STORYTELLING IN THE PIANO STUDIO:

PEDAGOGICAL USES AND PERFORMANCE BENEFITS

OF NARRATIVE ANALYSIS

by

CRYSTAL W. WU

(Under the Direction of Martha Thomas and Emily Gertsch)

ABSTRACT

The purpose of this study is to explore the integration of narrative analysis into the lessons of pre-college level piano students. The advanced theoretical analysis of musical narrative will be made applicable to pre-college piano students at various levels of understanding. This idea was inspired by Jerome Bruner's concept of a spiral curriculum. Students will not necessarily be familiar with all of the intricacies and terms used in narrative analysis, but they can be taught to recognize the basic requirements of narrative analysis. The repertoire that is used in this dissertation is limited to mostly intermediate level repertoire appropriate for pre-college level piano students.

Chapter 1 discusses the relevant aspects of music and meaning that will be needed to understand the analyses that follow. The study primarily uses the narratological approach of Byron Almén but also draws on the semiotic approach of Robert Hatten. Chapter 2 introduces the first stage of narrative analysis by recognizing marked moments and oppositions in several pieces from intermediate level repertoire. The next four chapters provide complete narrative analyses using Byron Almén's theory of musical

narrative. Chapter 3 uses Beethoven's *Für Elise* to illustrate a tragic archetype, and Chapter 4 examines a romance archetype using Schumann's "Träumerei." Chapters 5 and 6 provide analyses of the more complex ironic and comic archetypes, using the first movement of Mozart's Piano Sonata in C Major, K. 545 to illustrate irony and the last movement of Mozart's Piano Sonata in A Major, K. 331 to illustrate comedy. Chapter 7 presents a complete analysis of a romance narrative using an advanced-level piece, the first movement of Beethoven's Piano Sonata in E-flat Major, Op. 81a. A summary and conclusion is provided in the final chapter. The research and analysis undertaken in this dissertation show a variety of ways in which narrative analysis can be used as a tool for students, teachers, and performers.

INDEX WORDS: music and meaning, narrative analysis, piano pedagogy, interpretation, Bruner, Almén, Hatten

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DEDICATION

To all the teachers in my life

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CHAPTER 1

INTRODUCTION

Introduction to the Project

The idea of telling a story through music is not new. When we teach our students, no matter the age, we often use stories as vehicles to bring out a student's musicianship. From a young age, musicians enjoy creating stories to accompany the piece they are playing. A sudden sforzando might mean a surprise or interruption. Quiet staccatos could mean a mouse is sneaking around the house. Whatever the story is, we try to use evidence from the music to inform the stories that inspire our interpretations.

Narrative analysis takes our intuitive stories further with the use of advanced literary theories and analytical techniques. This type of analysis looks for marked[1] moments and oppositions in the music, and then traces the way in which these musical events develop and interact with each other to form a dynamic and cohesive narratological interpretation. The primary task of a narrative analysis in music is to correlate the oppositions found in the musical structure with a temporal model that describes how the primary conflicting elements influence each other.[2] The analyst must show why certain musical elements are marked, understand why certain characteristics in music refer to a certain style, topic, or emotion, and then trace these elements throughout the piece to create a narrative.

[1] See the glossary for complete definitions of terms used in the document.
[2] Byron Almén, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis," *Journal of Music Theory* 47/1 (2003): 20.

Narrative theory is currently a significant topic in music theory, but theorists often fail to address the direct impact this analysis could have on performers and their interpretative decisions. Furthermore, I believe this advanced theoretical topic can be useful to pre-college level students if it is presented in an appropriate manner. Even the most complex material, if properly structured and explained, can be understood by children.

How can a teacher apply the theory of narratological analysis to pre-college level students who are already creating stories of their own? In essence, a teacher can take the stories that are already being created in a lesson one-step further by showing students how to support their stories with evidence from the score and how to weave a musical narrative using structural support. In my dissertation, I will show how narrative analysis, if presented carefully, can be used to influence the interpretations of students and performers at different levels of piano study.

Purpose of Study

The purpose of this study is to demonstrate how narrative analysis can be integrated into the lessons of pre-college level piano students. It will show how one can take an advanced theoretical analysis of musical narrative and make it applicable to pre-college piano students at different levels. Students will not necessarily be familiar with all of the intricacies and terms used in this theory, but they can be taught to recognize the basic requirements of narrative analysis. Marked moments and oppositions are at the core of this type of analysis, and this study will provide examples of markedness and musical oppositions in intermediate level piano repertoire. The study will also demonstrate how the idea of markedness and oppositions can be woven into a cohesive narrative in four

intermediate level pieces, which can then provide an informed interpretation of each piece. Finally, these principles will be demonstrated in an in-depth narratological analysis of an early advanced sonata as a model for this type of analysis. This study will integrate elements of theory, pedagogy, and performance practice, which will provide a new tool for teachers to use to encourage students' musical interpretations.

Need for Study

Although the field of narrative analysis is becoming increasingly prominent, a pedagogical study on teaching and applying the theory in a pre-college studio setting has not been attempted. Recent dissertations using this type of analysis have begun to include a focus on the performance implications of using narrative theory, and most analysis of this type is applied to advanced repertoire.[3] This study will show how teachers can help intermediate level pre-college students use narrative analysis by pinpointing the most important characteristics of the theory.

Review of Literature

Robert Hatten began his work in the area of semiotics in 1982 with his dissertation "Toward a Semiotic Model of Style in Music: Epistemological and Methodological Bases."[4] This was an early stage of semiotic analysis. Later, Hatten continued to develop his application of semiotic theory to the repertoire of Beethoven in his book *Musical Meaning in Beethoven*,[5] in which he combines structuralist and hermeneutic approaches, while applying his semiotic theory to the music of late

[3] Such analyses include Hatten's *Musical Meaning in Beethoven*, which looks into Beethoven's "Hammerklavier" Sonata, Klein's discussion of *L'Isle Joyeuse* in "Debussy's L'Isle joyeuse as Territorial Assemblage," and Benjamin Michael Downs's dissertation "A Critical Narrative Interpretation of John Corigliano's 'Etude Fantasy'," which will be discussed in the Review of Literature.
[4] Robert S. Hatten, "Towards a Semiotic Model of Style in Music: Epistemological and Methodical Bases" (PhD. diss., Indiana University, 1982).
[5] Hatten, *Musical Meaning in Beethoven* (Bloomington: Indiana University Press, 1994), 2.

Beethoven. Though Hatten focused on Beethoven, the basic structure of his theory can be applied to other instrumental music of the nineteenth century.[6] Byron Almén provides an analysis of Chopin's Prelude in G Major, Op. 28, No. 3 in his book, *A Theory of Musical Narrative*. This analysis examines the two motives that constitute the prelude's primary oppositional elements. The narrative trajectory of this prelude consists of various attempts to bring the two motives into a more harmonious relationship.[7] He also provides a similar study of Chopin's Prelude in C minor, Op. 28, No. 20 in his article, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis."[8] However, in both of these analyses, he does not indicate the effects the analyses can have on the interpretation and performance of the pieces. The reader must take the information and apply it to his or her own understanding of the piece.

Works by Beethoven that have been the focus of this type of analysis include the first movement of the "Hammerklavier" Sonata, Op. 106[9] and the opening of the String Quartet, Op. 95.[10] Some analysts have ventured into Romantic and Impressionist styles, including Michael Klein's analysis of Chopin's Fourth Ballade[11] and Debussy's *L'Isle Joyeuse.*[12] None of these analyses includes a discussion of the effects on the performer's interpretation of the piece and how one could use this theory in a lesson to help students create more informed interpretations. Furthermore, all of these pieces are quite difficult and not suitable for a typical pre-college level student.

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[6] Emily Gertsch, "Narratives of Innocence and Experience: Plot Archetypes in Robert Schumann's Piano Quintet and Piano Quartet" (PhD. diss., The Florida State University, 2013): 6.
[7] Almén, *A Theory of Musical Narrative* (Indiana: Indiana University Press, 2008).
[8] Almén, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis," 20-27.
[9] Hatten, *Musical Meaning in Beethoven,* 9-28.
[10] Fred Everett Maus, "Music as Drama," *Music Theory Spectrum* 10 (1988): 60-68.
[11] Michael Klein, "Chopin's Fourth Ballade as Musical Narrative," *Music Theory Spectrum* 26/1: 23-56.
[12] Klein, "Debussy's L'Isle joyeuse as Territorial Assemblage," *19th-Century Music* 31/1 (Summer 2007): 28-52.

