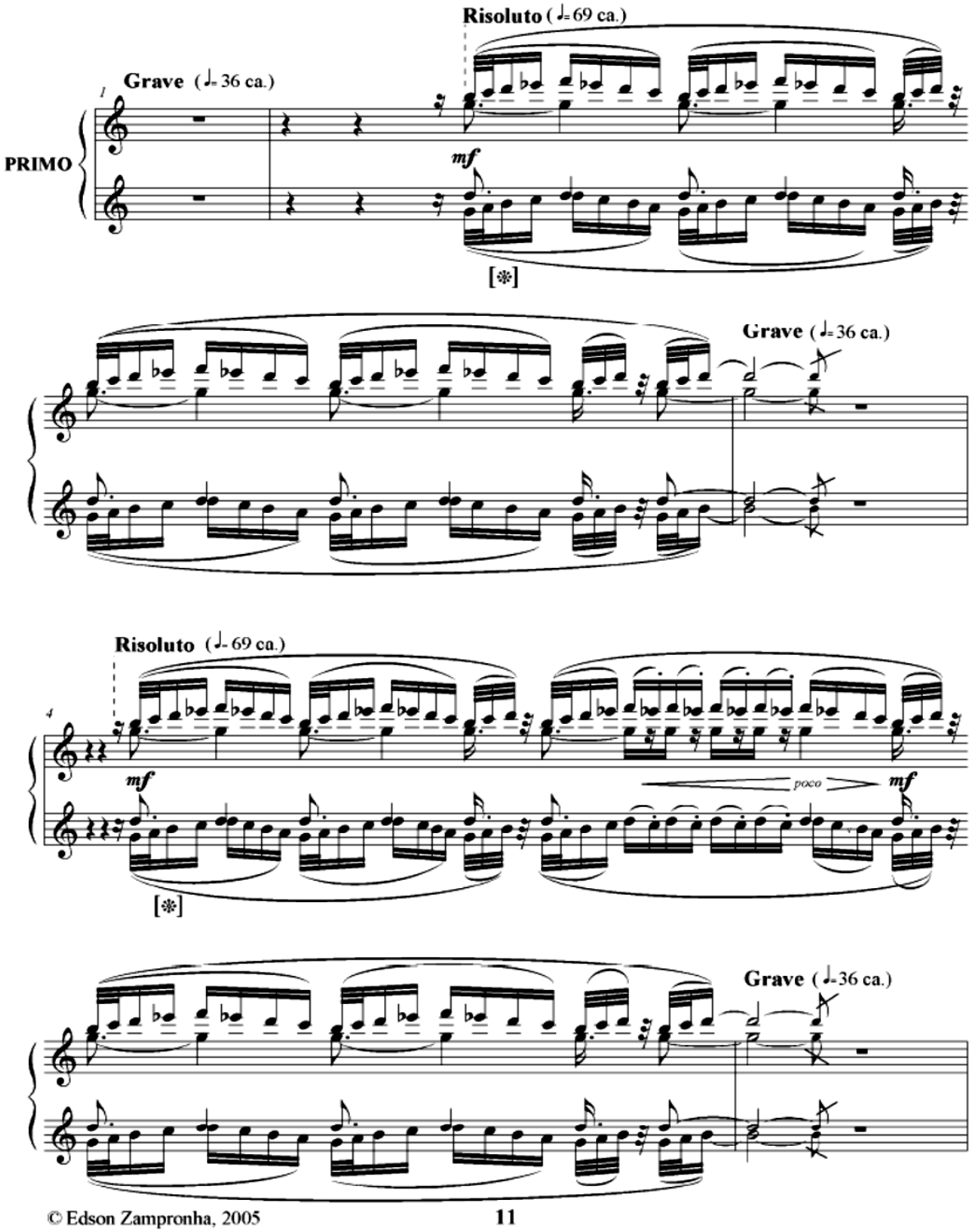
Comentário I

Comment I

(2005)

PRIMO

Edson Zampronha



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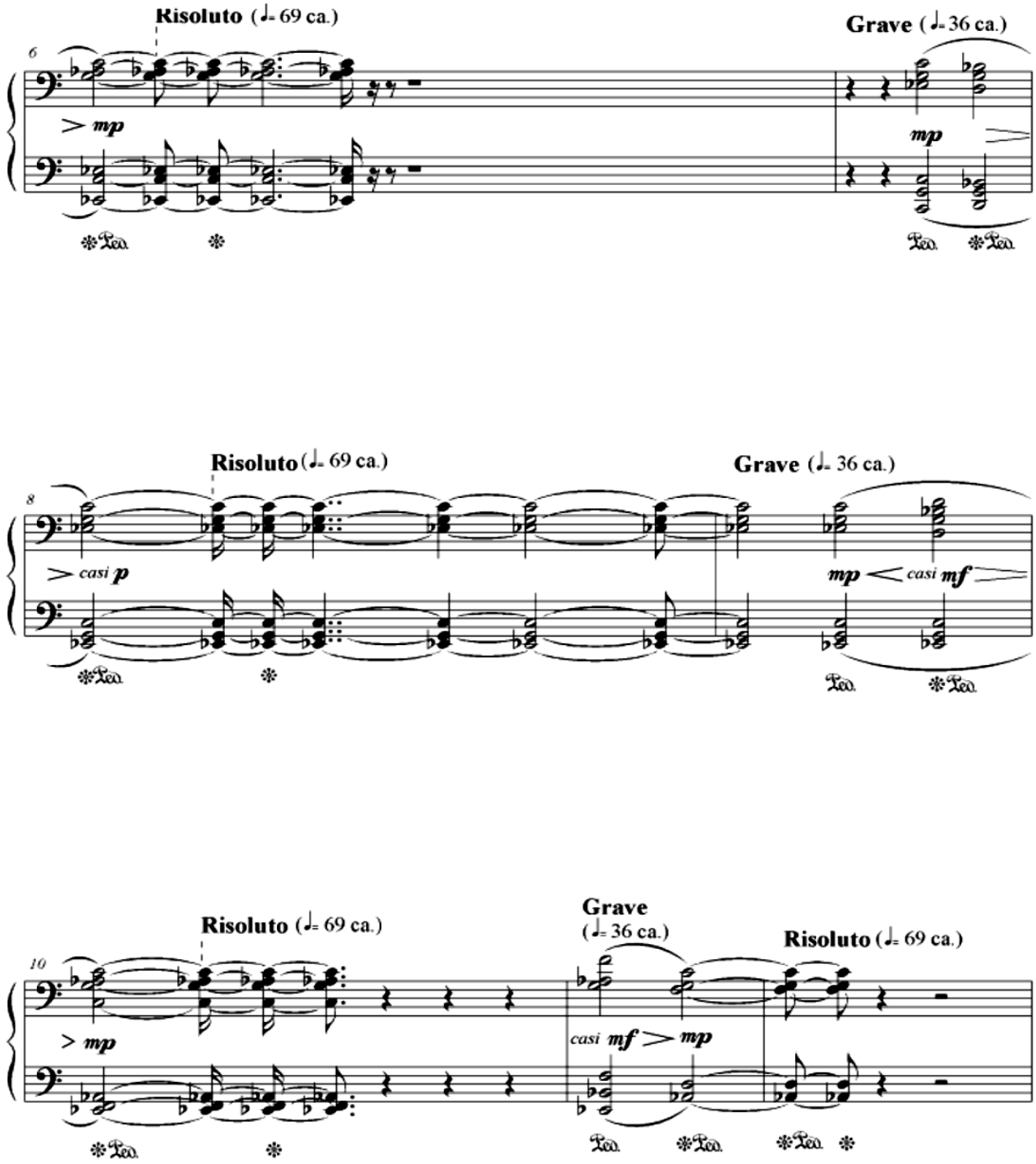
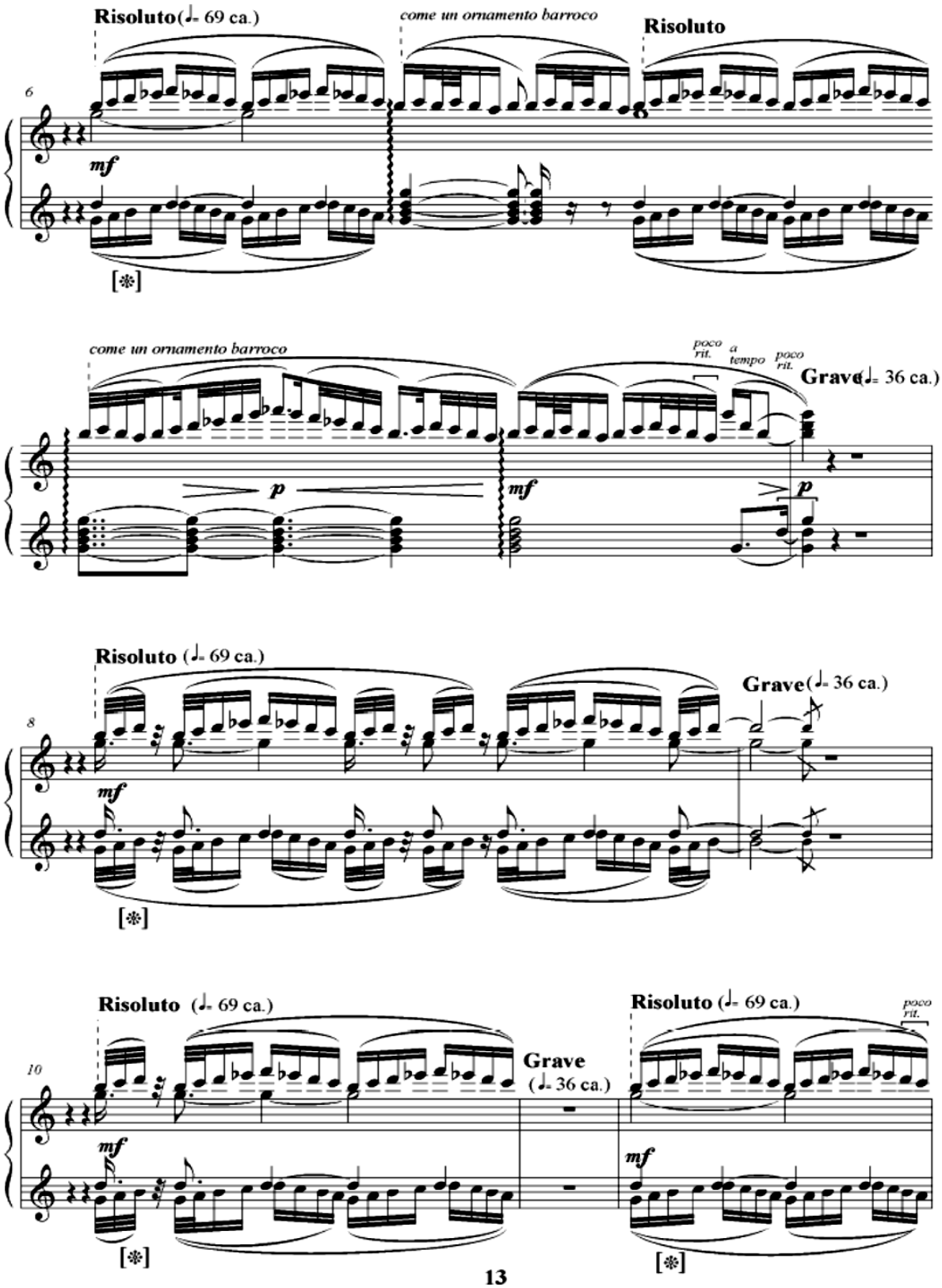
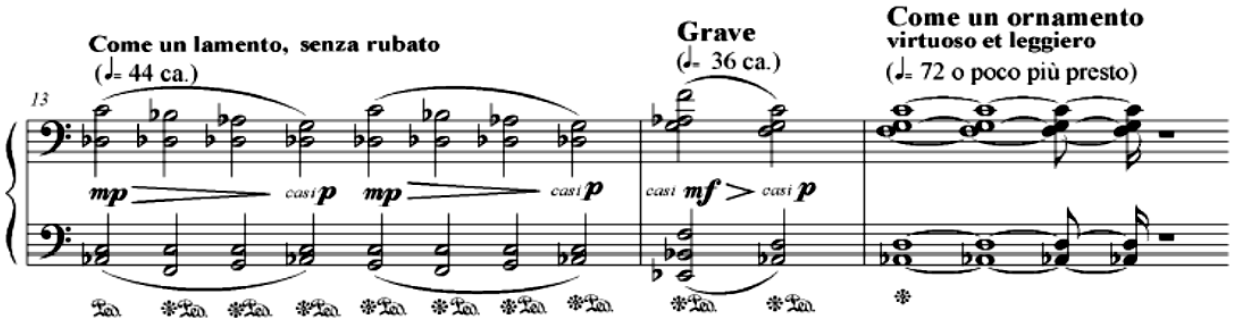
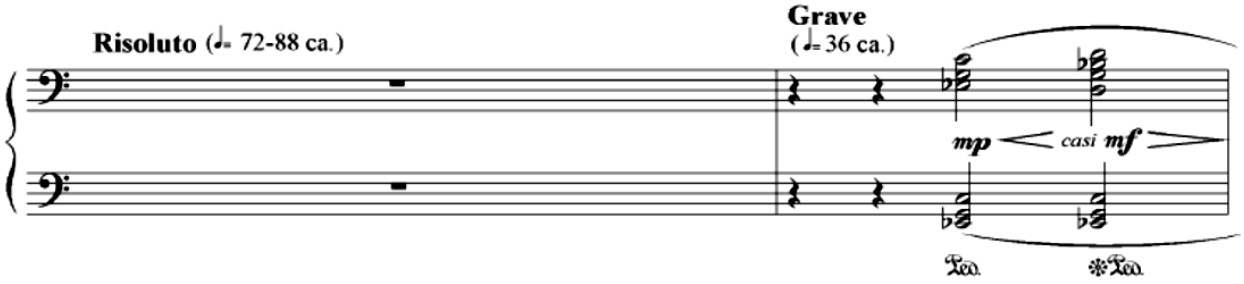

Risoluto (♩= 69 ca.)
Grave (♩= 36 ca.)
6
mp
mp
Risoluto (♩= 69 ca.)
Grave (♩= 36 ca.)
8
casi p
mp
casi mf
Risoluto (♩= 69 ca.)
Grave
(♩= 36 ca.)
Risoluto (♩= 69 ca.)
10
mp
casi mf
mp

PRIMO

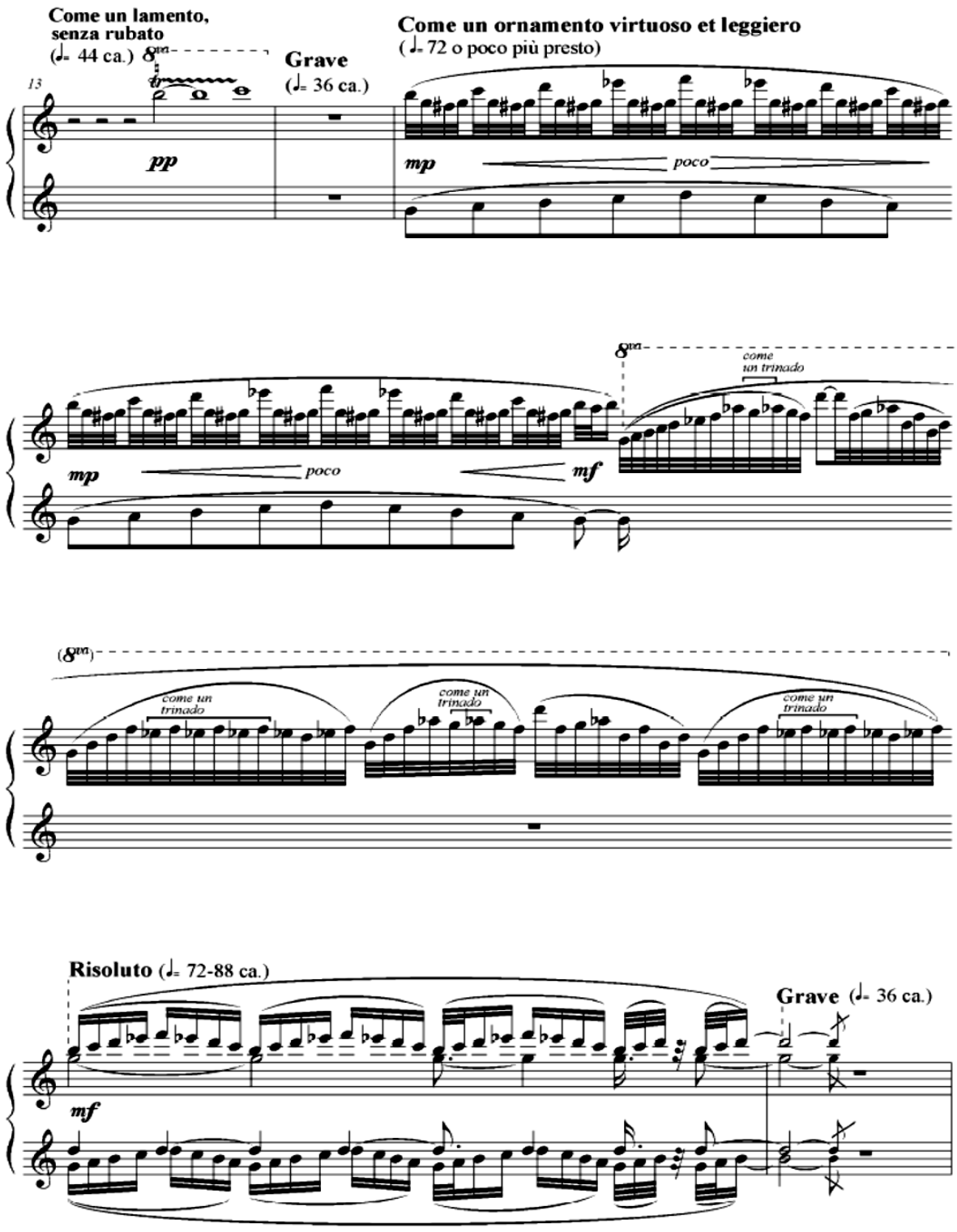

Risoluto (♩= 69 ca.)
come un ornamento barroco
Risoluto
6
mf
[*]
come un ornamento barroco
poco rit.
a tempo
poco rit.
Grave (♩= 36 ca.)
p
mf
p
Risoluto (♩= 69 ca.)
Grave (♩= 36 ca.)
8
mf
[*]
Risoluto (♩= 69 ca.)
Grave (♩= 36 ca.)
Risoluto (♩= 69 ca.)
poco rit.
10
mf
[*]
mf
[*]

SECONDO

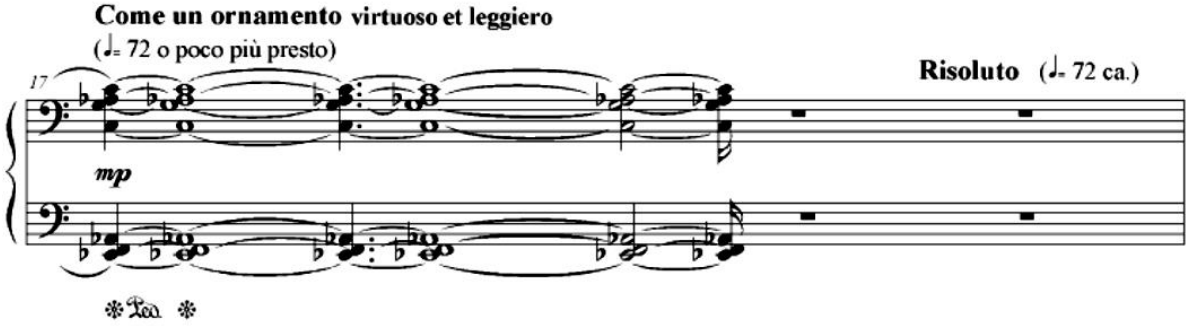

Come un lamento, senza rubato
(♩= 44 ca.)
13
mp
casi p
mp
casi p
Grave
(♩= 36 ca.)
casi mf
casi p
Come un ornamento
virtuoso et leggiero
(♩= 72 o poco più presto)


Risoluto (♩= 72-88 ca.)
Grave
(♩= 36 ca.)
mp
casi mf

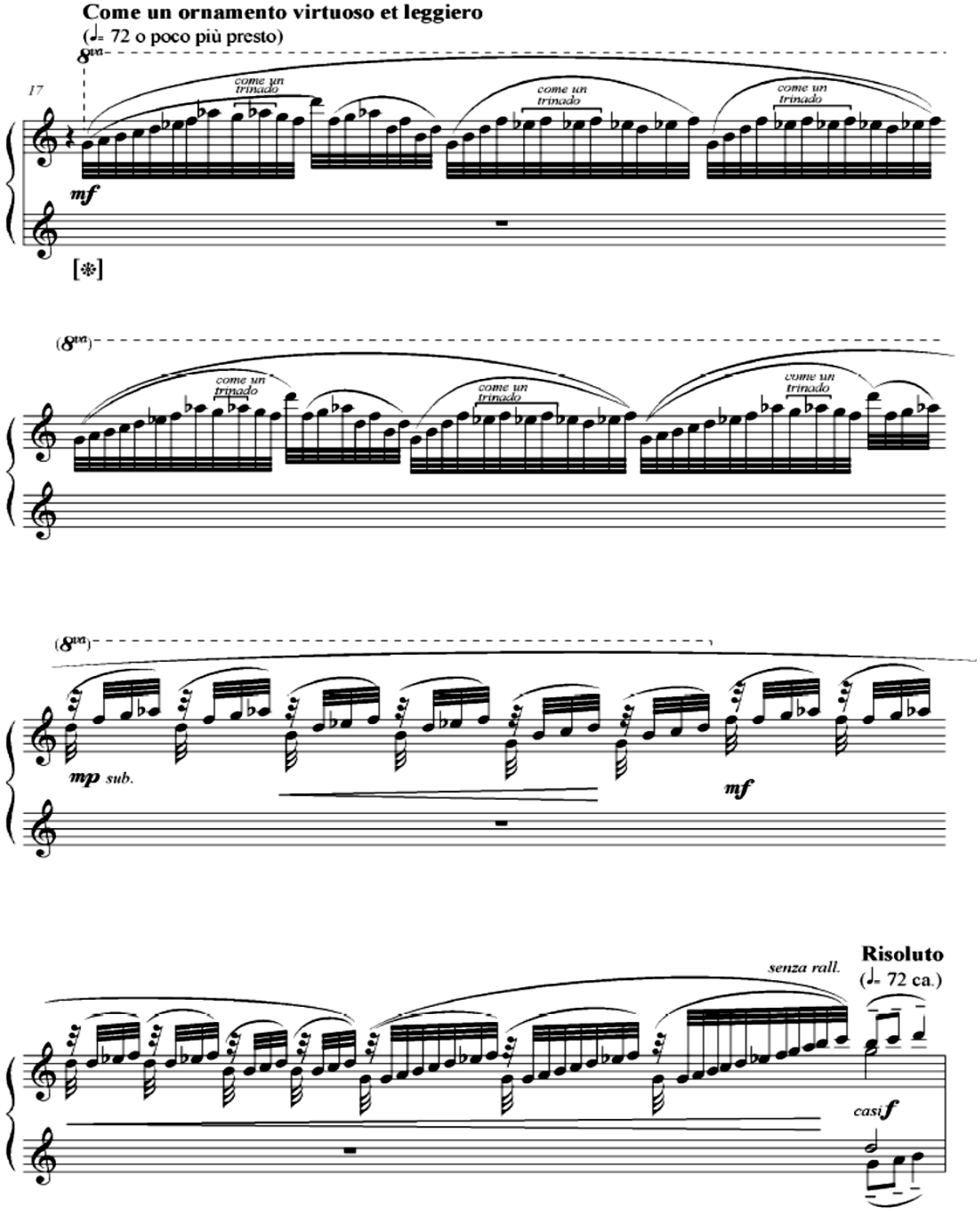
PRIMO


Come un lamento,
senza rubato
(♩= 44 ca.)
Grave
(♩= 36 ca.)
Come un ornamento virtuoso et leggiero
(♩= 72 o poco più presto)
pp
mp
poco
mf
come un trinado
Risoluto (♩= 72-88 ca.)
Grave (♩= 36 ca.)

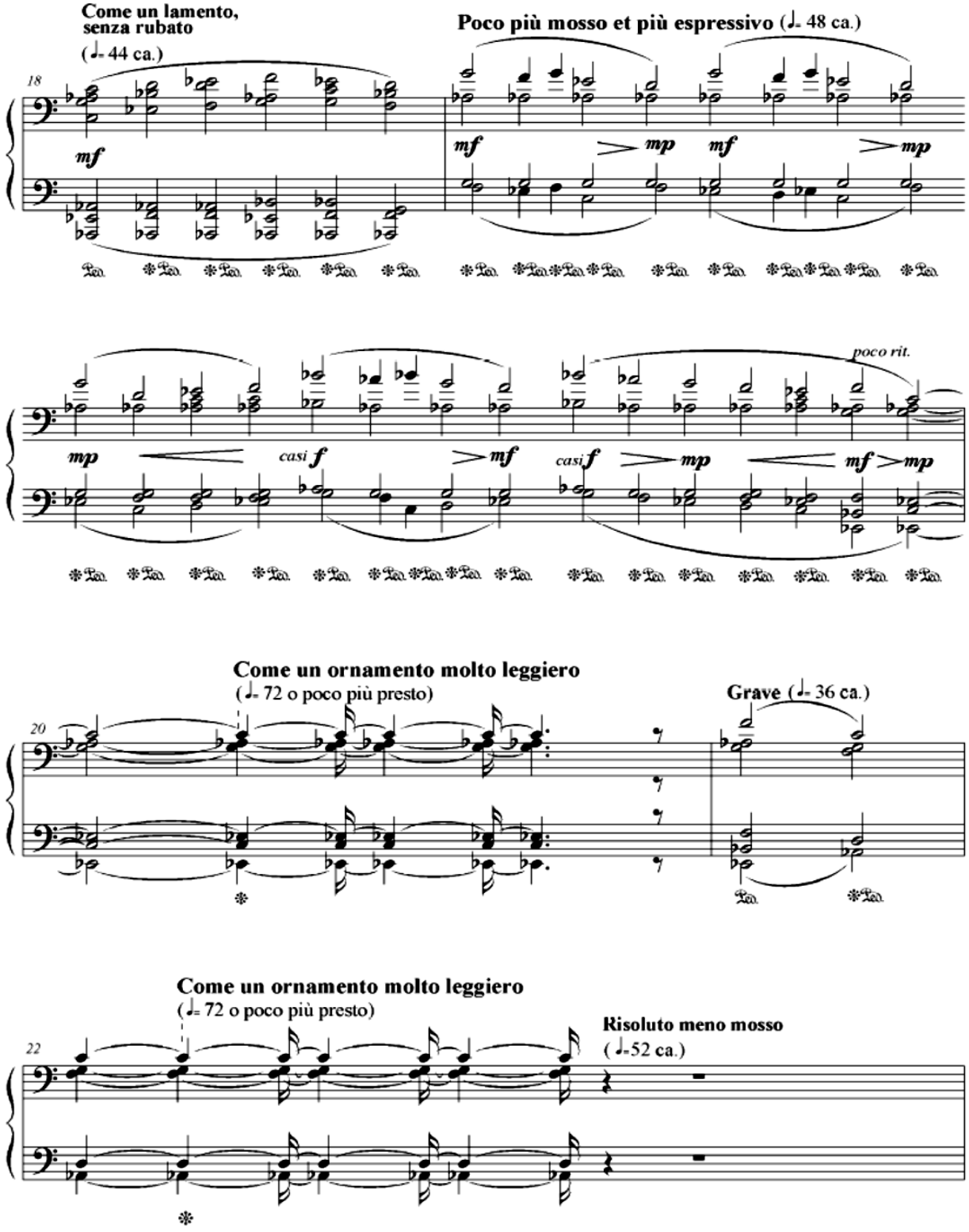
SECONDO


Come un ornamento virtuoso et leggiero
(♩= 72 o poco più presto)
17
mp
Risoluto (♩= 72 ca.)
Ped.

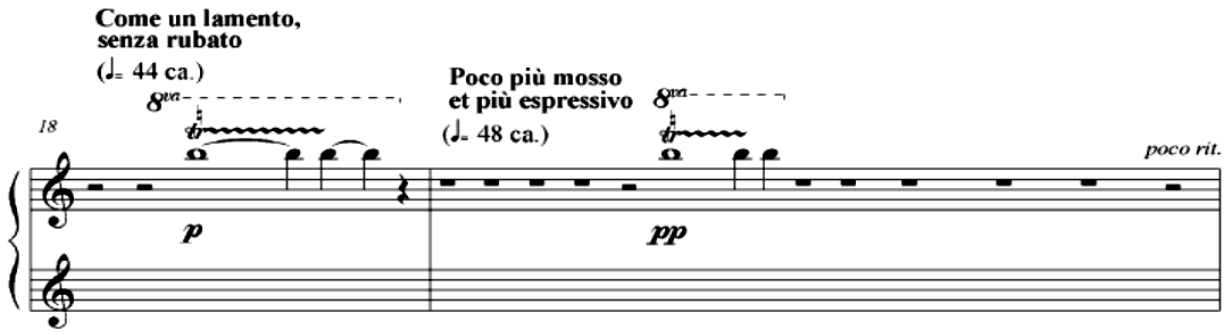
PRIMO

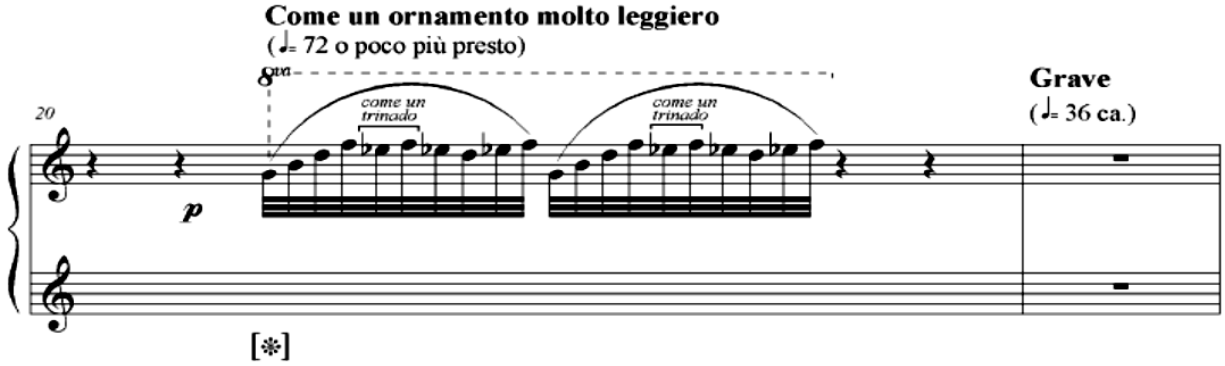

Come un ornamento virtuoso et leggiero
(♩= 72 o poco più presto)
8va
17
come un trinado
mf
[*]
(8va)
mp sub.
mf
senza rall.
Risoluto
(♩= 72 ca.)
casi f