More recent dissertations on narrative analysis focus primarily on advanced repertoire, and although they include some suggestions for performance benefits, none describe the pedagogical uses of this theory. "Telling Tales: Narrative Semiotics in the Music of Béla Bartók" by Emma James uses narrative analysis to focus on the Sonata for Two Pianos and Percussion, *The Miraculous Mandarin*, and *Bluebeard's Castle*.[13] Another study, "A Critical Narrative Interpretation of John Corigliano's *Etude Fantasy*" by Benjamin Michael Downs, explores this challenging work but does not spend much time on the effects narrative analysis could have on a performance.[14] "Narrative in Performing Schumann and Chopin's Music" by Yu-Wen Chen takes narrative analysis a step further by discussing how the analysis benefits a pianist's interpretation as well as the audience's musical experience. She also explains the different types of narratives that Schumann and Chopin create in their piano music.[15] However, there is no pedagogical component or explanation. Most of the current research on narrative analysis does not extend beyond the analysis itself, with only a few studies focusing on how this type of analysis can inform performance decisions. Most importantly, none of the research on narrative analysis delves into how to use this theory to benefit younger students at an intermediate level. This study will fill this gap, encourage further research, and highlight the usefulness of this theory in the piano studio.

[13] Emma R. James, "Telling Tales: Narrative Semiotics in the Music of Béla Bartók" (PhD. diss., University of Rochester, 2016).
[14] Benjamin Michael Downs, "A Critical Narrative Interpretation of John Corigliano's 'Etude Fantasy'" (DMA diss., University of Cincinnati, 2010).
[15] Yu-Wen Chen, "The Role of Narrative in Performing Schumann and Chopin's Music" (DMA diss., James Madison University, 2017).

Review of Literature on Music and Meaning

The debate on whether meaning can be communicated through instrumental music has captivated scholars for decades. In the field of music theory, three primary approaches to musical meaning have been developed in the twentieth and twenty-first centuries: a semiotic approach, a narratological approach, and a cognitive/psychological approach. I will focus on how meaning can be derived through a narratological approach.

While there are many scholars who have explored the theory of musical narrative, I will use Byron Almén's theory as the inspiration for my own analysis. Almén's theory is influenced largely by Northrop Frye's *Anatomy of Criticism*[16] and James' Liszka's *The Semiotic of Myth.*[17] Frye was a literary critic who was influenced by the Jungian school of psychology. His book contained four influential essays, and the third essay, "Archetypal Criticism" is where he posits a set of four narrative archetypes that logically distinguish between the possible plot schema.[18] In *A Theory of Musical Narrative,* Almén draws his theory from Liszka's derivation of Frye's four narrative archetypes.

In each of the four narratives, tensions are created between an order imposing hierarchy (the stylistically and formally expected or unmarked features in the piece) and transgression (the marked moments or the unusual and unexpected features of a piece). Transgression are the moments that teachers and students naturally gravitate towards because those moments make the music interesting. Liszka defines transgression as a disruption or a violation of the normative function of a set of rules, which is referred to as

[16] Northrop Frye, *Anatomy of Criticism* (Princeton: Princeton University Press, 1957).
[17] James Liszka, *The Semiotic of Myth* (Bloomington: Indiana University Press, 1989).
[18] Almén, *A Theory of Musical Narrative*, 64.

the order imposing hierarchy.[19] Therefore, each narrative can be expressed as a combination of two binary oppositions: order and transgression and victory and defeat.[20]

The terms order and transgression may carry some connotations in which order is seen positively while transgression is seen negatively. Despite these connotations, in narrative analysis, order and transgression can be positively or negatively viewed. Order can be considered negative and oppressive when it is associated with tragic topics and in the same regard, transgression can be considered positive when it is associated with non-tragic topics. In narrative analysis, the characteristics of the individual piece will define order and transgression. At the end of the piece, one will overpower the other and claim victory.

The analyst must decide where the listener's sympathies lie for each piece. The listener's sympathy does not imply that a certain passage or phrase will appeal more to the listener than other passages. Instead, when the listener is aware of conflict, he or she will hope for a specific outcome.[21] For example, if the listener identifies with a passage that is striving upwards, the listener will be disappointed when the ascent is cut short or unfulfilled. The identification of the listener's sympathy can also be aided by topical or conventional associations. "Although the nature of the musical material eliciting the listener's sympathy cannot be predetermined, certain factors such as initial placement, favorable associations, or qualities of striving, peacefulness, or attainment can influence where the listener's sympathy lies."[22]

[19] Almén, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis," 17.
[20] Almén, *A Theory of Musical Narrative*, 65.
[21] Almén, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis," 20.
[22] Ibid.

Frye names the four narrative archetypes as such: romance, tragedy, comedy, and irony (see Table 1.1). In a romance narrative, the listener is sympathetic with an order-imposing hierarchy (unmarked moments), which is victorious over its transgression (marked moments). In a tragic narrative, the listener's sympathy lies with transgression, which tries to break free from an oppressive order. However, in the end, transgression is defeated by order. In a comic narrative, the listener is sympathetic with transgression, which is victorious over an order-imposing hierarchy. Finally, in an ironic narrative, often a parody of romance, the listener sympathizes with order but in the end, order is defeated by transgression, resulting in a new order.[23]

Table 1.1: Summary of Narrative Archetypes

Narrative Archetype:	**Sympathy Lies With:**	**Result:**
Romance	Order	the *victory* of an order-imposing hierarchy over its transgression
Tragedy	Transgression	the *defeat* of a transgression by an order-imposing hierarchy
Comedy	Transgression	the *victory* of a transgression over an order-imposing hierarchy
Irony	Order	the *defeat* of an order-imposing hierarchy by a transgression

An important distinction to remember is that the terms used to describe these archetypes do not refer to a specific genre of music. For example, a romance narrative can apply to any piece from any era. In addition, the narrative archetypes do not necessarily imply an extra-musical emotional meaning. A comic narrative is not assumed

[23] Almén, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis," 18.

to be humorous. For example, Haydn's "Surprise" Symphony, which is generally agreed upon as comprising of humorous elements, may not necessarily fall under the category of a comic narrative. A piece is characterized into a specific archetype based on the way the interpreter analyzes the evidence from the score. Different analyses can result in different archetypes, which is part of the beauty of narrative analysis.

Almén's theory also builds upon the semiotic approach of theorist Robert Hatten.[24] Hatten's semiotic approach focuses on the concepts of markedness, oppositions, correlation, and topics. His theory assumes that the analyst has stylistic competency, defined as the ability to understand the principles and constraints of a musical style. One of the key components of his theory is the idea of markedness. In musical meaning, Hatten defines marked moments as unique entities, while unmarked moments are those that are standard or normative.

Marked entities have a greater specificity of meaning than unmarked entities. They also have a narrower distribution, which means they occur less often than their unmarked opposites.[25] Hatten explains that the major mode is unmarked while the minor mode is marked. This opposition correlates with an extra-musical meaning of non-tragic (major mode) versus tragic (minor mode). Using his theory, the analyst looks for the marked aspects in a piece. Marked moments could pertain to violations against form or phrase structure such as the use of a remote key area or deviations from normative form, or could pertain to issues related to style such as the incorporation or reference to a stylistic dance. Also noteworthy are oppositions such as differences in textures and melodic contour.

[24] Hatten, *Musical Meaning in Beethoven*, xiii.
[25] Ibid.

Almén takes Hatten's idea of markedness to inform his own theory of narrative. Almén's theoretical approach to narrative analysis essentially traces the tensions between an order-imposing hierarchy (unmarked elements in the music) and a transgression against the hierarchy (marked elements in the music). Almén defines musical narrative as "the process through which the listener perceives and tracks a culturally significant transvaluation of hierarchical relationships within a temporal span."[26] The crucial part of this definition is transvaluation. Transvaluation is the process and play of tension between two different aspects of a value-imposing hierarchy.[27] It is the change in the balance of order and transgression within a piece. Therefore, according to Almén, one of the most important aspects of creating a musical narrative is being able to recognize the shift in the hierarchical relationships of marked moments in the music. Almén believes that "narrative is essentially an act of transvaluation;"[28] this results in tension that drives the narrative. The ranking or the value of a musical event in relation to other musical events is then traced as it develops throughout the piece to form a dynamic narrative, recognizing shifts in hierarchy as the piece progresses.

Finally, Almén stresses the importance of topical analysis in narrative, citing the works of Leonard Ratner and Robert Hatten. Ratner defines topics as "subjects for musical discourse,"[29] and he divides them into types and styles. A type is a generalized category or concept, such as a dance or a march. A style is a figure or progression within a larger piece. Examples of styles could include Turkish, military, or hunting.[30] A topic is a coded style type linked to affect, class, and social occasion, such as a fanfare topic

[26] Almén, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis," 12.
[27] Ibid, 11-12.
[28] Almén, *A Theory of Musical Narrative*, 51.
[29] Danutra Mirka, *The Oxford Handbook of Topic Theory* (Oxford: Oxford University Press, 2014), 39.
[30] Leonard Ratner, *Classic Music: Expression, Form and Style* (New York: Schirmer Books, 1980).