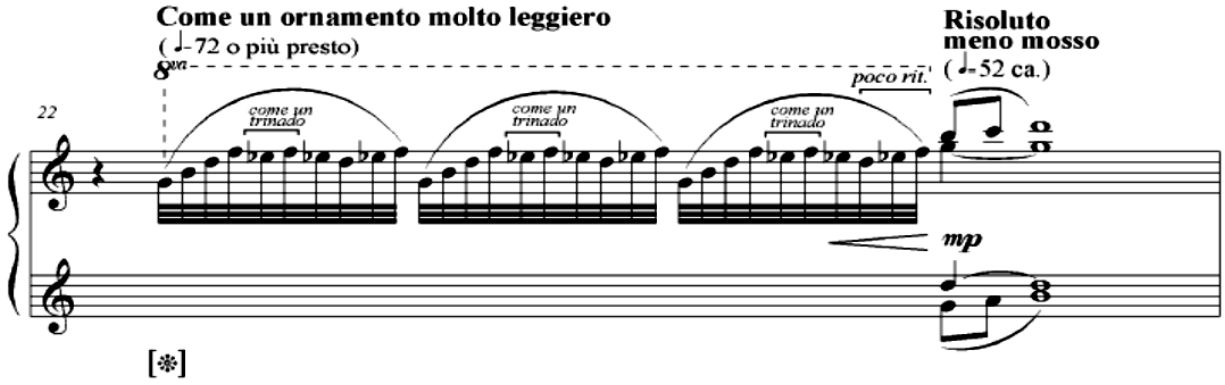
SECONDO


Come un lamento,
senza rubato
(♩= 44 ca.)
Poco più mosso et più espressivo (♩= 48 ca.)
18
mf
mp
mf
mp
poco rit.
casi f
mf
casi f
mp
mf
mp
Come un ornamento molto leggiero
(♩= 72 o poco più presto)
Grave (♩= 36 ca.)
20
Come un ornamento molto leggiero
(♩= 72 o poco più presto)
Risoluto meno mosso
(♩=52 ca.)
22

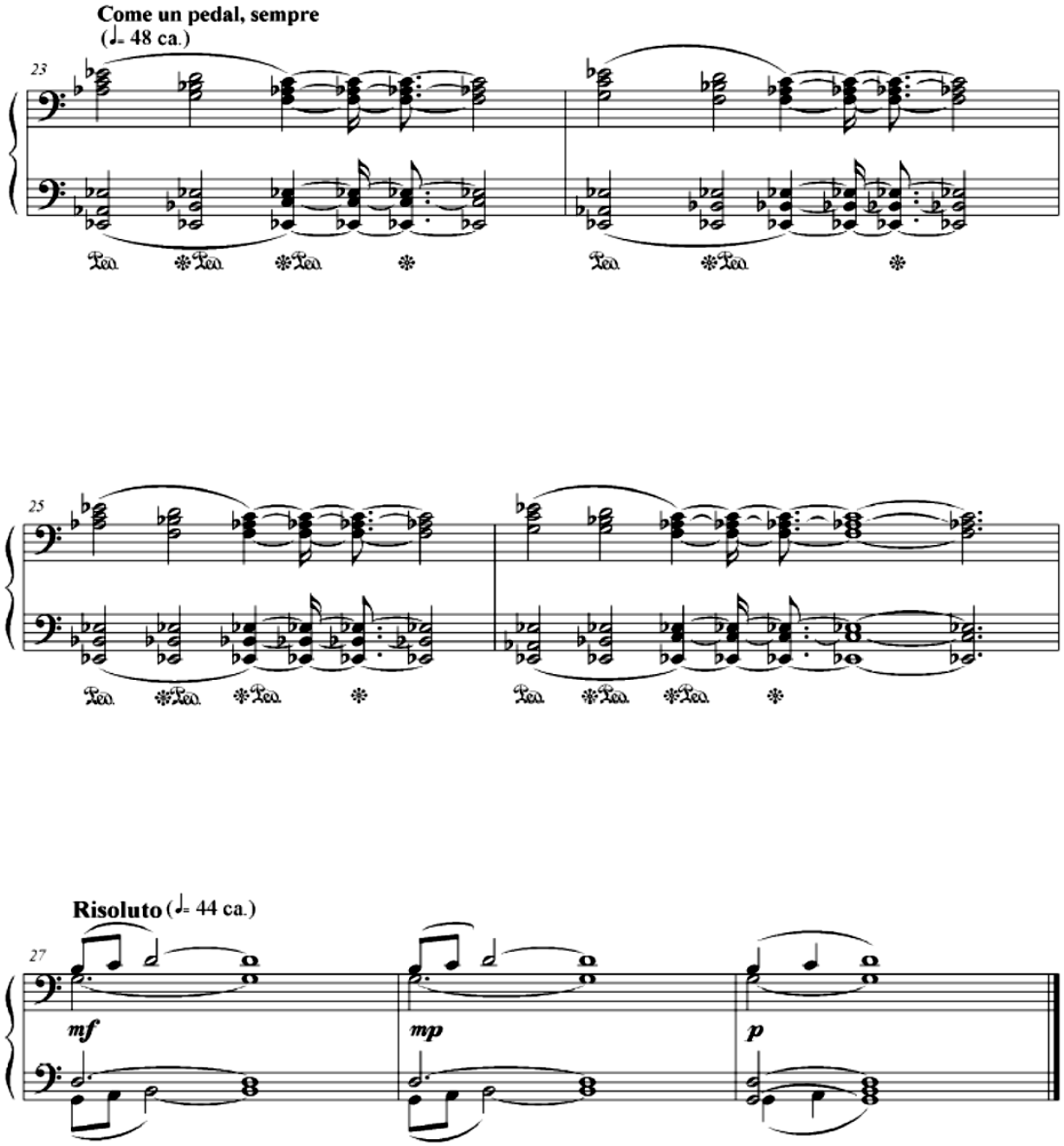
PRIMO


Come un lamento,
senza rubato
(♩= 44 ca.)
Poco più mosso
et più espressivo
(♩= 48 ca.)
18
poco rit.
p
pp


Come un ornamento molto leggiero
(♩= 72 o poco più presto)
Grave
(♩= 36 ca.)
20
come un trinado
come un trinado
p
[*]


Come un ornamento molto leggiero
(♩=72 o più presto)
Risoluto
meno mosso
(♩=52 ca.)
22
poco rit.
come un trinado
come un trinado
come un trinado
mp
[*]

SECONDO



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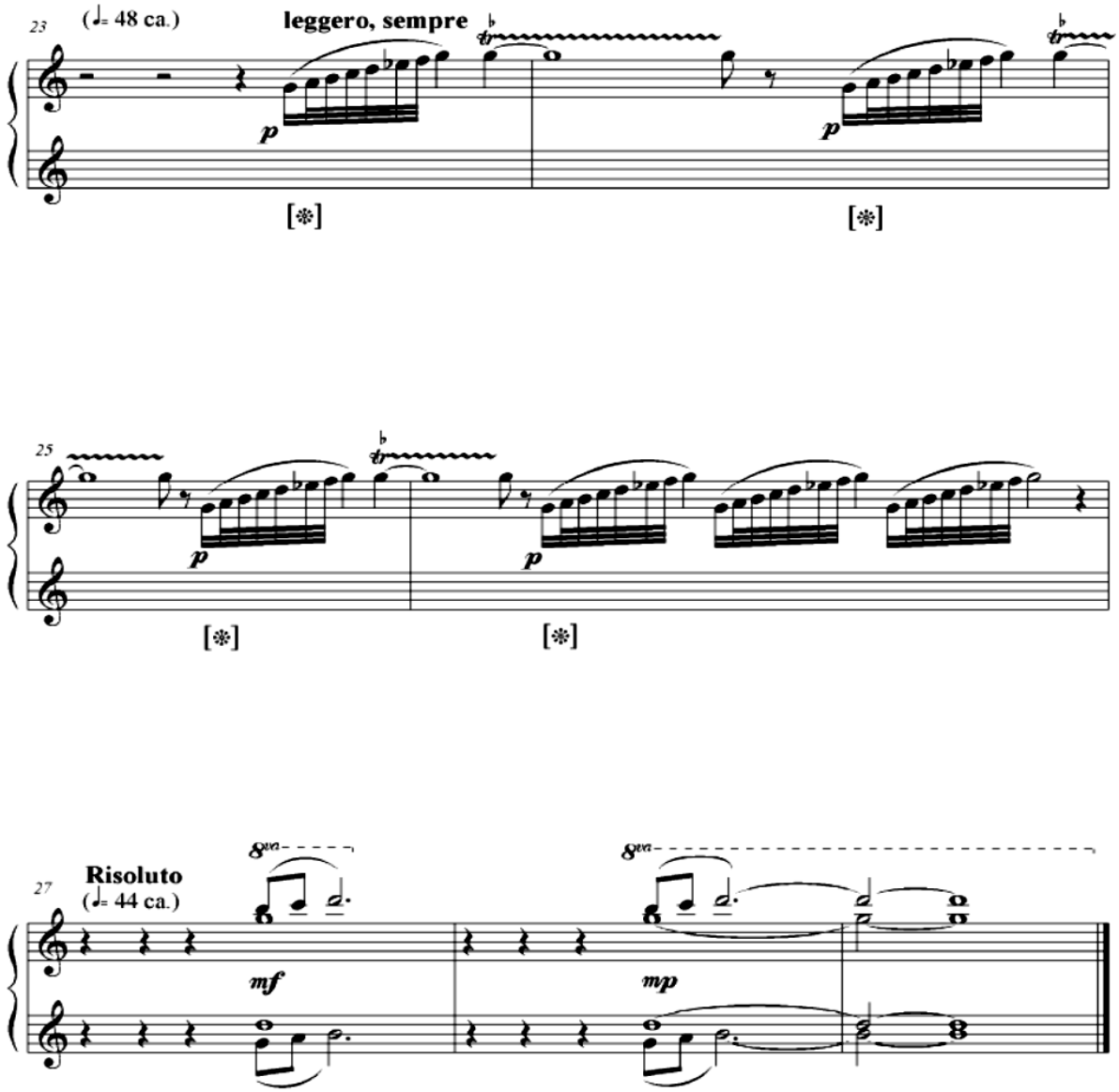


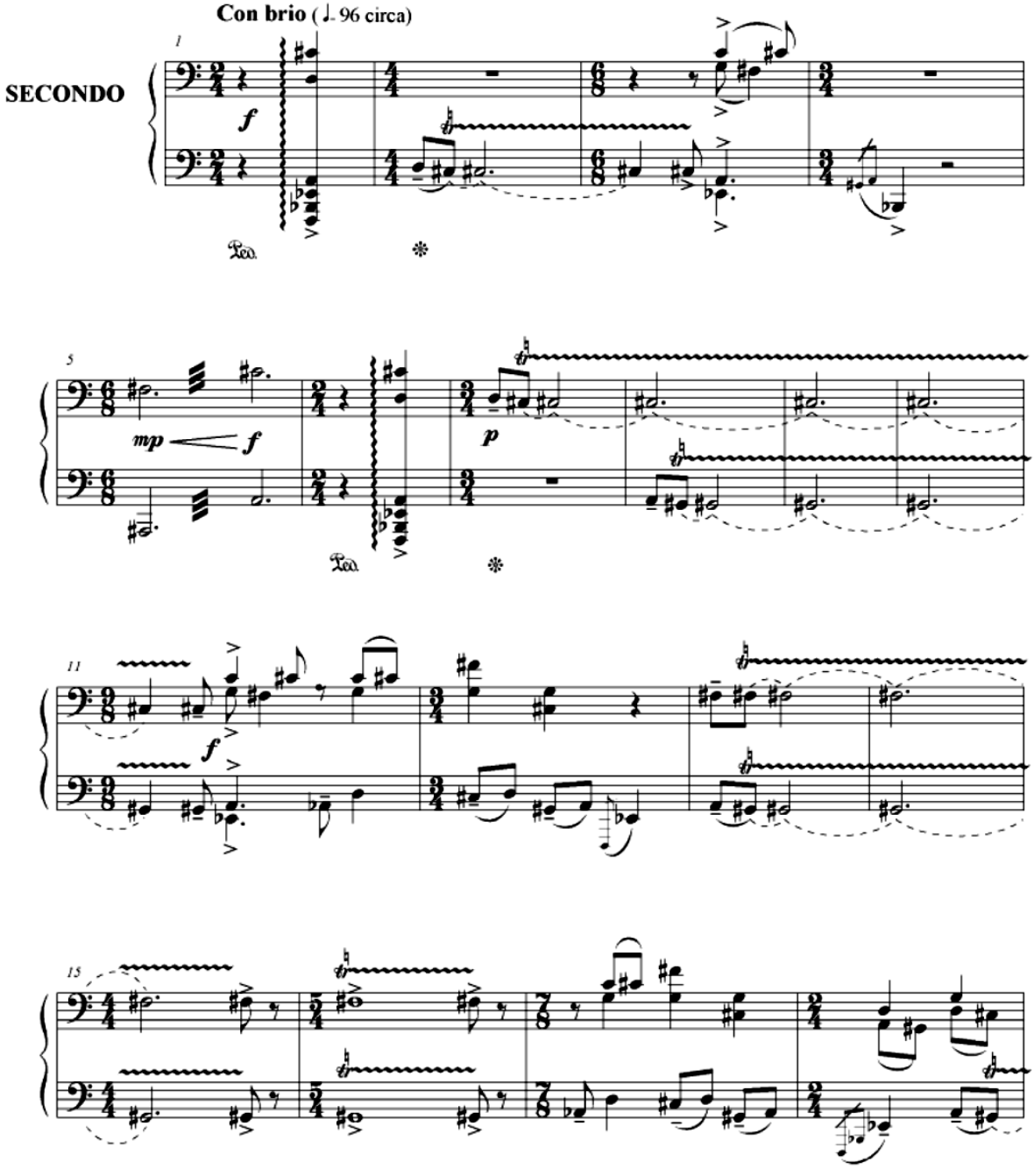
SECONDO

Comentário II

Comment II

(2005)

Edson Zampronha



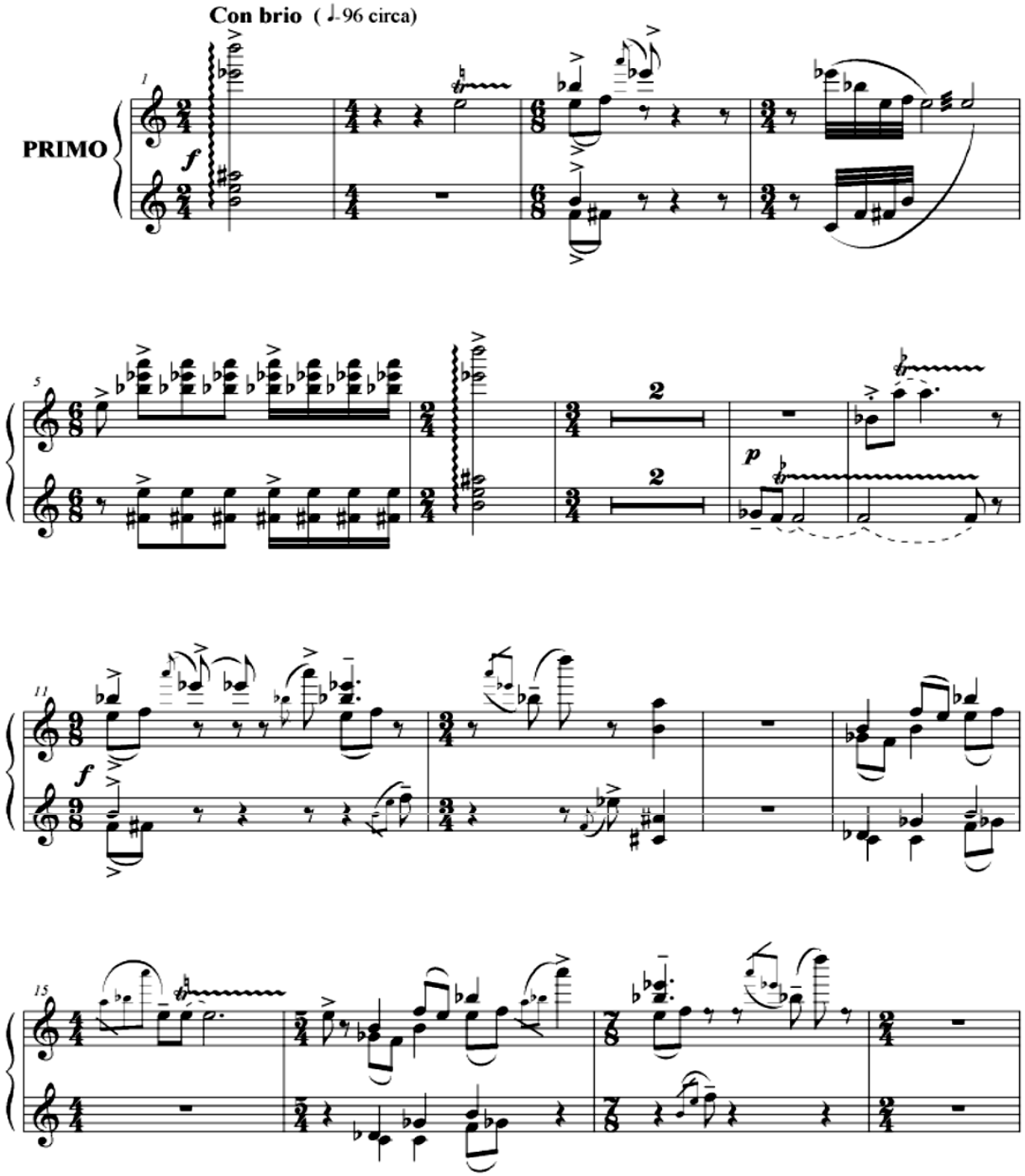
Comentário II

Comment II

(2005)