(trumpet fanfare), a hunt topic (horn call), hymn style (chorale), learned style (imitative), and dance style (minuet).[31] These topics can then determine the overall expressive state of the piece in terms of an overarching topical field (i.e. pastoral or heroic) or the overall expressive genre for the piece (i.e. tragic-to-triumphant or tragic-to-transcendent).

As with most fields of study, objections and questions arise about the validity of this type of analysis. In his 2003 article, Almén acknowledges the objections against narrative analysis.[32] The main objections to the idea of music as narrative are based on two primary arguments: music is incapable of representing the actors and actions deemed necessary for narrative, and/or music fails to project a narrator who can tell the tale in the past tense. These arguments are based on the opposition of mimesis (showing) and diegesis (telling), and music falls somewhere between the two. The limited capacity of music to represent actions and actors is a failure of mimesis, but music's inability to project a narrator is a failure of diegesis. To contradict the detractors and their arguments, numerous theorists in this field have disproven these claims point by point[33] and have completed many analyses of pieces that do successfully show a narrative.

In summary, the primary task of a narrative analysis in music is to correlate the oppositions found in the musical structure with a temporal model that describes how the primary conflicting elements influence each other.[34] For this type of analysis, both the musical elements that are in conflict ("order" vs. "transgression") and the analyst's sympathy as a listener must be identified. The analyst must show why certain musical elements are marked, understand why certain characteristics in music refer to a certain

[31] Hatten, *Musical Meaning in Beethoven*, x.
[32] Almén, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis," 2-11.
[33] Ibid, 3-11. Almén lists the critiques against musical narrative and provides counterarguments against those critiques.
[34] Ibid, 20.

style or emotion, and then coordinate and trace these elements throughout the piece to create a linear narrative.

Narrative analysis provides an alternative perspective for teachers to use in the lesson. Instead of simply recognizing and accumulating a list of the marked moments in the piece, narrative analysis connects the marked moments into a single narrative. The trajectory of the narrative is determined by where the marked moments fall in a piece. Thus, narrative analysis allows teachers and students to create a continuous interpretation which can enhance the performance of the piece.

Methodology and Significance of the Project

Using the narratological approach of Byron Almén, I will demonstrate how narrative analysis can be integrated into the lessons of pre-college level piano students. The study will accomplish this by showing examples of marked moments and oppositions and providing suggestions for teachers on how to help their students find these moments in intermediate level repertoire. This will be followed by analyses that demonstrate the four narrative archetypes. Finally, I will provide a complete in-depth narrative analysis of an advanced classical sonata. Further, I will show how this type of analysis can influence a young student's interpretative decisions. I will primarily use the narratological approach of Byron Almén but also draw on the semiotic approaches of Robert Hatten. In my complete analyses, I will look for shifts in hierarchy by tracing oppositions in topic, style, markedness, motive, and texture as they are developed throughout the piece to form a dynamic narrative.

One can use various analytical techniques to support narrative analysis. When attempting to identify oppositional elements, musical elements such as register, key areas,

rhythm, meter, harmony, form, dynamics, changes in tempo, texture, timbre, and accents should be considered. Other important issues include but are not limited to: musical conventions, character, text, descriptive titles, and the attribution of anthropomorphic status to musical figures. Not all of the aspects above will be significant in each analysis, but they should be addressed where found.[35]

While this method of analysis is growing in popularity in the music theory field, no one has addressed the pedagogical concerns of applying this theory to pre-college level students. Scholars and researchers have provided many examples of how to construct a narrative analysis, and some have even shown the impact it can have on a performer's decisions in advanced repertoire, but none have made this type of analysis relatable to students at a pre-college level. If they are taught in the right way and given the right preparation, pre-college level piano students can use narrative analysis as an effective tool for developing convincing musical interpretations.

Organization of the Document

Chapter 1 summarizes the purpose of this project and gives an overview of the methodology that will be used in the analyses that follow. Chapter 2 provides pedagogical examples that illustrate the basic elements of narratological analysis. The examples in this chapter include repertoire from levels 2-8, based on the levels found in Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature*.[36] Chapter 2 focuses on the application of this theory in the piano lesson. The chapter begins with examples and explanations of marked moments and oppositions in a variety of pre-college level repertoire. After each example, there is an explanation of how the

[35] Almén, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis," 11-20.
[36] Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys: Alfred Publishing Co., Inc., 1995).

recognition of marked moments can inform, influence, and affect the performance of the piece. Some of the most common types of marked moments and oppositions that one would need to recognize for an analysis of this type are included in this chapter. This study will also provide different ways to help students find these types of oppositions in their own repertoire.

The next four chapters offer detailed analyses of intermediate-level piano repertoire that reveal each of the four narrative archetypes. Each chapter will identify the marked moments and oppositions that will be traced and then use those moments to create a cohesive narrative. In Chapter 3, Beethoven's *Für Elise* is used to illustrate a tragic archetype, and Chapter 4 examines a romance archetype using Schumann's "Träumerei." Chapters 5 and 6 provide analyses of the more complex ironic and comic archetypes, using the first movement of Mozart's Piano Sonata in C Major, K. 545 to illustrate irony and the last movement of Mozart's Piano Sonata in A Major, K. 331 to illustrate comedy.

Chapter 7 presents a complete analysis of a romance narrative using an advanced-level piece, the first movement of Beethoven's Piano Sonata in E-flat Major, Op. 81a. Thus, this document presents examples of narrative theory at various levels of understanding and study. In the final chapter of this dissertation, a summary of the document and conclusions are presented. The final chapter is followed by a bibliography and a glossary.

The beauty of this type of analysis, in my opinion, is that there is not just one musical interpretation. Musical narratives are extremely subjective and thus leave room for different interpretations. This allows students, teachers, and performers to use their

imaginations, in combination with structural evidence from the music. The key to a more convincing interpretation is to have solid musical support. Musicians naturally and instinctively gravitate to those marked moments to create their interpretations of a work, whether it is a young student who notices a change of texture to staccatos or an advanced student who recognizes the significance of the lowered sixth scale degree. This type of narrative analysis can inform and strengthen interpretations for students, teachers, and performers at all levels.

CHAPTER 2

A PEDAGOGICAL GUIDE TO NARRATIVE ANALYSIS IN THE PIANO LESSON

Introduction

Even the most complex material, if properly structured and presented, can be understood by very young children. The idea that one can teach a complicated concept to students at all levels is referred to as spiral curriculum. This was introduced and developed by Jerome Bruner in his book, *The Process of Education*.[1] This theory refers to teaching important concepts at a basic level to students from a young age. As students mature, teachers can return to the same concept with increased complexity to match the students' abilities. A teacher should be able to simplify an idea in a way that conforms to the student's ability and knowledge.

My goal is to be able to teach the concept of narrative analysis at a basic level to pre-college piano students who are not well versed in this field. The ability to recognize crucial marked moments in music is essential in creating a convincing interpretation of a piece. Therefore, an informed performance of a piece requires students to study the score carefully and make evidence-based decisions.

The first step in creating a musical narrative involves recognizing the marked moments and oppositions in the piece. Being able to find these specific aspects of the piece is crucial to this type of analysis. The oppositions in the music (such as major versus minor) correlate to extra-musical meaning (such as non-tragic versus tragic). Therefore, students must be able to recognize these differences in their repertoire before

[1] Jerome Bruner, *The Process of Education* (Cambridge: Harvard University Press, 1960).

they can form a cohesive narrative. In this chapter, I will show various types of oppositions and marked moments in a variety of intermediate level pieces.

Syncopation and Articulation: Beethoven's *Écossaise*, WoO 23 (Level 2)[2]

The *Écossaise* was a popular late eighteenth century dance in simple duple meter (2/4) and was related to a country dance from the British Isles.[3] A country dance signifies a low style, as opposed to a fugue, which would be considered a high style.[4] This piece provides clear examples of marked moments and oppositions that intermediate level students would be able to understand.

An unusual aspect, and therefore a marked moment, in this *Écossaise* is the syncopation found through the piece. Because an *Écossaise* is a simple country dance in 2/4, the expected rhythmic emphasis would normally be on the strong beats of each measure for ease of dancing. Instead of emphasizing beat one of each measure, as is normal in a 2/4 meter, a durational accent occurs on the offbeats of mm. 2, 4, and 6. The syncopations in m. 2 and m. 6 are made even more marked due to a leap (leap accent) and by the fact that they occur at the highest points in the phrases (contour accent).

[2] Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys: Alfred Publishing Co., Inc., 1995), 59.
[3] Ibid.
[4] Robert S. Hatten, *Musical Meaning in Beethoven* (Bloomington: Indiana University Press, 1994), 294. "For the Classical period, high, middle, or low style, corresponding to contexts of performance and carrying associations based on those locations and audiences. In general, a sociologically oriented level of communication, cued by features associated with degrees of formality as appropriate to various social situations."