PRIMO

Edson Zampronha



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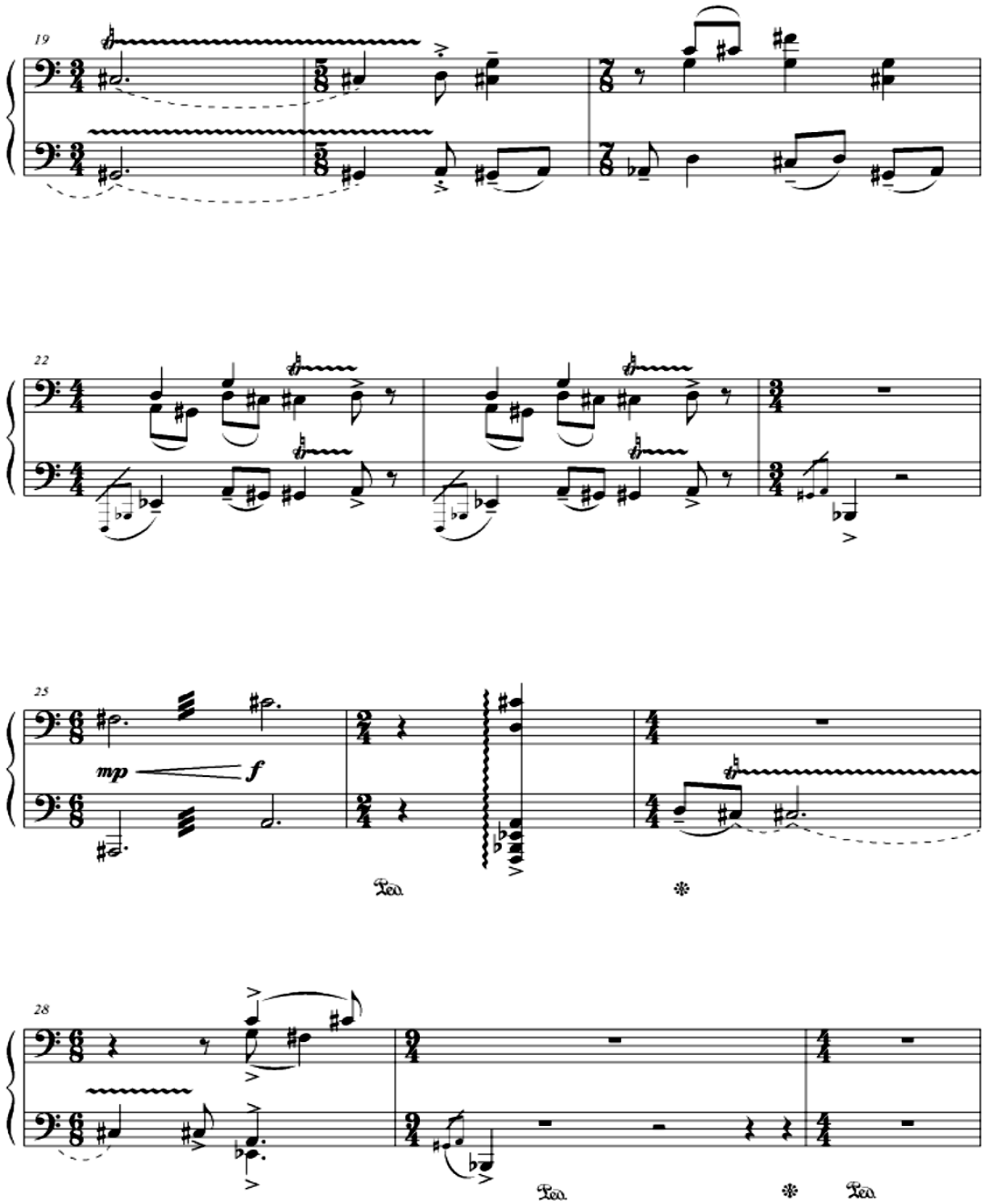

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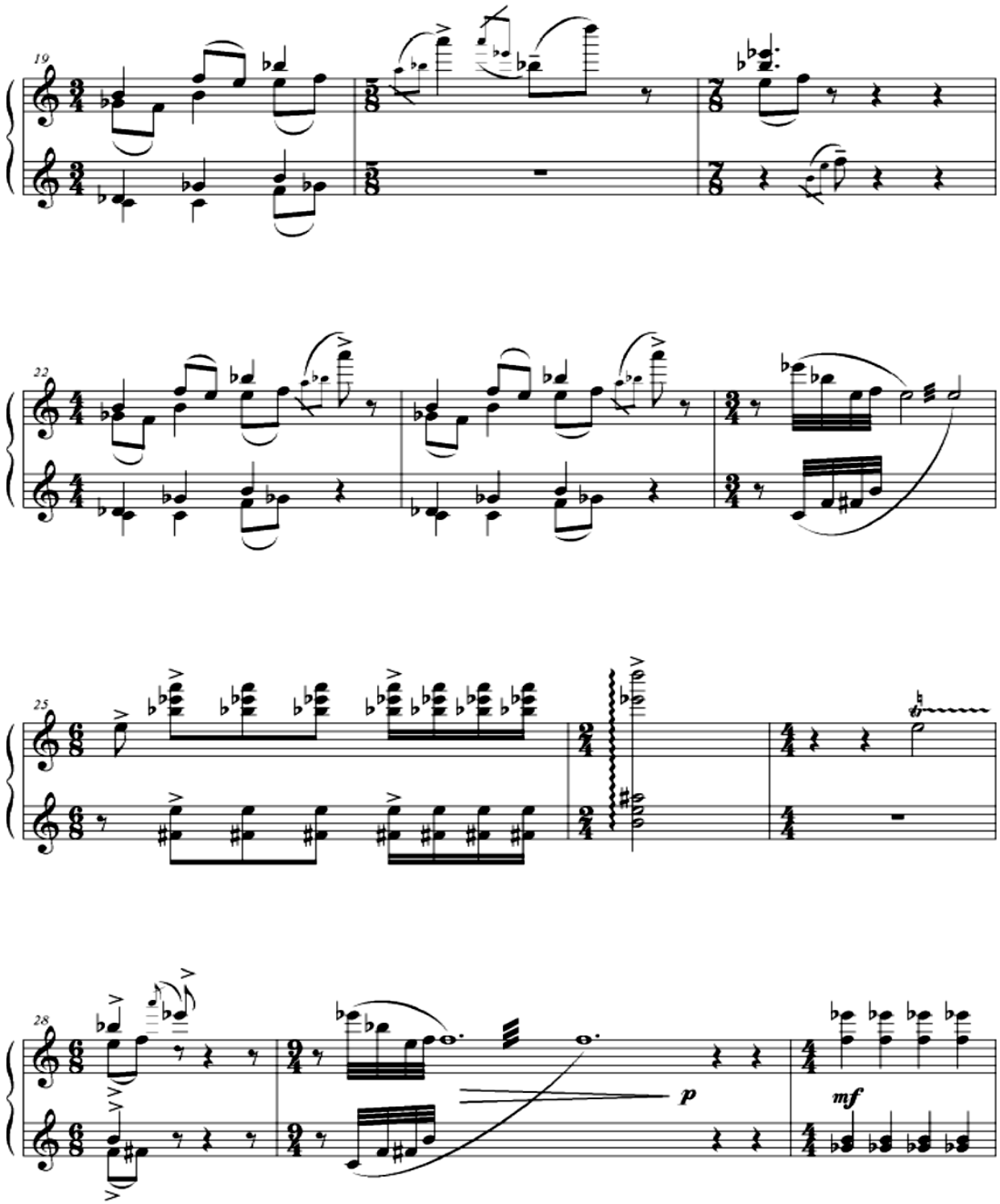

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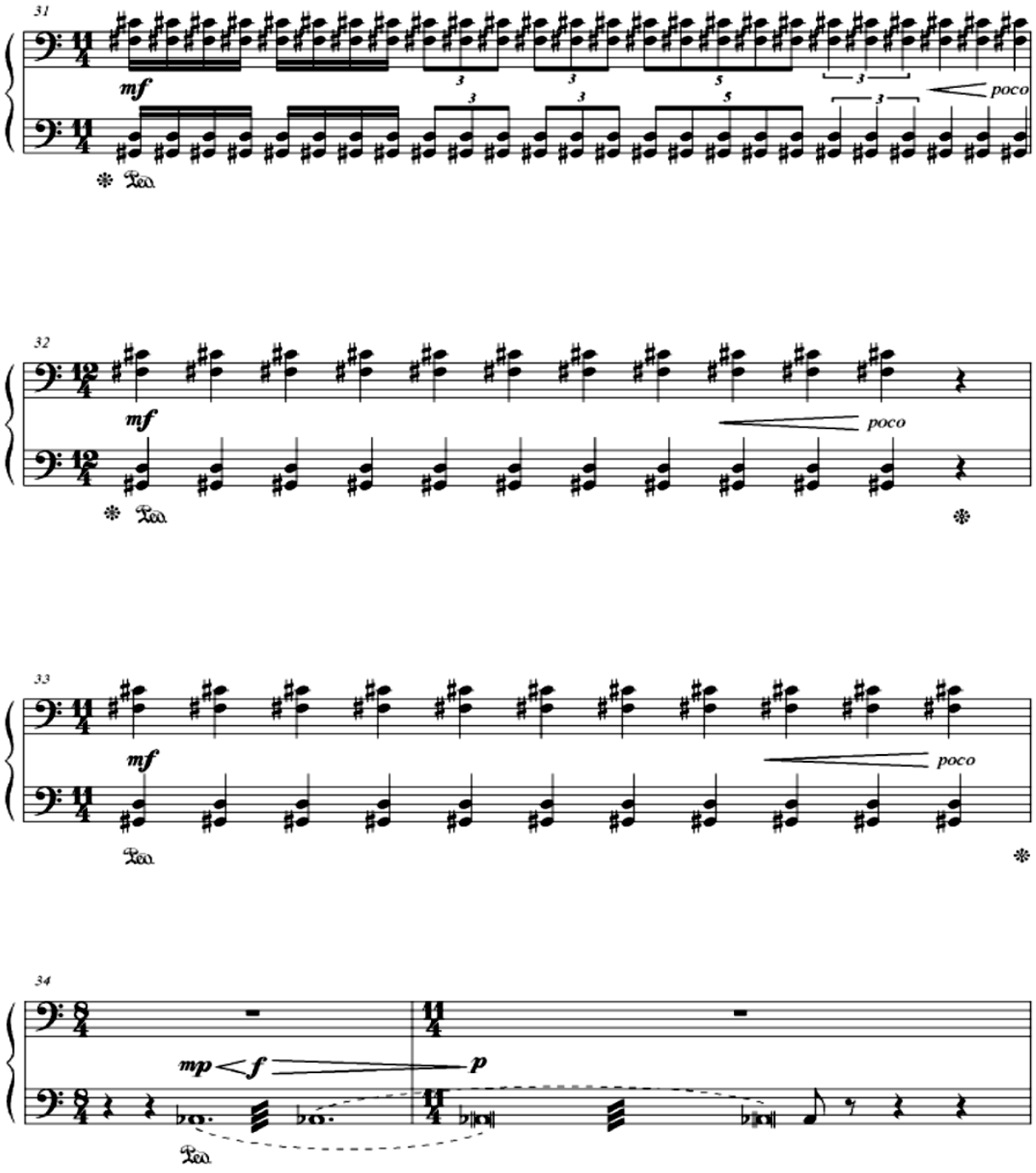

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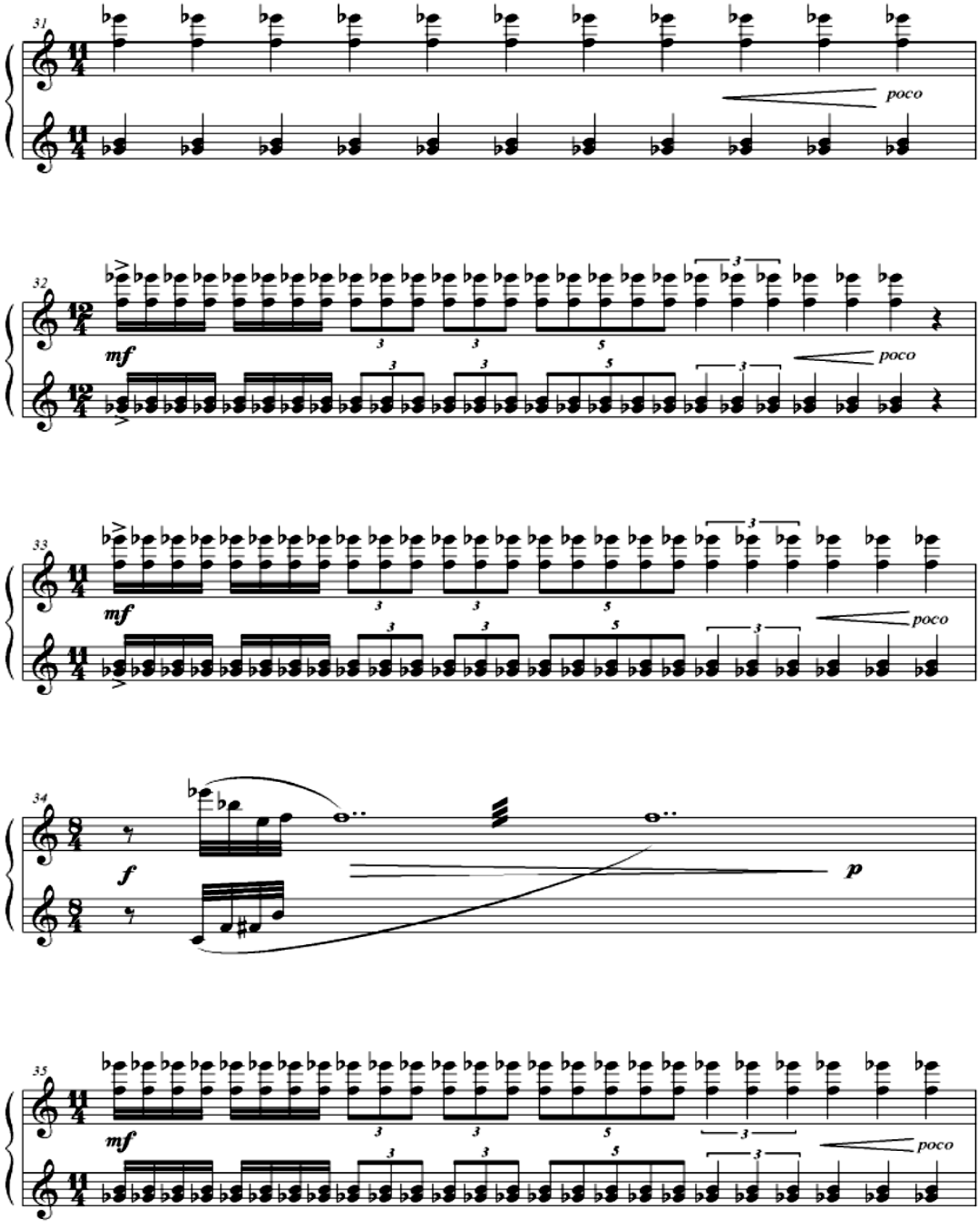