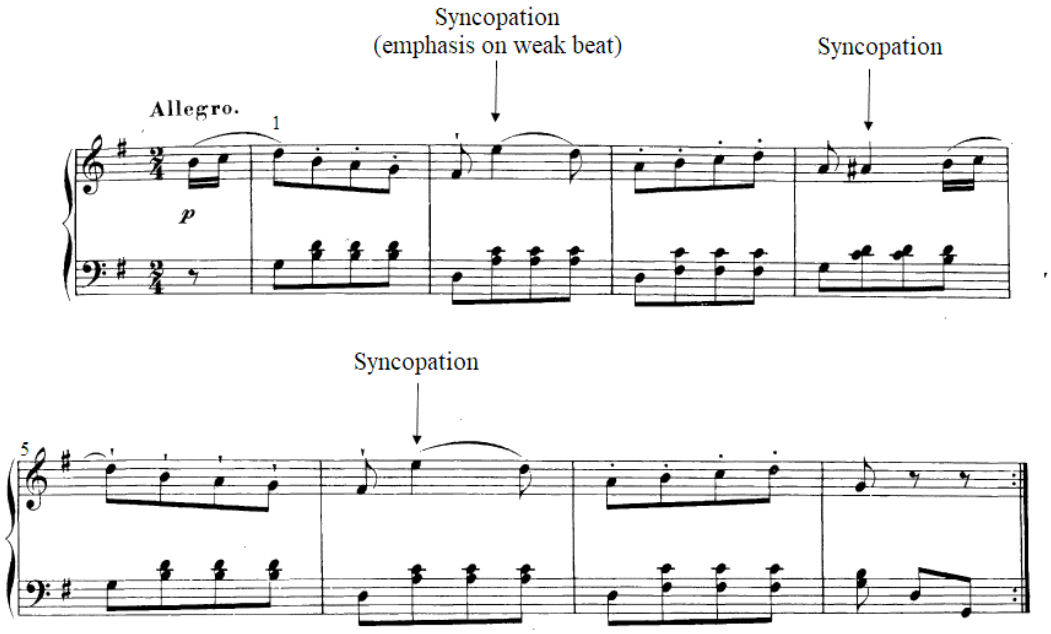

Figure 2.1: Syncopation with Durational Accents: Beethoven, *Écossaise*, WoO 23 (mm. 1-8)

Syncopations reappear again in mm. 13-14, this time strengthened by an insistent quality that is achieved by a change in texture (block chords used rather than just a single melody line), a louder dynamic level, and repetition of the previous notes. Syncopations play an important role in this piece, making what seems to be a simple country dance not so simple after all.

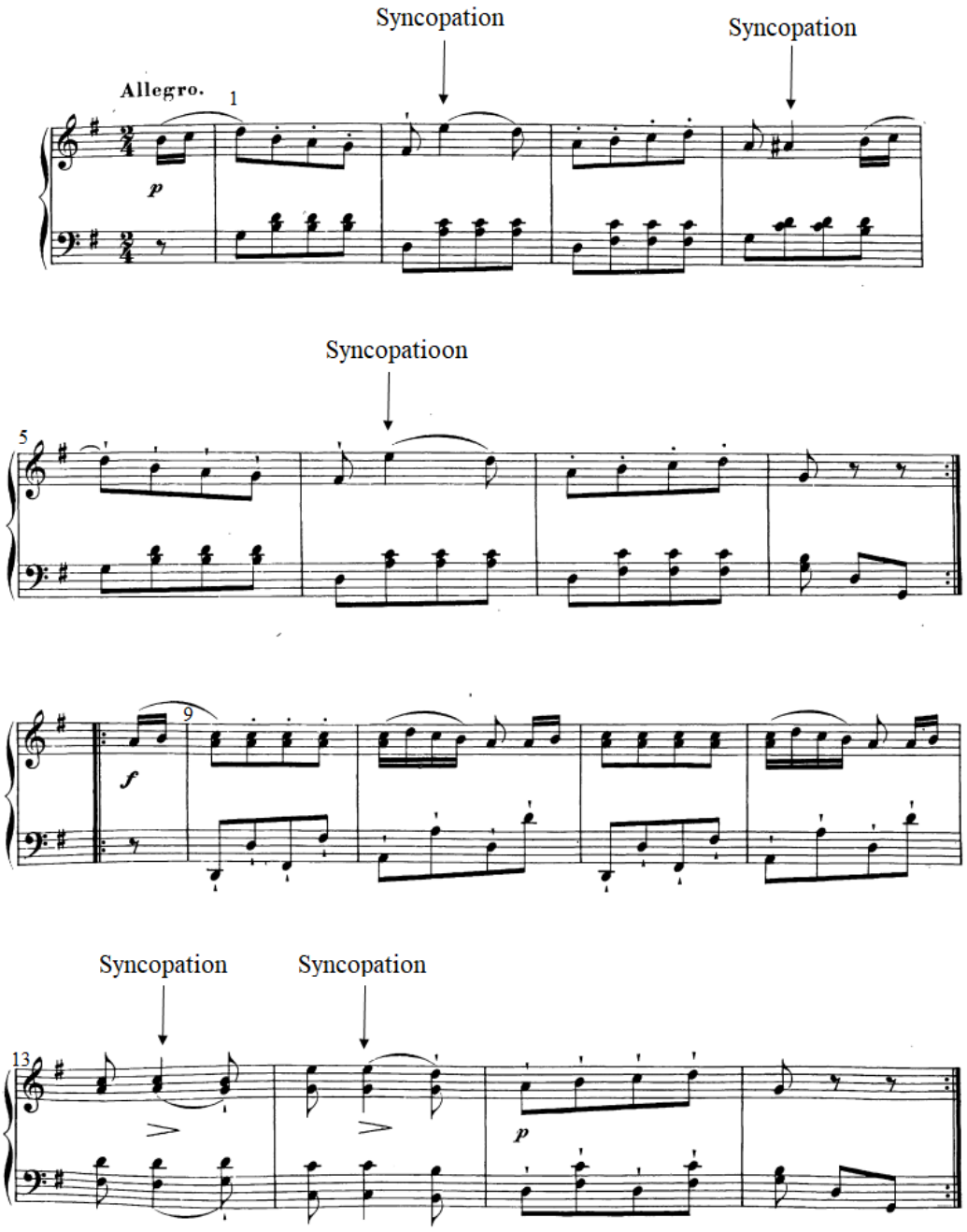

Figure 2.2: Syncopation: Beethoven, *Écossaise*, WoO 23

How can a teacher help students recognize this unique emphasis? To appreciate the syncopation, first instruct the students to sing the melody as they walk on the main

beats. Then pose the question: where did the longest notes of the phrase fall? Did they line up with where you (the student) stepped? Hopefully, students will notice that the longest note values fell in between steps (mm. 2, 4, 6, 13, and 14), thus no longer emphasizing the strong beats of the meter. This would be a good time to discuss syncopation and durational accents. To follow-up, ask students where the highest note of the phrase was. Once they have identified the same spot, point out that the highest point in the phrase also coincides with the first major leap, which until that point was preceded by stepwise motion.

Another way to help students understand the syncopation is by having them compare it to another *Écossaise* that does not have syncopation. Beethoven's *Écossaise*, WoO 86 provides a good comparison to *Écossaise*, WoO 23 because it is at a similar level of difficulty. *Écossaise*, WoO 86 has no syncopation and clearly emphasizes the strong beat of the measure. For example, the strong beats in mm. 1-4 are clearly accented with durational accents and dynamics.