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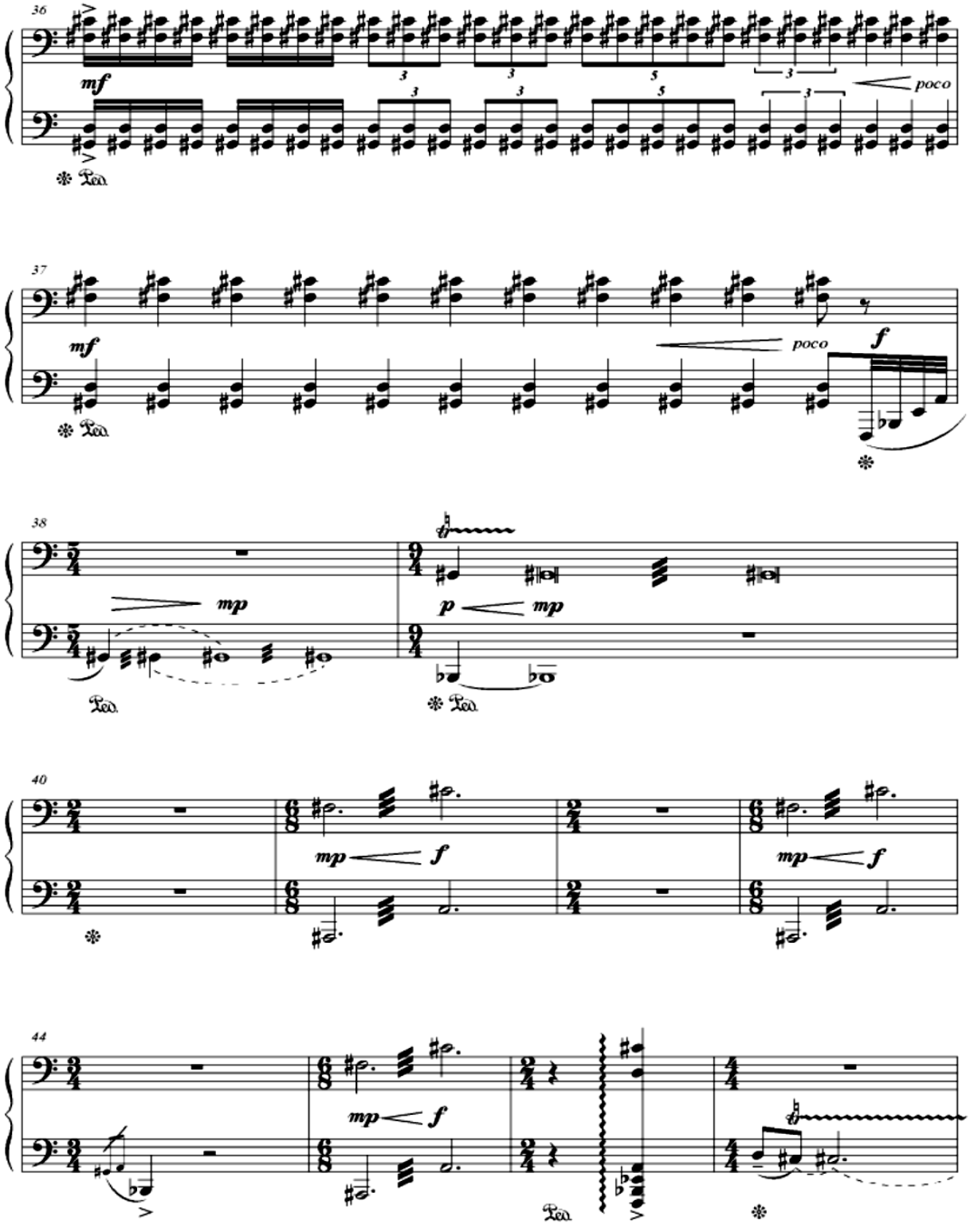

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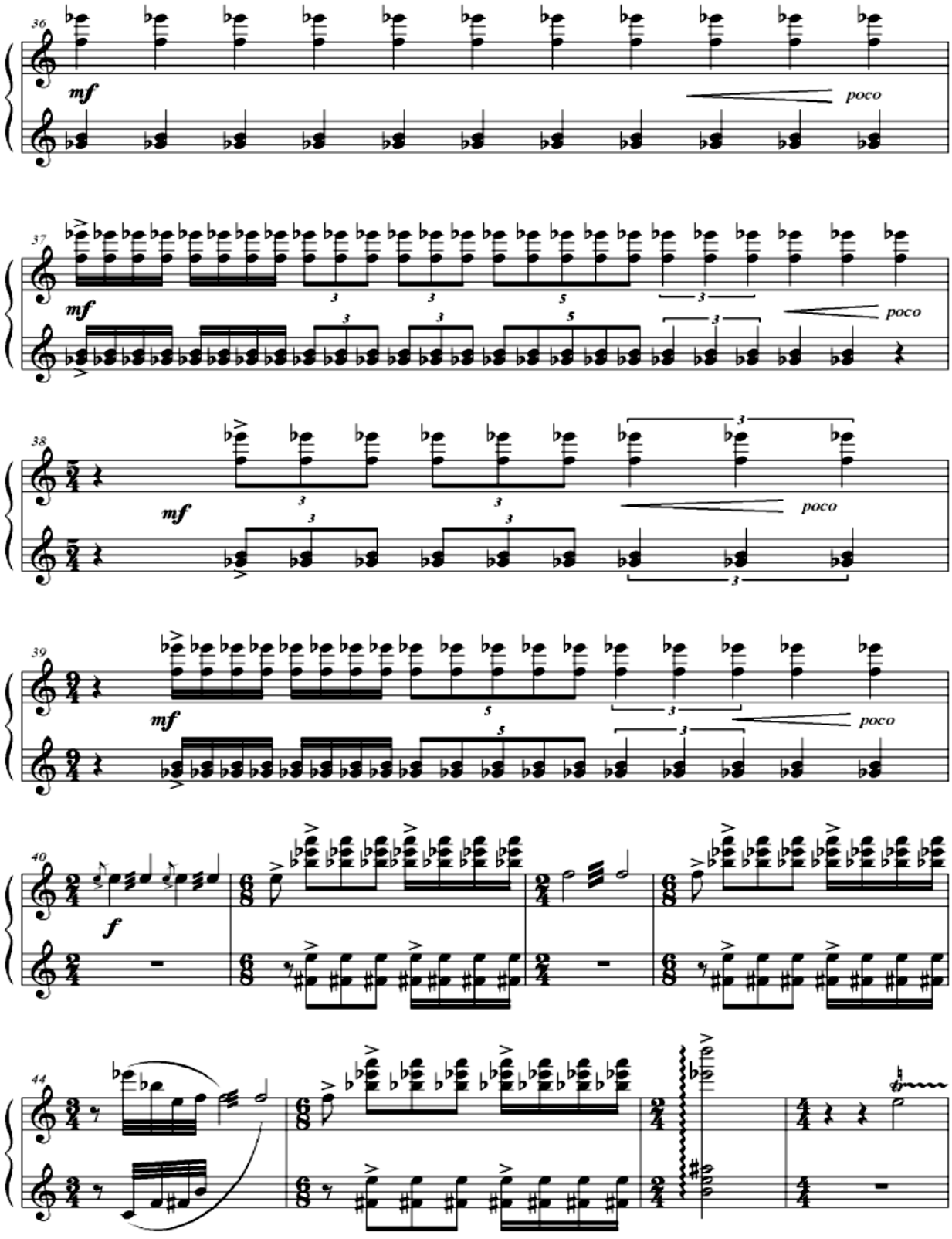

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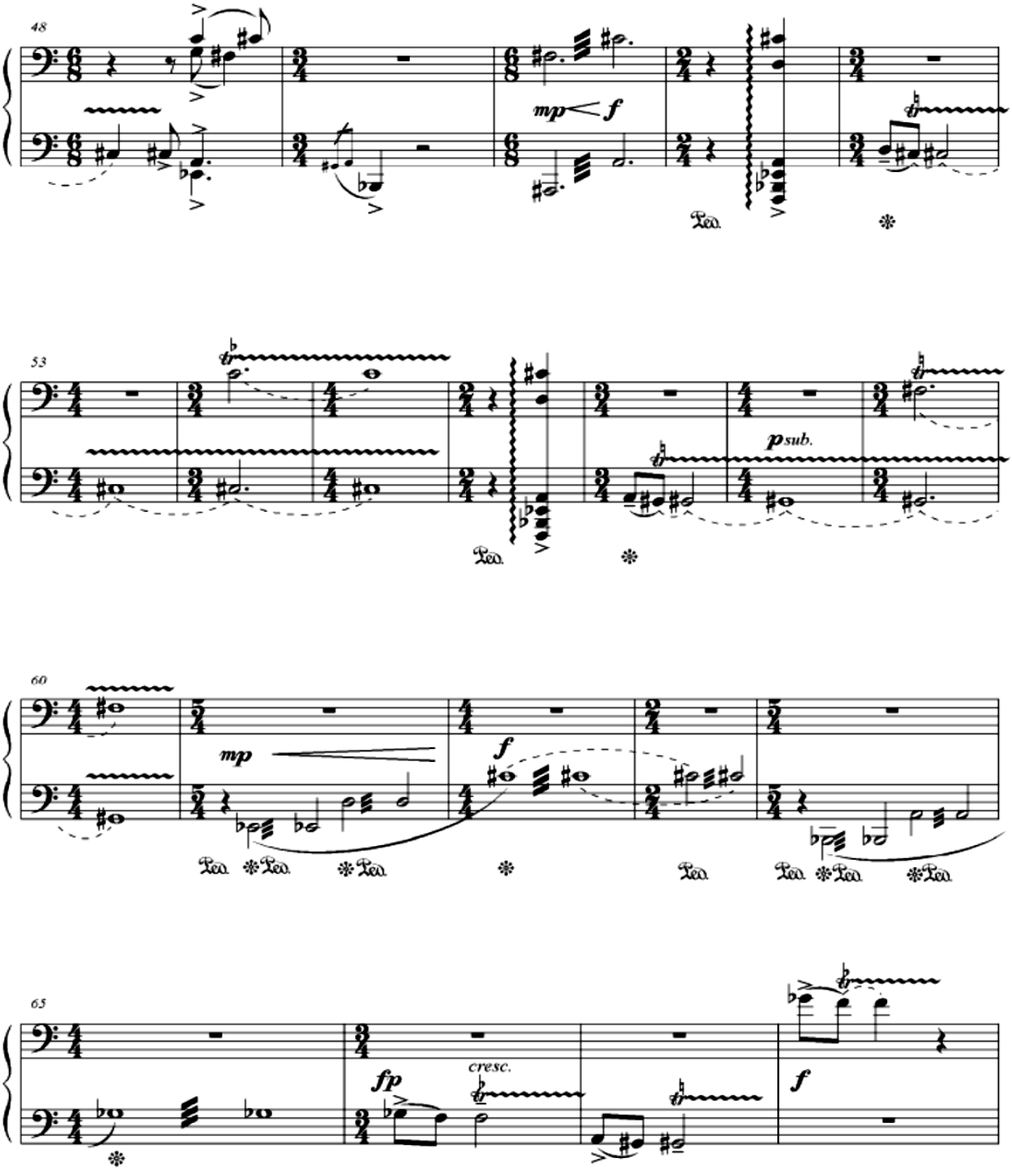

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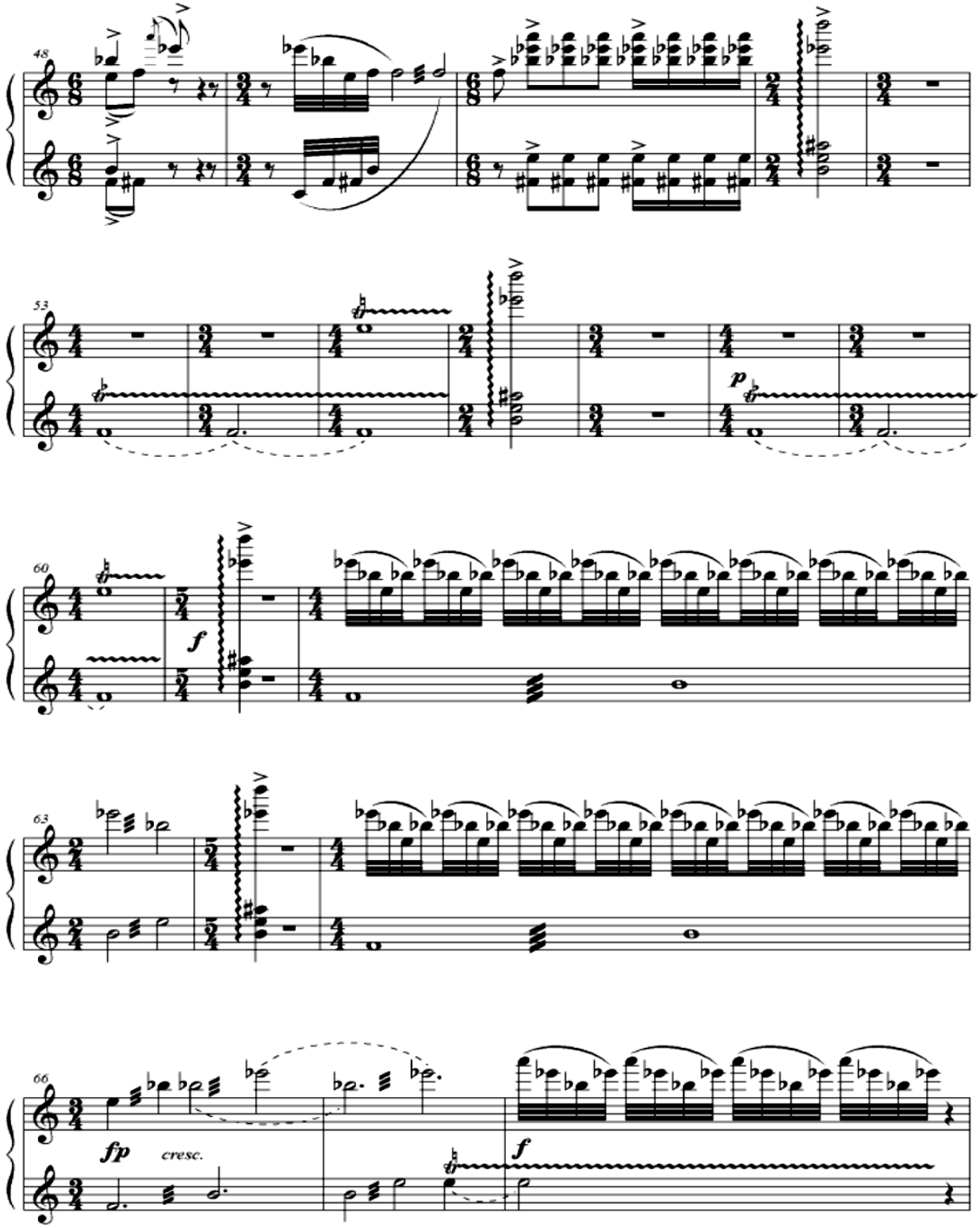

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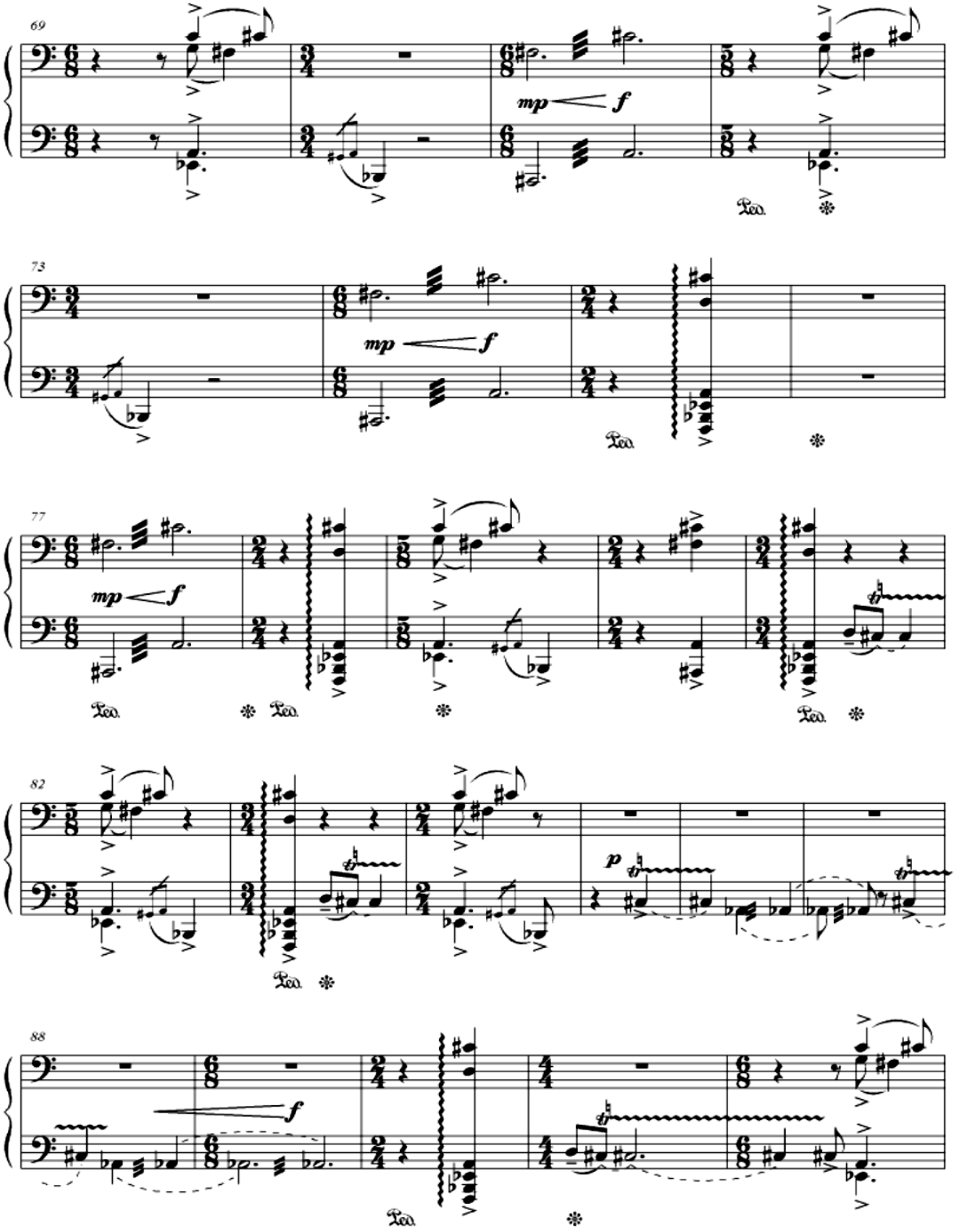

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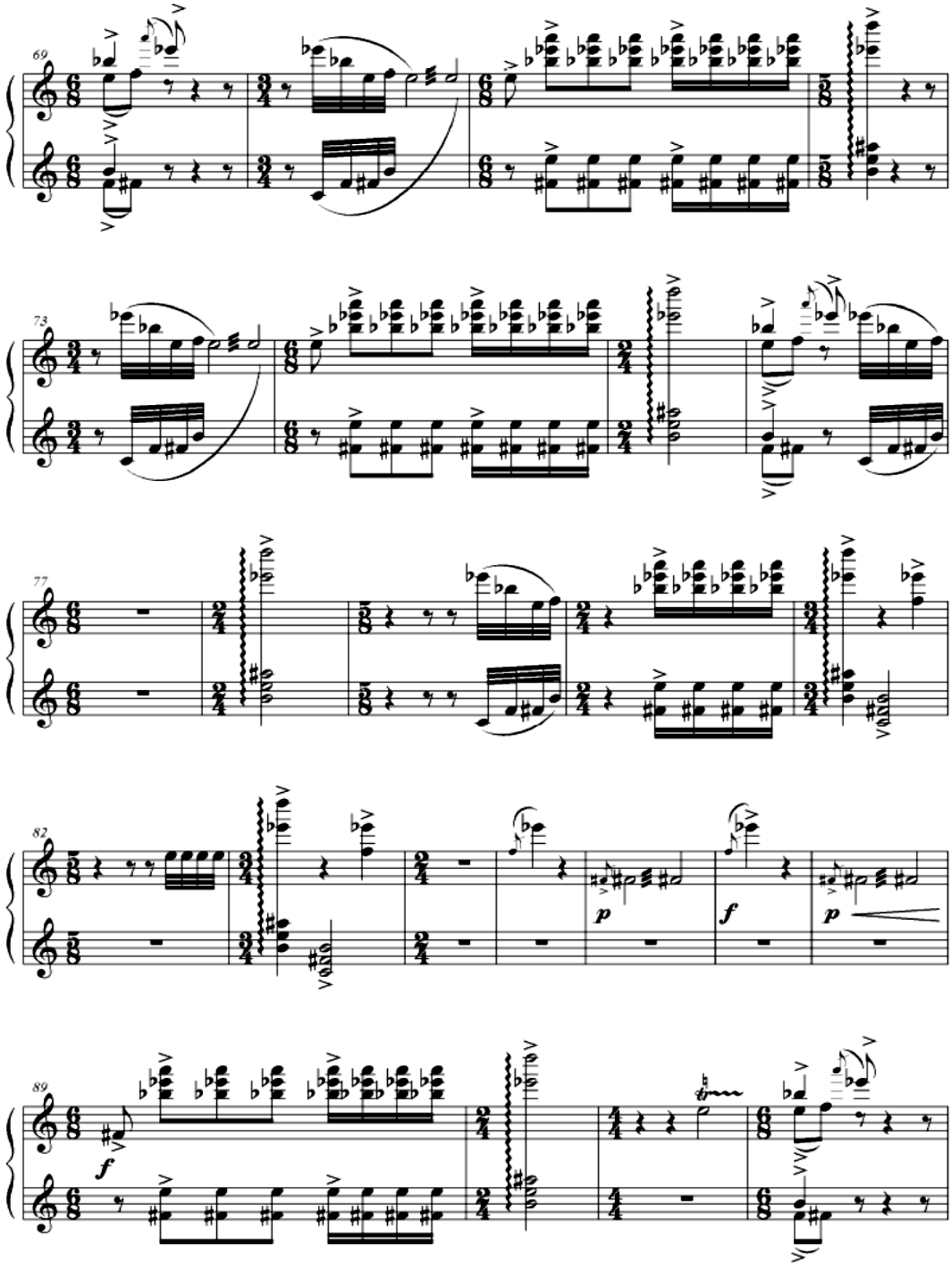

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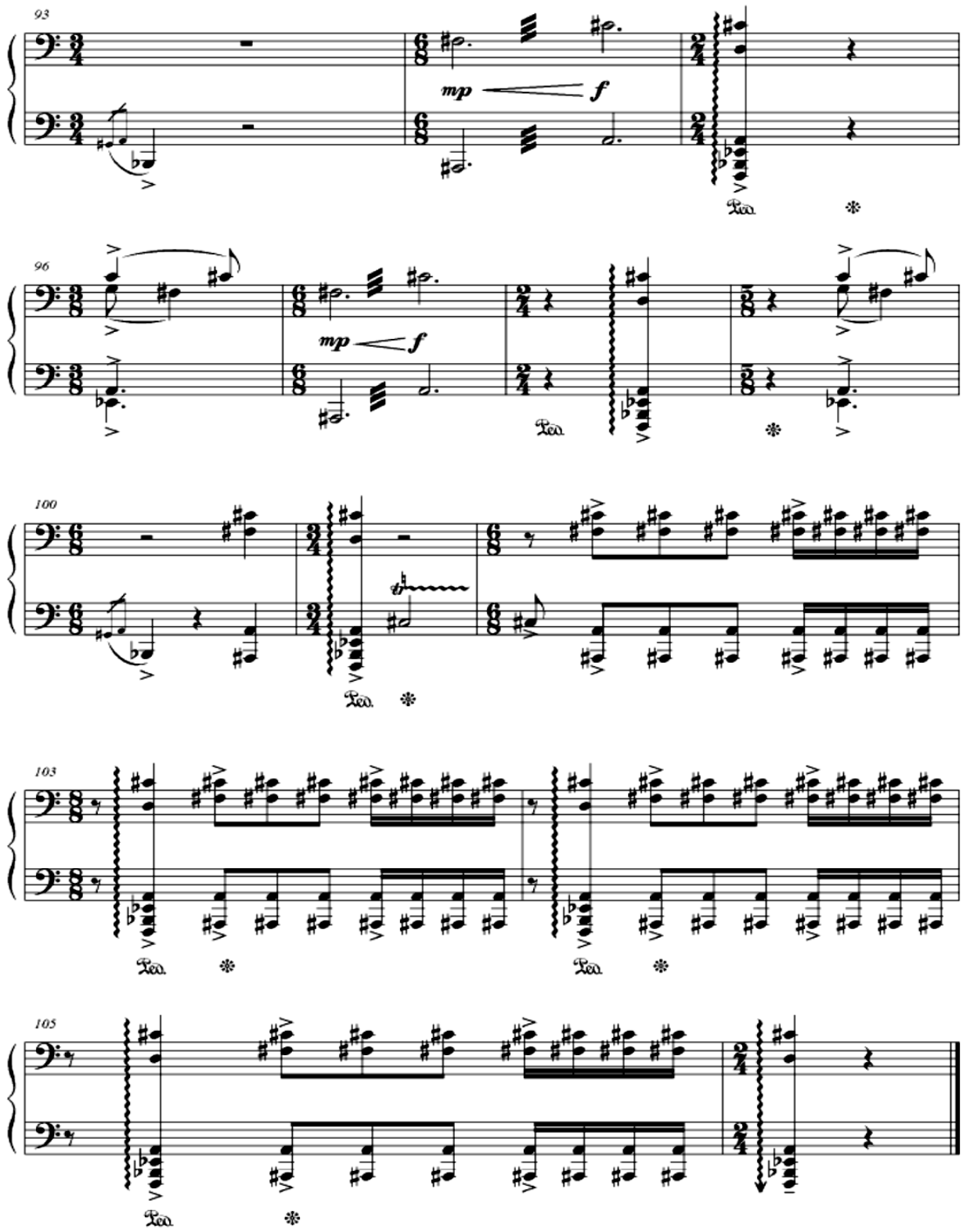

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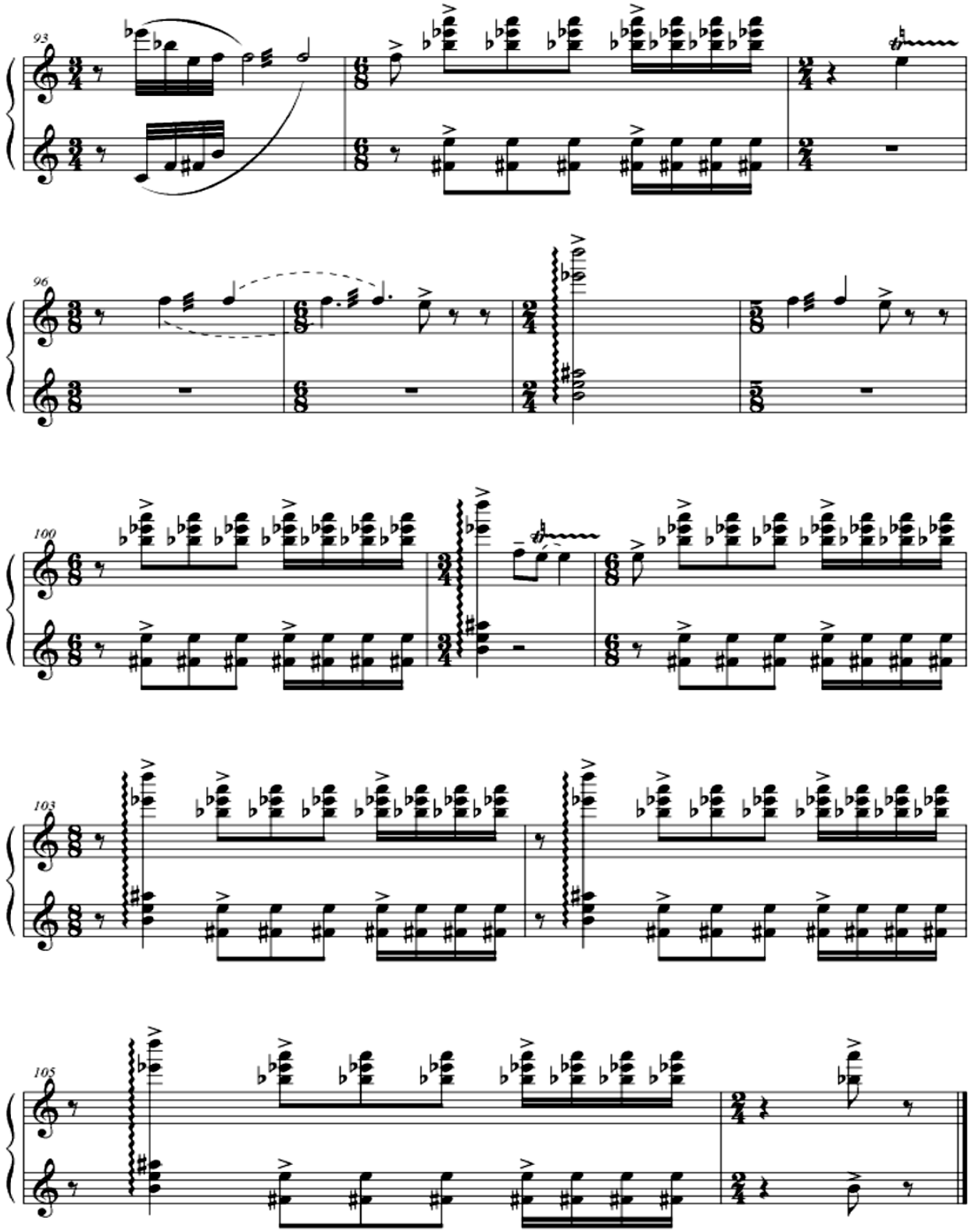


APPENDIX C:

SCORE OF THE

PRELUDE FOR PIANO SOLO

BY EDSON ZAMPRONHA[39]

[39] Edson Zampronha authorized me to put a copy of the full scores of his pieces in this dissertation.