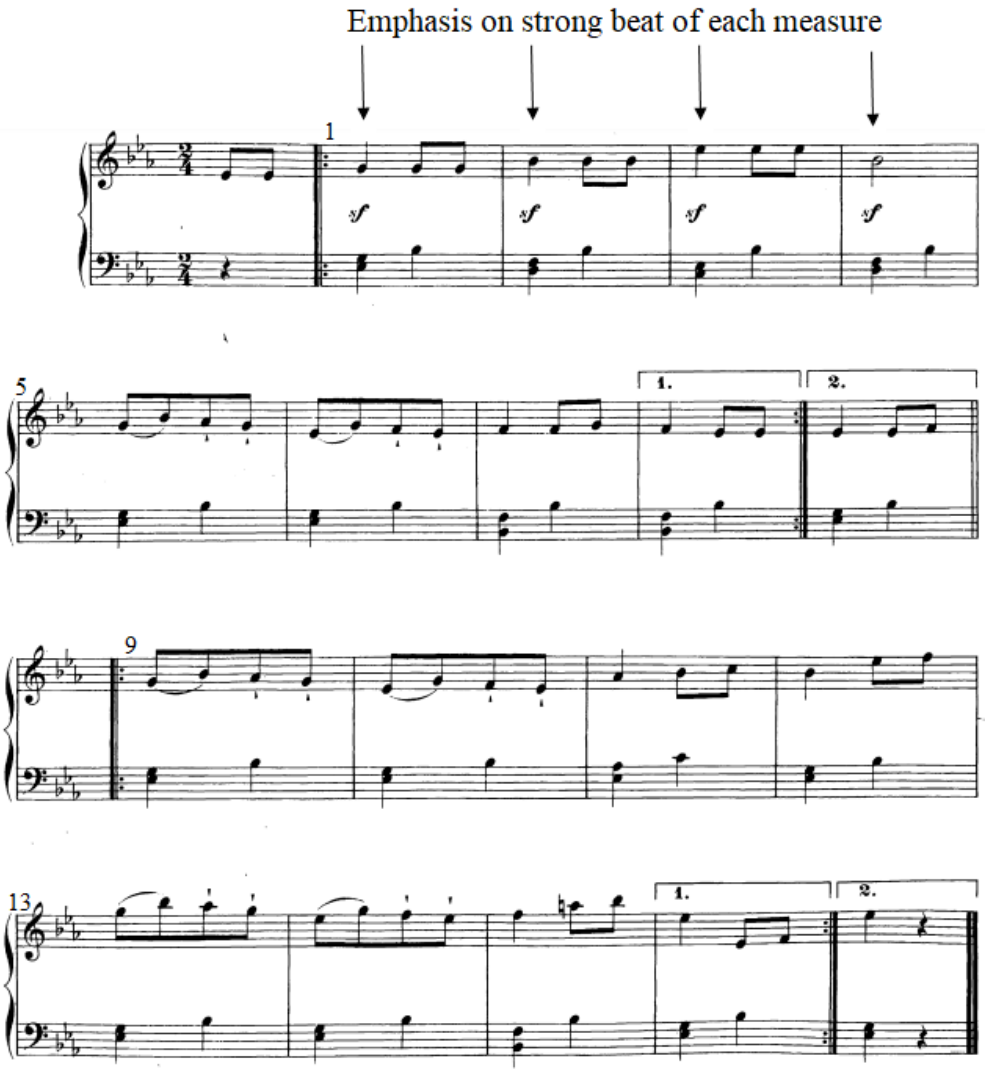

Figure 2.3: A More Typical *Écossaise*: Beethoven, *Écossaise*, WoO 86

When students realize the significance of the syncopation and discover the ways Beethoven highlights syncopation in the *Écossaise* WoO 23, they can choose to accentuate these moments with dynamic accents when they play. Acknowledging the presence of the syncopation can help students appreciate this marked rhythmic moment

and encourage them not to rush through the passage. The syncopated moment would become important to their interpretation of the piece.

Another important observation in this piece is the oppositions in articulation. The **A** section features quick changes between the slurred sixteenth-note motif and the staccato eighth notes. The **B** section features longer slur motives and even an overlay of the slur and staccato motive in m. 10. By the end of the piece, however, the staccato motive appears simultaneously in both hands (see Figure 2.4).

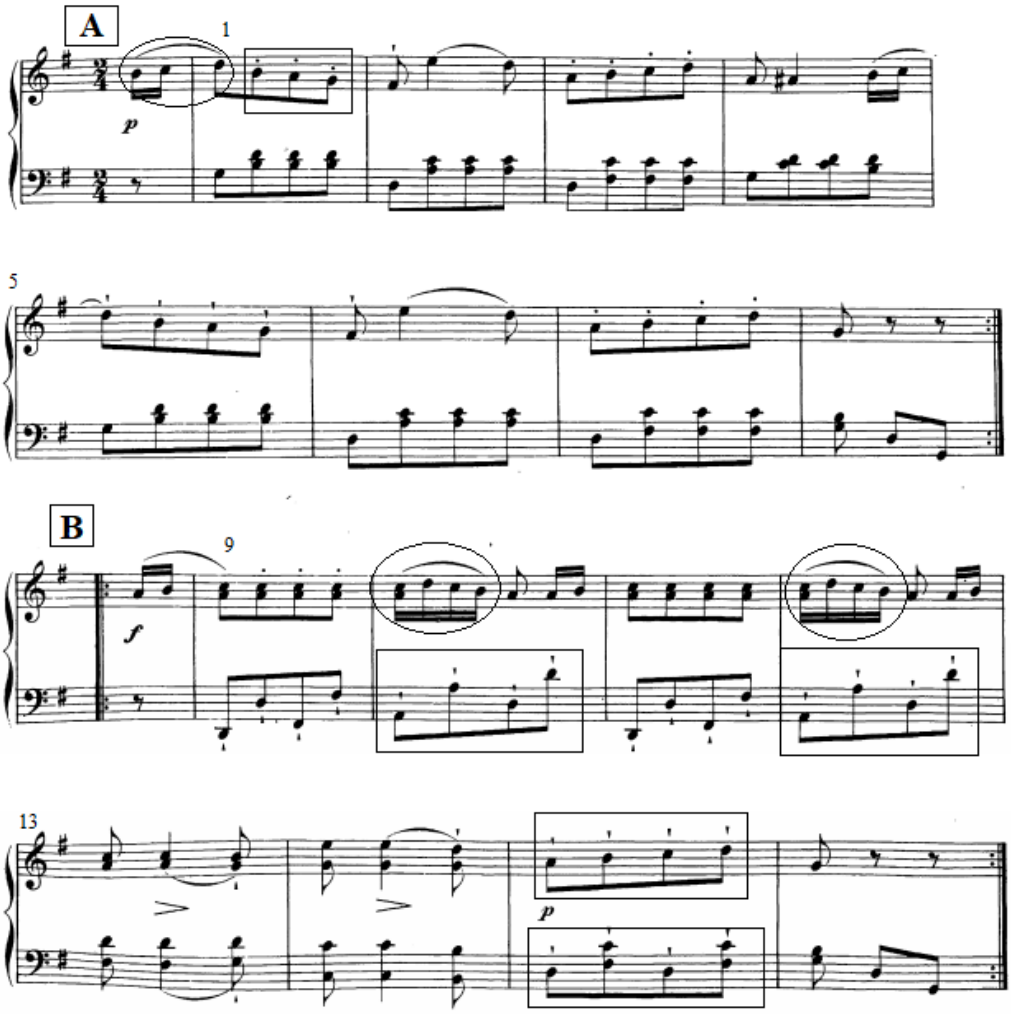

Figure 2.4: Opposition in Articulation: Beethoven, *Écossaise*, WoO 23

How can a teacher help students find these opposing articulations? Students should begin by identifying some of the musical elements that are opposites of each other in the score. This should elicit a careful search through the score in which they will also discover opposites in direction, moments in which one hand is playing and the other is not, dynamic differences between the **A** and **B** sections, and different articulations.

Students will remember to emphasize the articulation more if they have a story in mind. The slur motives and staccato motives can be thought of as separate characters that are competing with each other. By the end of the piece, the staccato motive is victorious, since both hands are now simultaneously playing staccato. For a performer, paying attention to the contrasts in articulation can help emphasize the appropriate stylistic characteristic of a classical piece and therefore improve a performance of the piece.

Opposition in Key Areas: Schumann's "The Wild Horseman"

from *Album for the Young*, Op. 68, No. 8 (Level 3)[5]

Schumann's "The Wild Horseman" is a popular student piece that can be used pedagogically to help students recognize oppositions in key area. The first eight measures of the piece are in A minor. The right hand clearly outlines tonic and dominant triads melodically while the left hand emphasizes tonic and dominant harmonies in A minor. The following eight measures emphasize F major in both hands before returning to the A minor section to close the piece. What helps make this opposition easier to recognize is an exchange of the melodic material between the two hands that corresponds with the change in key. For a young student, this combination of changes could help identify the opposition in key.

[5] Magrath, 238.