EDSON ZAMPRONHA

PRELÚDIO

PRELUDE

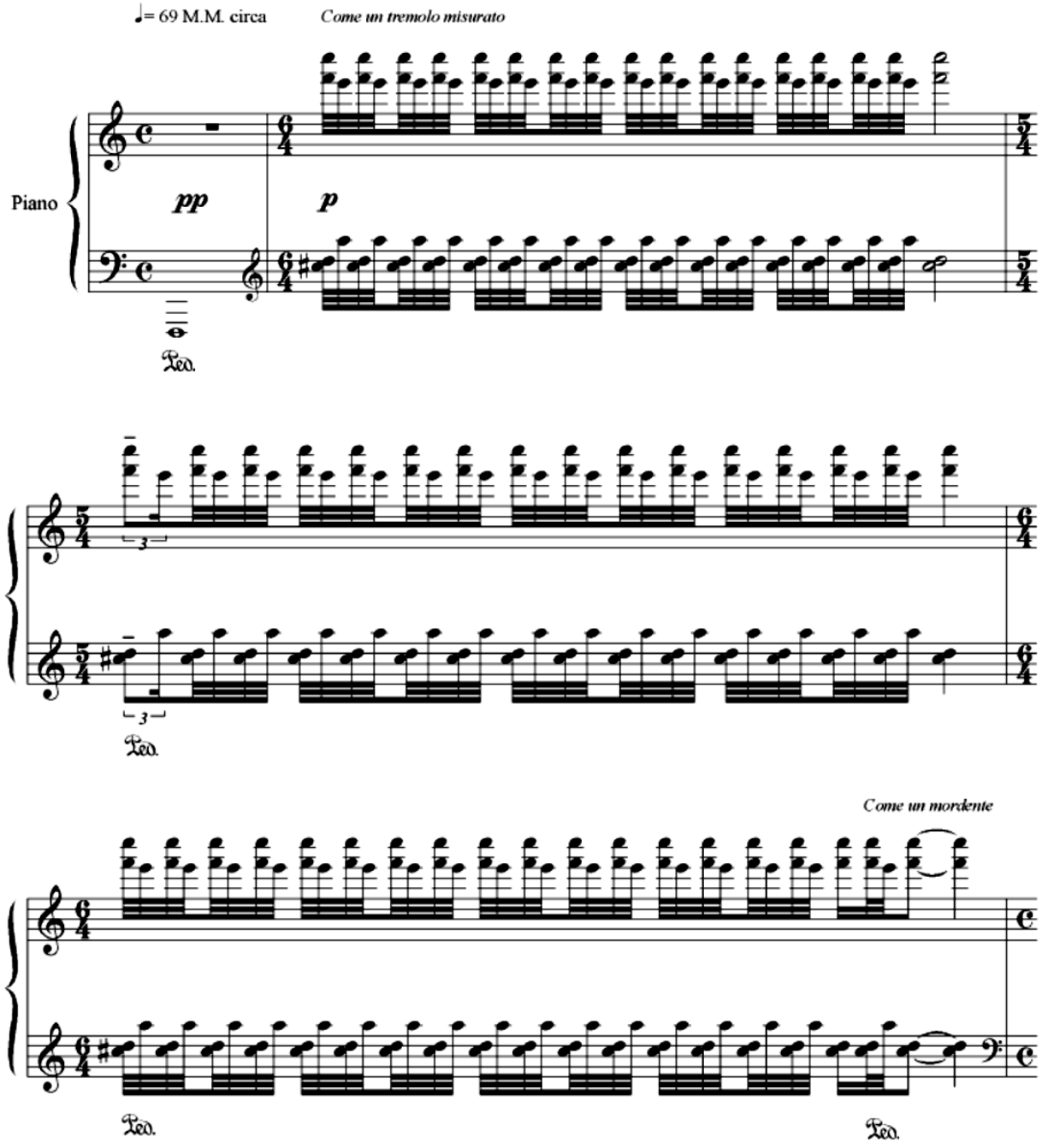
Piano

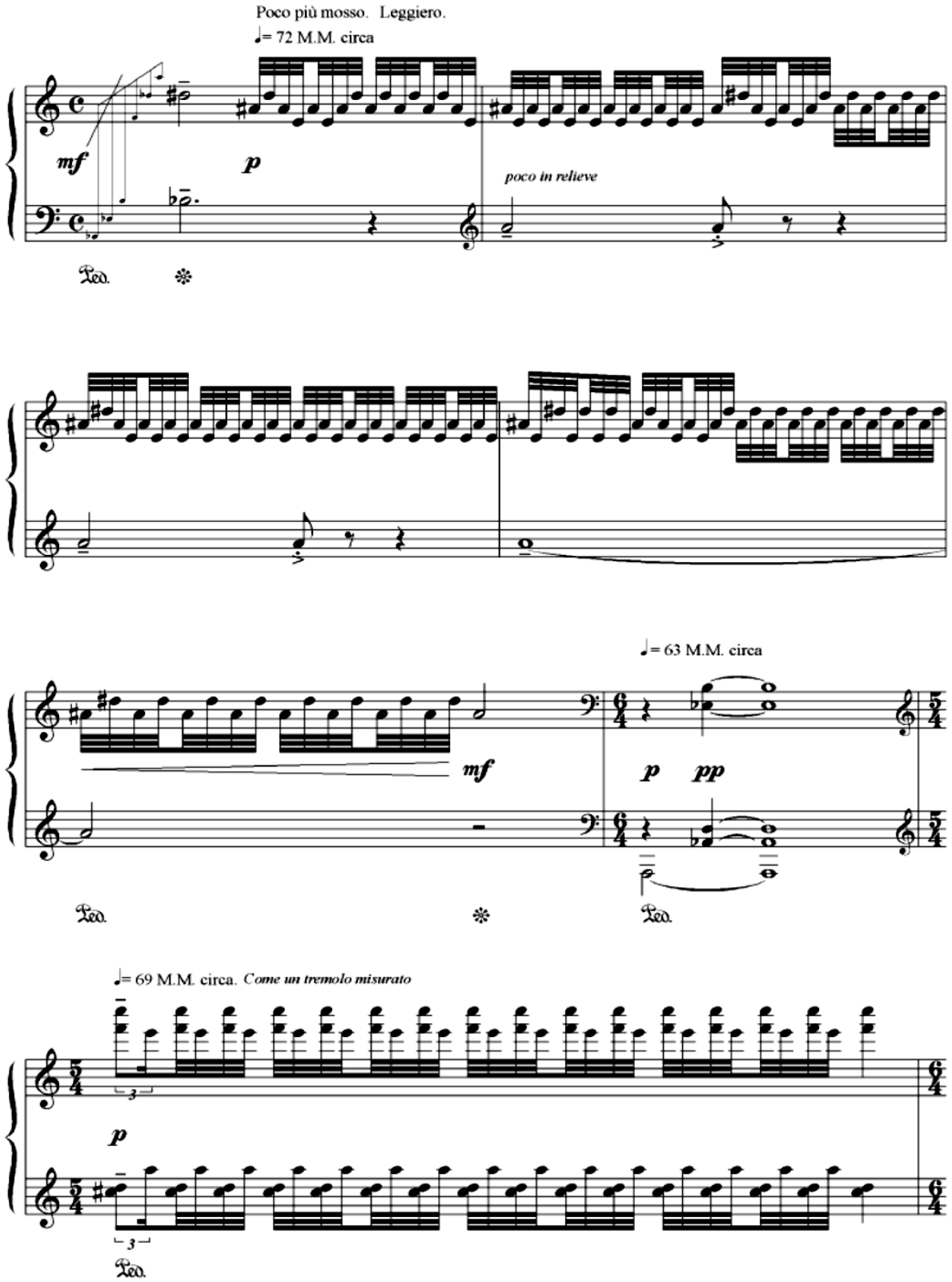
2004

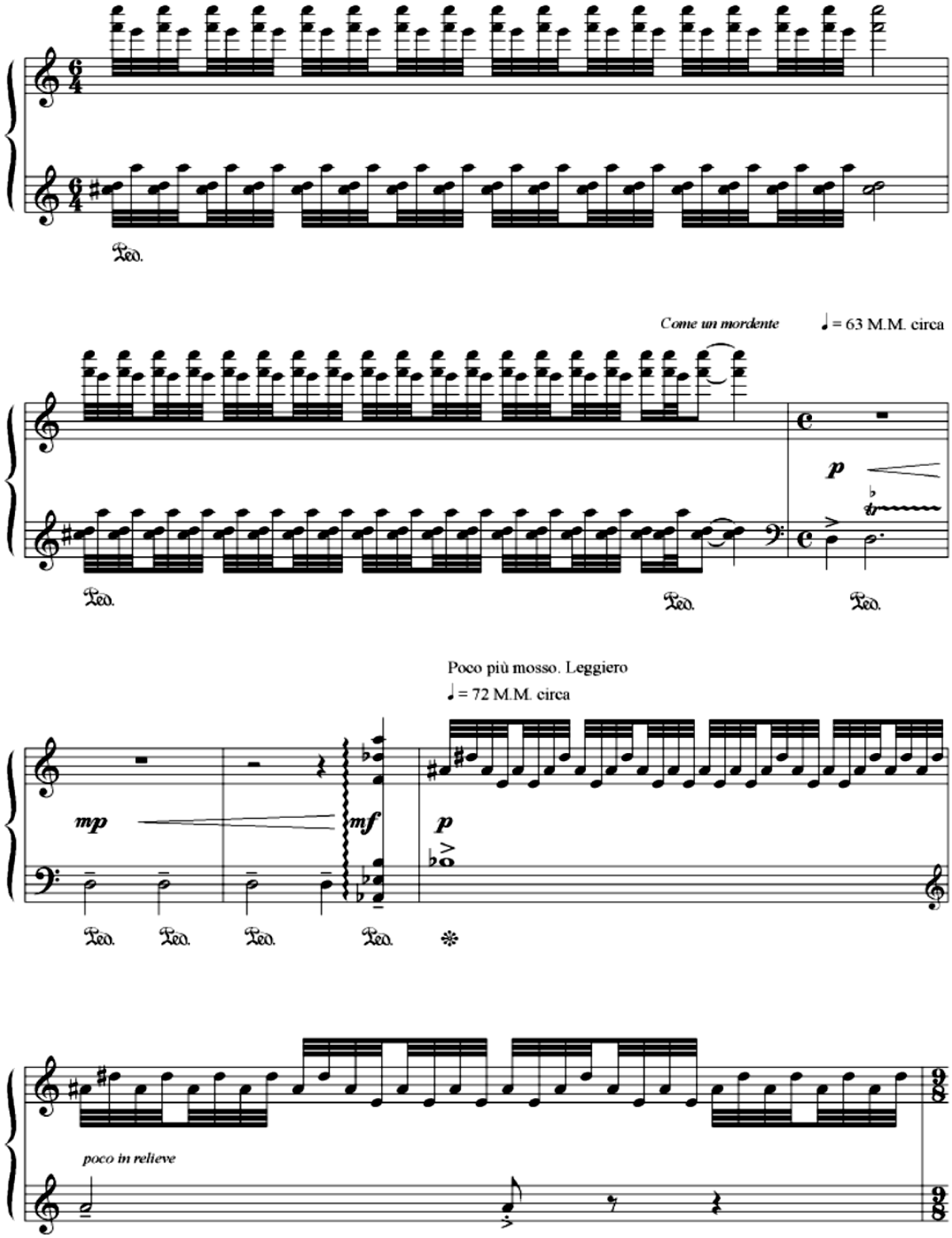
PRELÚDIO

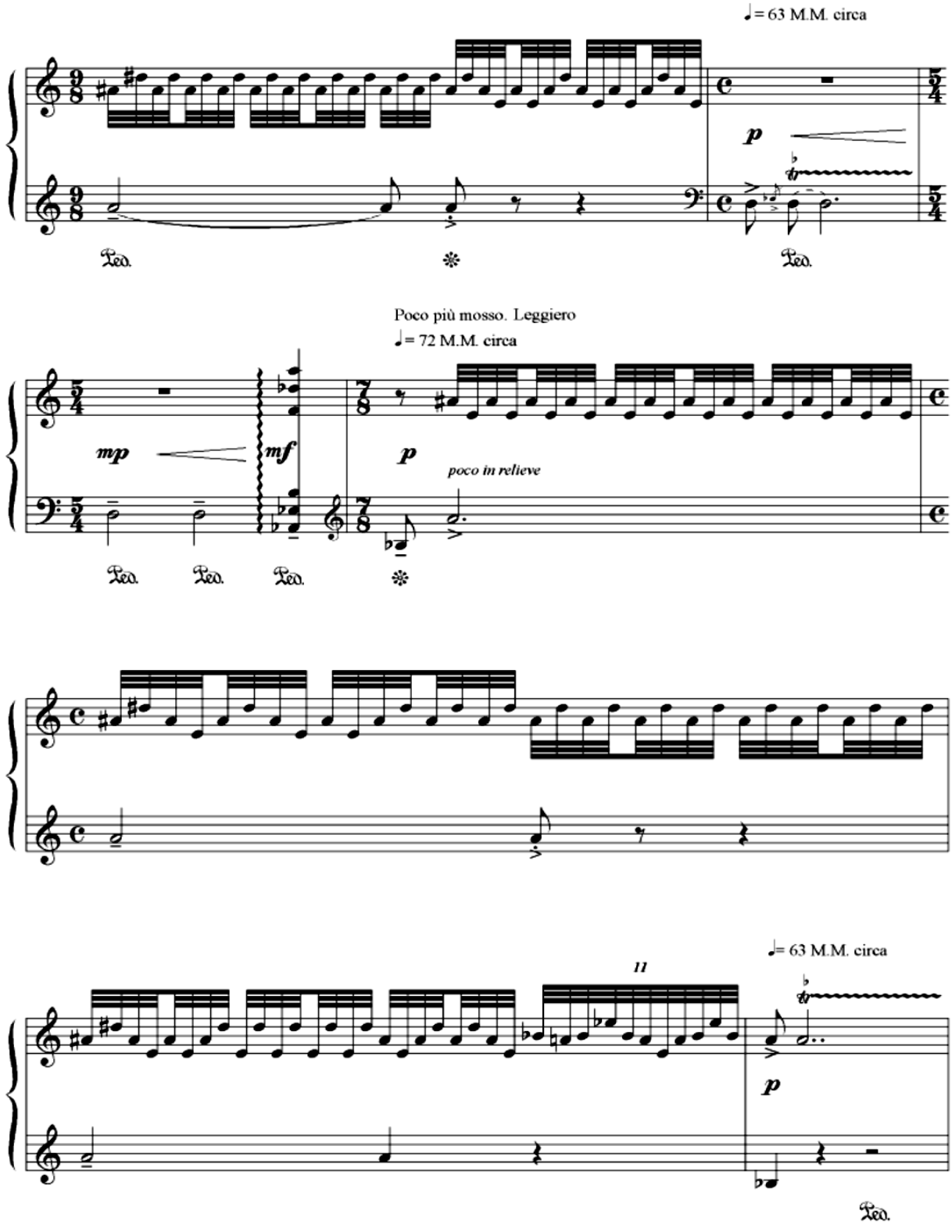
(2004)

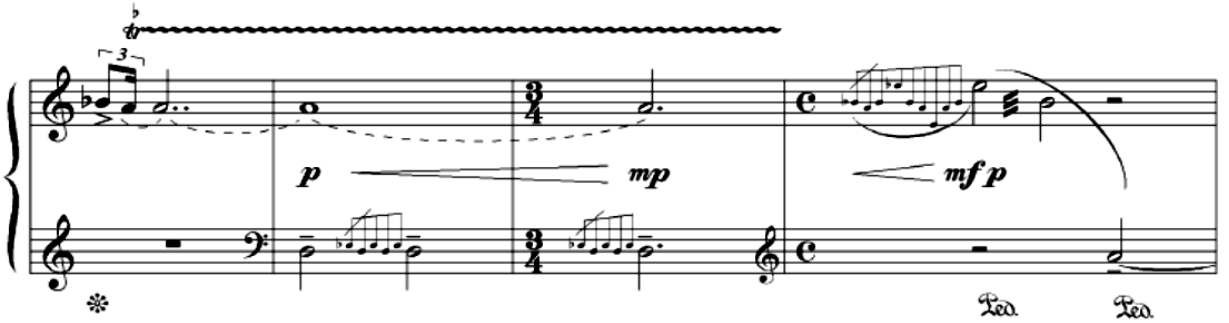
Edson ZAMPRONHA

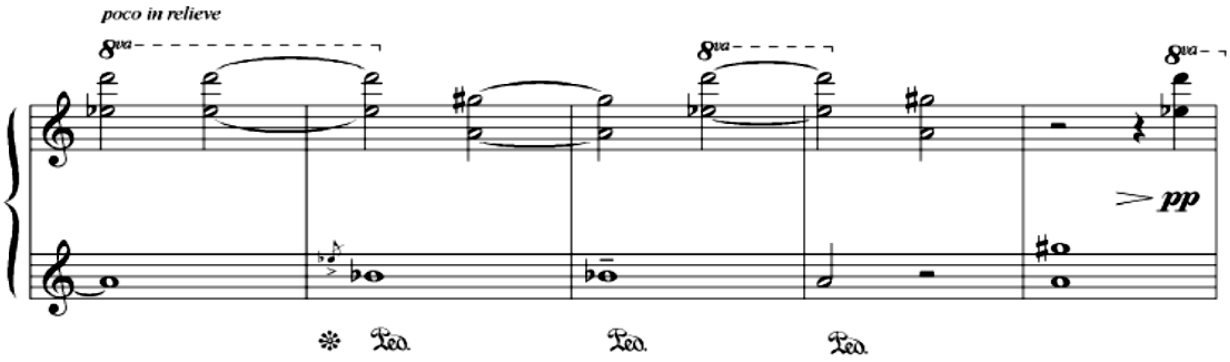


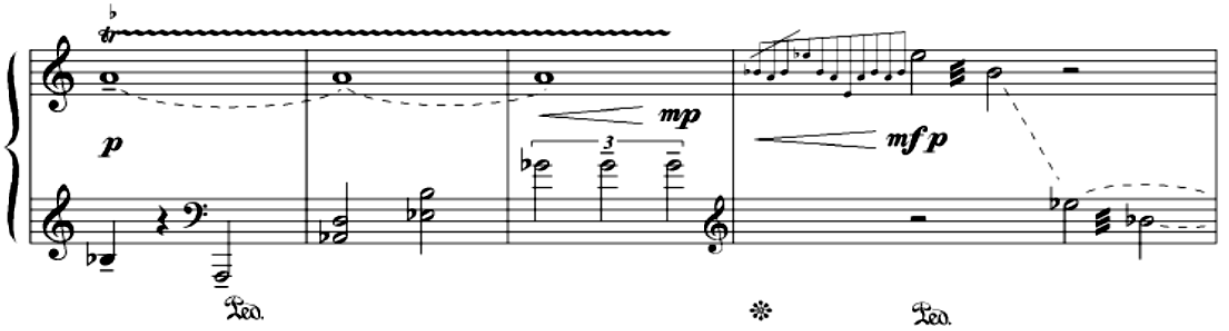

Poco più mosso. Leggiero.
♩= 72 M.M. circa
mf
p
poco in relieve
Ped.
♩= 63 M.M. circa
mf
p
pp
Ped.
Ped.
♩= 69 M.M. circa. Come un tremolo misurato
p
3
3
Ped.

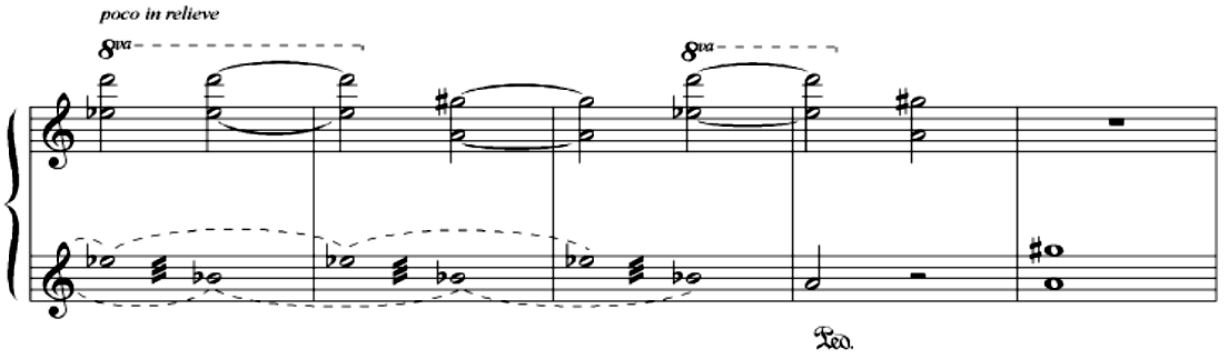

Ped.
Come un mordente
♩= 63 M.M. circa
p
Ped.
Ped.
Ped.
Poco più mosso. Leggiero
♩= 72 M.M. circa
mp
mf
p
Ped.
Ped.
Ped.
Ped.
poco in relieve

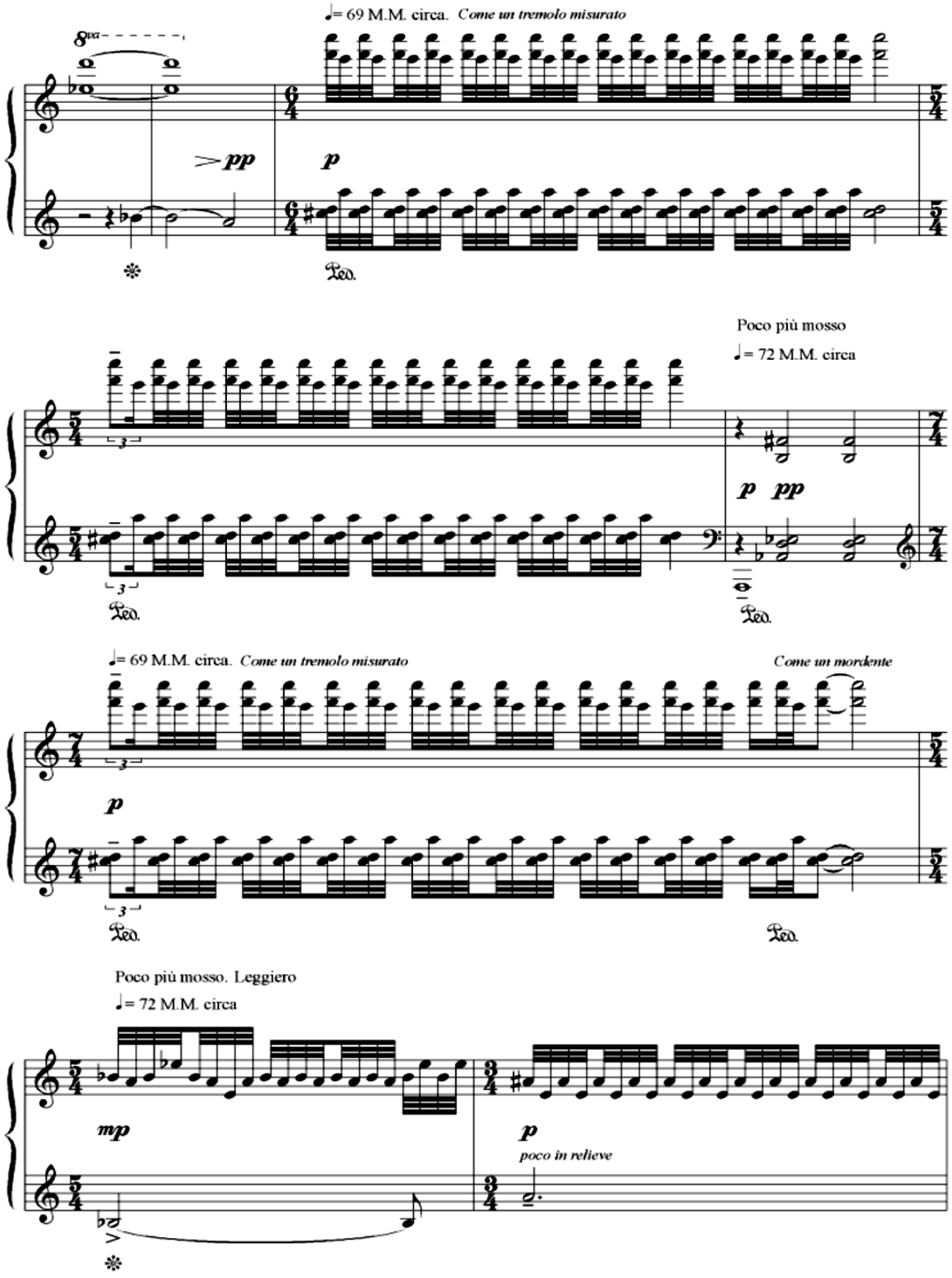

♩= 63 M.M. circa
p
Ped.
Ped.
Poco più mosso. Leggiero
♩= 72 M.M. circa
mp
mf
p
poco in relieve
Ped.
Ped.
Ped.
♩= 63 M.M. circa
11
p
Ped.

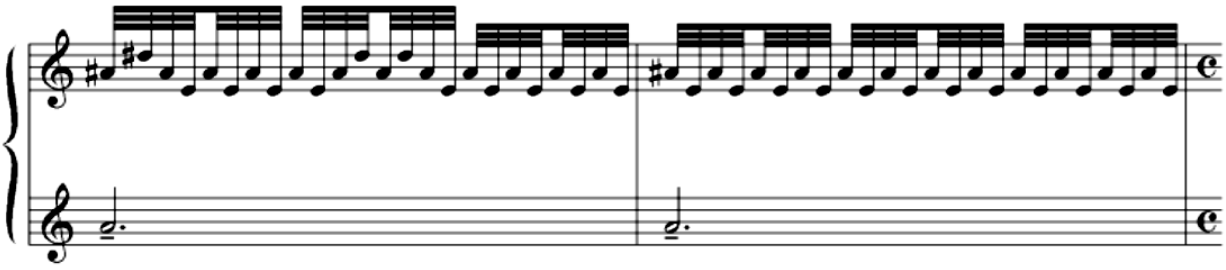

p
mp
mf p
Ped.
Ped.

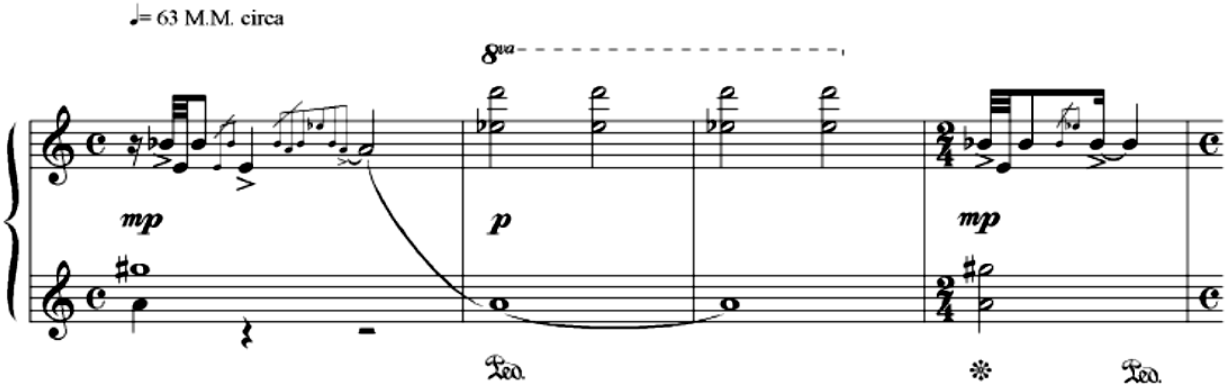

poco in relieve
8va
8va
8va
pp
Ped.
Ped.
Ped.

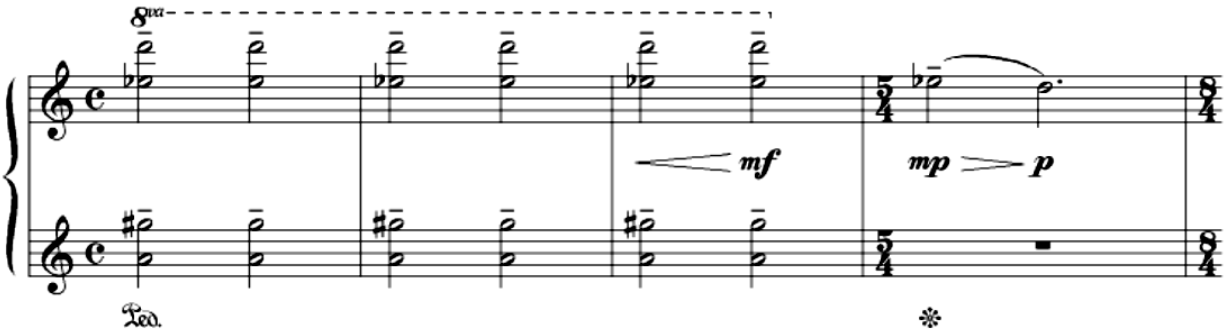

p
mp
mf p
3
Ped.
Ped.

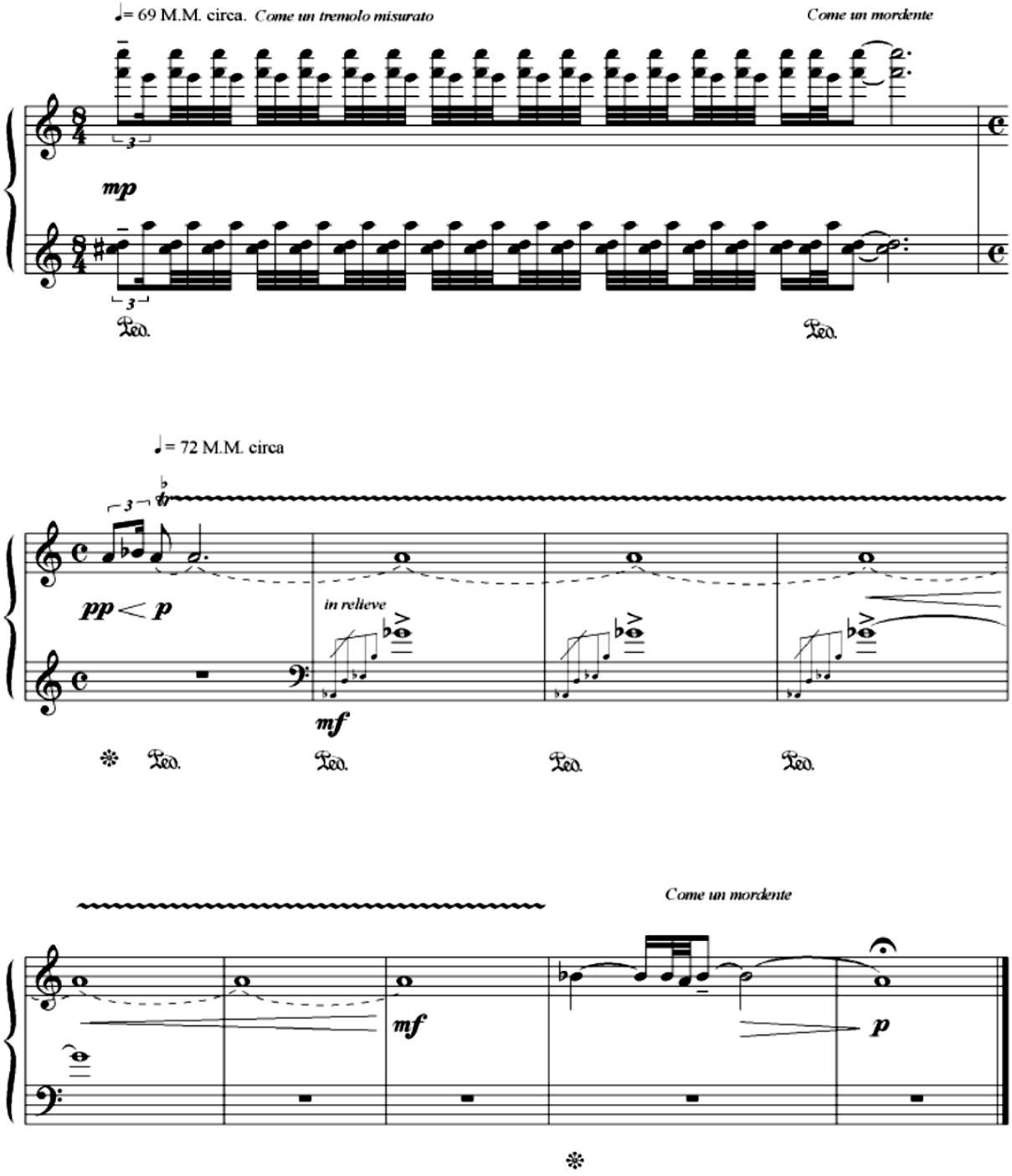

poco in relieve
8va
8va
Ped.


♩= 69 M.M. circa. Come un tremolo misurato
8va
pp
p
Ped.
Poco più mosso
♩= 72 M.M. circa
p pp
Ped.
♩= 69 M.M. circa. Come un tremolo misurato
Come un mordente
p
Ped.
Ped.
Poco più mosso. Leggiero
♩= 72 M.M. circa
mp
p
poco in relieve




♩= 63 M.M. circa
8va
mp
p
mp
Ped.
Ped.


8va
mf
mp
p
Ped.


♩= 69 M.M. circa. Come un tremolo misurato
Come un mordente
mp
Ped.
Ped.
♩= 72 M.M. circa
pp < p
in relieve
mf
Ped.
Ped.
Ped.
Ped.
Come un mordente
mf
p