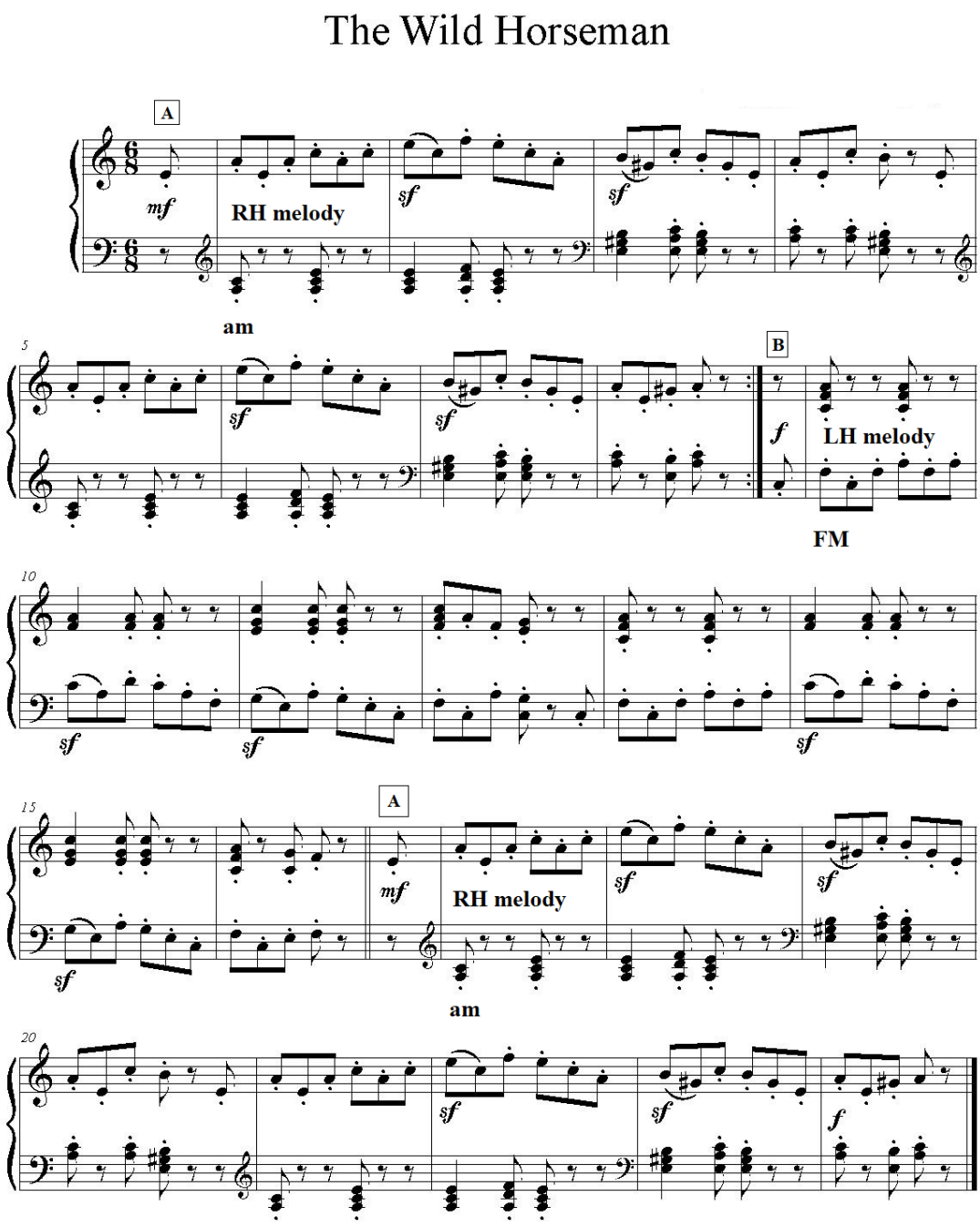

Figure 2.5: Opposition in Key Areas: Schumann, “The Wild Horseman,”

Op. 68, No. 8

To help students recognize the key changes, ask them to listen to the piece first without looking at the music. This is a good opportunity for students to practice listening critically. Their first task can be to describe the melody in their own words. Students may choose to describe the melody with words such as hopping or skipping, which reflect the staccato articulation and small leaps that constitute the melody. Continue by prompting them to describe the difference in mood: did one section sound happier or sadder than the other? After identifying that the middle portion sounds a little happier, ask them to listen again and to raise their hand when the change occurs. Once they have aurally identified this change, have them look at the score to see what the change looks like on paper. Starting with the **A** section of the piece, ask them if they can figure out what key it is in. As a result of their prior knowledge of keys from warm ups with scales, arpeggios and chord progressions, students will hopefully be able to identify the key area as A minor. Teachers can then repeat the process with the **B** section.

When students perform this piece, knowing the opposition of key areas can inspire them to create different characters to represent the different key areas. Students can even imagine two separate horsemen riding, one represented by the right hand and the other by the left hand. Or perhaps it could be a single horseman riding through different scenes, with the minor section as a stormy and scary area while the major section could be a sunny and happy area.

Metric Dissonance: Gurlitt's "Free Fancies"

from *Albumleaves for the Young*, Op. 101, No. 17 (Level 5)[6]

This piece showcases significant marked moments in rhythm and meter. Throughout the piece, the left hand plays descending broken triads that accompany a

[6] Magrath, 175.

lilting right hand melody. The subdivision in the left hand as well as the predominant use of the quarter note – eighth note rhythms in the melody, support the compound duple (6/8) meter.

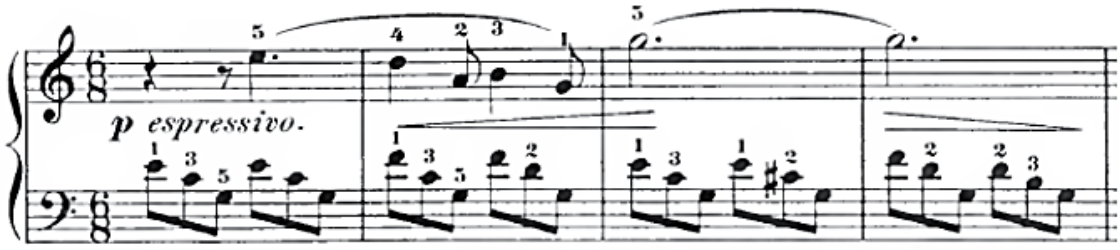

Figure 2.6: Clear 6/8 Subdivisions in Both Hands: Gurlitt, "Free Fancies," Op. 101, No. 17 (mm. 1-4)

However, two instances interrupt the lilting nature of this 6/8 piece. The first rhythmic marked moment is the quadruplet in the right hand of m. 5, which returns again in m. 27. This polyrhythm created between the hands (four eighth notes in the right hand against three eighth notes in the left hand) is a metric grouping dissonance formed by the association of two layers with conflicting subdivisions,[7] a marked moment in the piece.

[7] Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford University Press, 1999), 30-34.

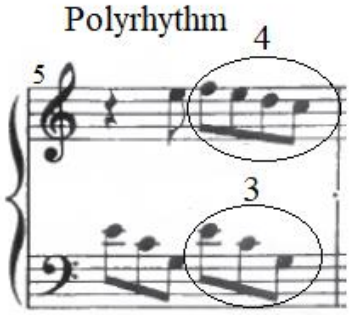

Figure 2.7: Polyrhythm: Gurlitt, "Free Fancies," Op. 101, No. 17 (m. 5)

The second significant moment is the syncopated figure that first appears in mm. 21-23 and occurs again in mm. 33-38. The syncopations emphasize the weaker parts of the beat on the third and sixth eighth notes and are examples of displacement dissonances (when layers with the same subdivision do not align).[8]

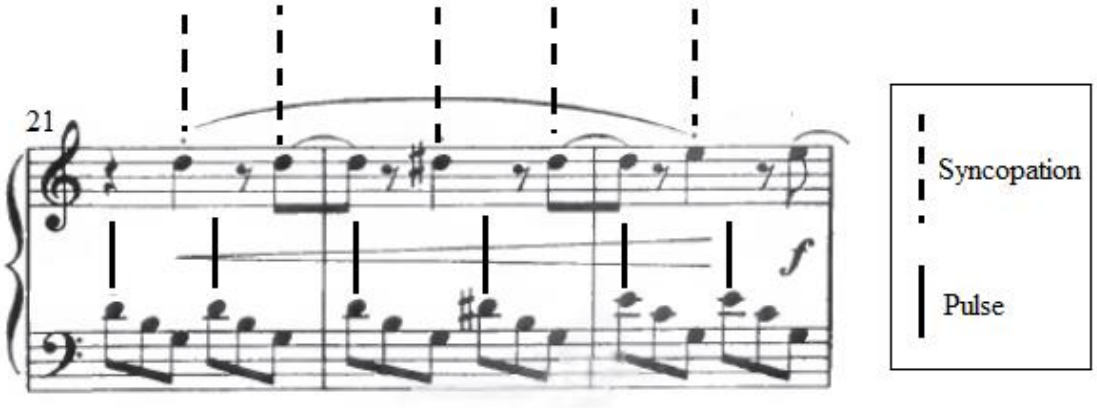

Figure 2.8: Syncopation: Gurlitt, "Free Fancies," Op. 101, No. 17 (mm. 21-23)

[8] Krebs, 30-34.

The syncopation is further highlighted by a crescendo as the pitches rise chromatically (D-D♯-E). Later, when the syncopation returns, the falling two-note motives feature a diminuendo that matches the fall in register. These marked rhythmic moments, the polyrhythm (grouping dissonance), and syncopation (displacement dissonance), also create oppositions in the piece. The polyrhythm and syncopation act as metrical dissonance, while sections of the piece that feature clear and expected subdivisions and groupings in 6/8 would be considered metrical consonance. Thus, the two elements create an opposition between metrical dissonance and metrical consonance.

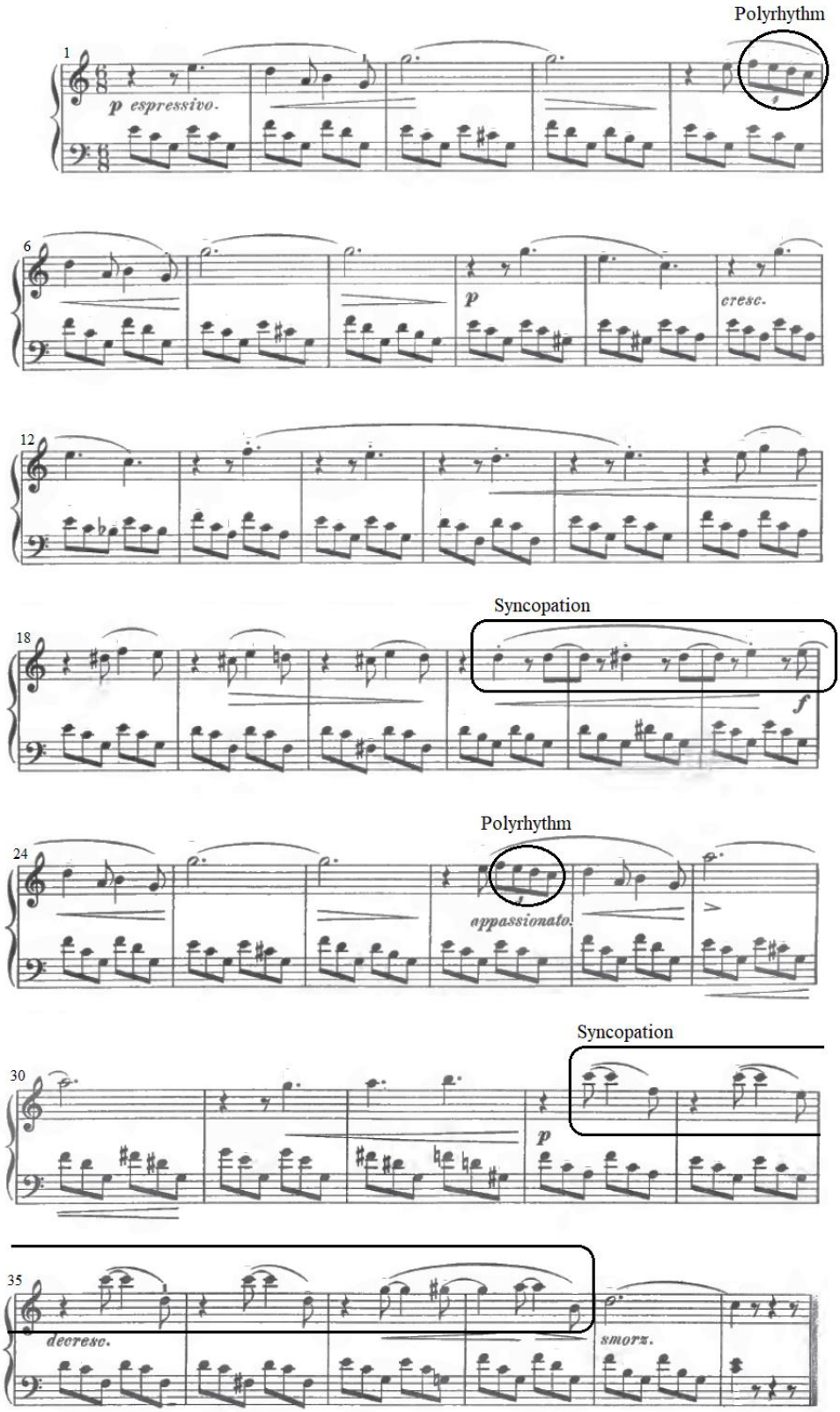

Figure 2.9: Metrical Dissonance: Gurlitt, “Free Fancies,” Op. 101, No. 17

How would students recognize these significant rhythmic features of the piece? Before recognizing these marked rhythmic features, students should have a clear understanding of compound duple 6/8 meter. The best way to accomplish this is to have them physically embody the meter and subdivisions of the meter. Begin by having students step on the strong eighth-note beats (1 and 4) while simultaneously swaying their arms so that they begin to feel the 6/8 meter in two large beats. After becoming comfortable with that, add the next layer of subdivision. The students could clap and count out the eighth-note beats as they continue feeling the bigger beats in their legs.

Once students have mastered this new pattern of clapping and swaying, add another layer by asking them to sing the written melody (not necessarily on pitch, but in rhythm) in addition to the activities of walking and swaying. The pulse is represented in the feet, the left hand is represented in the clapping, and the right hand is represented in the voice. Stop them at the end of the first phrase and ask if they found any part of that phrase challenging or unusual. Hopefully, students will be able to identify m. 5 as an unusually difficult moment to coordinate. This is a good opportunity to identify that moment as a polyrhythm (grouping dissonance). After identifying the grouping dissonance, have them continue until they reach the syncopation (displacement dissonance) in mm. 21-23. Again, this should be a moment that feels slightly strange as the melody again does not support the lilting 6/8 feel that they have embodied.

The recognition of these marked moments can be important in the performance of this piece. The quadruplet should sound rhythmically independent of the left hand, as it is breaking from the expected subdivision. The recognition of the syncopation can help students remember to emphasize that moment as they play. Depending on the level of the

students, teachers can choose to introduce more advanced terminology to describe this concept. By using the terms grouping dissonance or displacement dissonance, students can relate rhythmic dissonance to harmonic or melodic dissonance. When there is a harmonic or melodic dissonance in the music, students accentuate that moment because of the tension it creates. Understanding that rhythm can also create dissonance encourages students to approach rhythm in a completely new way.

Harmonic Markedness and Opposition in Texture:

Schumann's "Little Romance" from *Album for the Young*, Op. 68, No. 19 (Level 6)[9]

Schumann's "Little Romance" is a short character piece that features marked moments in harmony as well as oppositions in texture. The first marked moment appears with the opening harmony of the piece. Typically, tonal music begins by grounding the listener in a key. Given the key signature and the initial use of $\hat{5}$, one expects an A minor harmony on the first beat of the measure. Instead of resolving to the expected tonic harmony of A minor, Schumann moves to a D minor harmony. By presenting the D minor harmony in the second inversion, Schumann teases the listener with the A in the bass. However, this bass note is harmonized with a subdominant chord, and the expectation for a tonic harmony is not fulfilled until beat three of that measure. This delay in the confirmation of the key is the first marked moment in the piece.

[9] Magrath, 239.

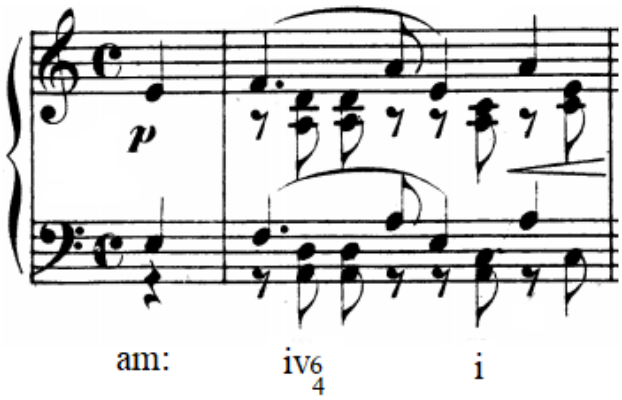

Figure 2.10: Delayed Key Confirmation: Schumann, "Little Romance," Op. 68, No. 19 (m. 1)

The next surprising harmony occurs in m. 9 with an F♯ minor chord, or a chromatic submediant. This chord does not naturally occur in the key of A minor. In fact, because of the F♯ and C♯, this ♯vi chord suggests a modal shift to A major. The piece seems primed to shift to the major mode with a vi-V^6 motion. However, Schumann deceives the listener again by resolving the dominant chord back to the minor tonic. The modal shift to A major will not be successful. Instead, it was just a quick hopeful glimpse into the major mode.

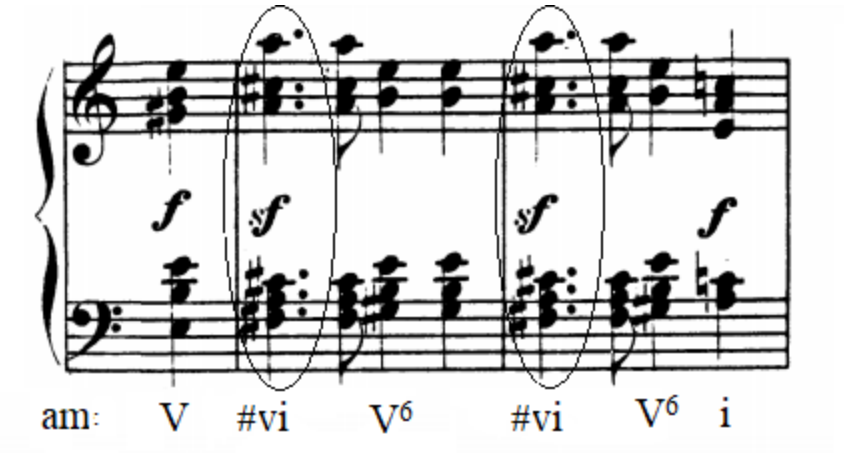

Figure 2.11: Chromatic Submediant and Hints of AM: Schumann, "Little Romance," Op. 68, No. 19 (mm. 9-11)

Teachers can assist students in discovering these moments by talking about expectations that are set up when a piece begins. After having students identify the key of the movement, also ask them to identify what harmonies or notes confirm the key. Hopefully, harmonies from the traditional warm-up, I-IV-I-V-I progression, will come to mind, as well as notes that are part of the scale such as the leading tone. Looking at the score, have students identify at what point the first tonic chord is heard. Students might be surprised to find that it does not occur until halfway through the first measure. Continue to have students hunt through the remainder of the piece for any notes that seem to fall outside of the A minor key signature. This will lead to the mode mixture chord, which would lead to the revelation that the F# and C# are derived from the parallel major key.

The most significant opposition found in the piece is the change in texture. The piece begins with a melody and accompaniment texture. The melody is doubled by the

upper part of both hands and accompanied by offbeat chords in the bottom portions of the hands. However, in the pickup to m. 9, the texture suddenly changes to that of a chordal texture. While the rhythms are essentially the same (dotted quarter – eighth – quarter – quarter), the feel of the piece changes dramatically for three measures before returning to three measures of the lyrical melody again. The chordal texture interrupts the melody once more in m. 15. The contrast in texture is further supported by the contrast in dynamics. The dynamics increase the dramatic nature of this moment with fortes and sforzandos, which contrast the lyrical melody that is marked piano in the opening.

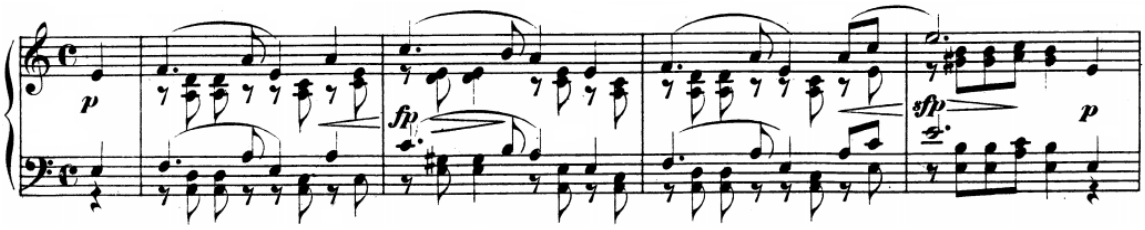

Figure 2.12: Melody and Accompaniment Texture: Schumann, "Little Romance," Op. 68, No. 19 (mm. 1-4)

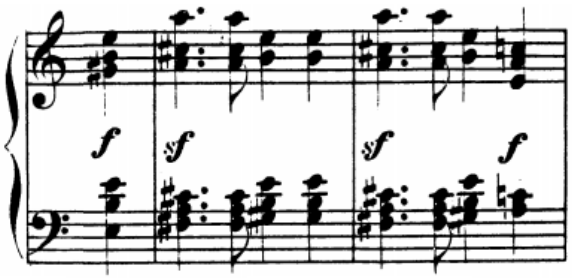

Figure 2.13: Chordal Texture: Schumann, "Little Romance," Op. 68, No. 19 (mm. 9-11)

The textural changes in the piece are easy to hear and see with careful study of the score. To draw attention to this change, ask students to describe the opening section. Prodding questions could include: Where is the melody? Where is the accompaniment? Is anything doubled? What is the overall dynamic of the section? After the students describe the section in their own words, the next task would be to identify the point in the music at which their descriptions no longer apply. This should lead to the identification of the chordal forte section in m. 9.

The identification of these interesting harmonic and textural moments can influence the performance of the piece. At the onset, students can play with slight ambiguity and uncertainty with the use of softer dynamics until the end of the phrase where the key of A minor is confirmed in m. 2. The chromatic submediant chord can also be colored and timed to emphasize the surprising harmony. This unusual harmony is further supported by the change in texture, which students have identified. Students can play the two chordal measures (mm. 9-10) with a different character, more robustly and majestically to contrast the sweet melody of the opening phrases.

Harmony and Melodic Contour:

Chopin's Prelude in B Minor, Op. 28, No. 6 (Level 6)[10]

Chopin's B minor prelude is a favorite among teachers and students and provides examples of marked moments with its use of repeated notes, emphasis on the Neapolitan chord, and inclusion of deceptive resolutions. In addition, it showcases oppositions in the contour and rhythmic placement of the melody.

[10] Magrath, 139.

One of the most easily recognizable moments is the use of the repeated notes played in the upper part of the right hand. In narrative analysis, this sort of repetition signifies an agitated and obsessive quality.

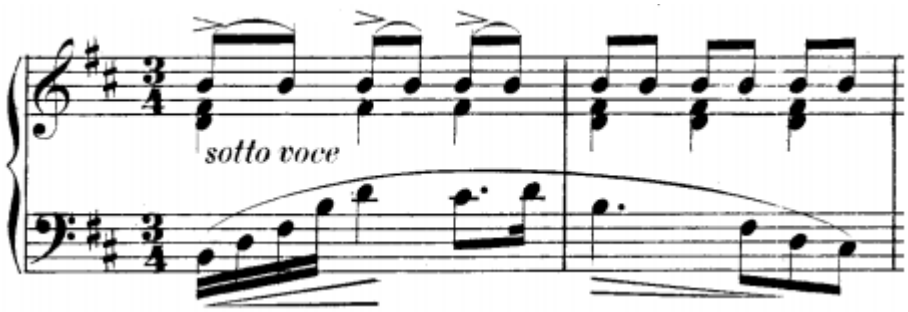

Figure 2.14: Agitated and Obsessive Repeated Notes: Chopin, Prelude in B Minor, Op. 28, No. 6 (mm. 1-2)

The next marked moment is the emphasis on the Neapolitan chord in mm. 12-14. The Neapolitan harmony, often found in minor keys, is a major chord built on the lowered second scale degree. Given that the piece is in B minor, the emphasis on C major is quite marked. The Neapolitan signals tragic connotations in music, and rather than just one brief moment of tragedy, the Neapolitan is emphasized for three measures in mm. 12-14. The longer the Neapolitan harmony is heard, the further away the listener will feel from B minor.

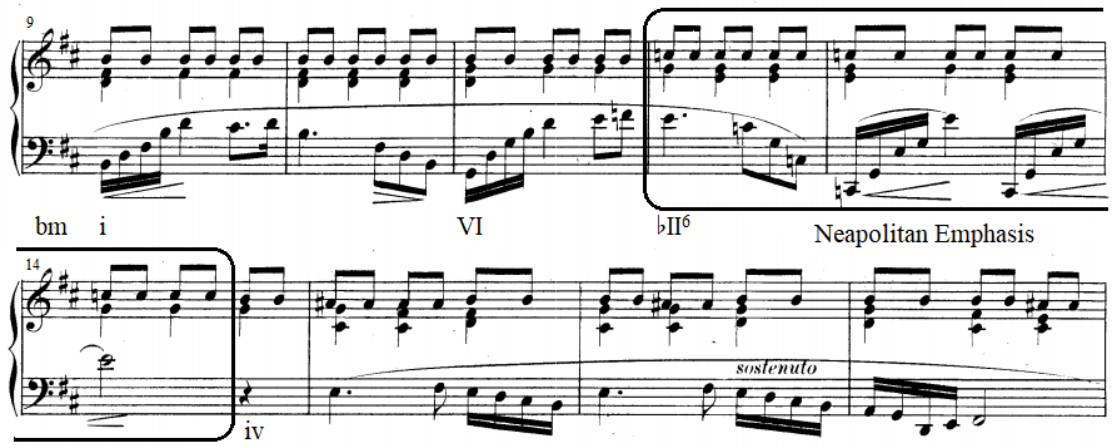

Figure 2.15: Neapolitan Emphasis: Chopin, Prelude in B Minor, Op. 28, No. 6 (mm. 9-17)

Finally, another marked moment in this piece is the deceptive resolution (V^7-VI) in mm. 17-18. A new phrase begins in m. 15 in B minor, and the listener is set up for an authentic cadence with a V^7 chord in m. 17. Instead, a deceptive resolution to a VI chord takes place after a retardation (upward resolving suspension). This is followed by a repetition of the same phrase, now correcting the failed resolution with a perfect authentic cadence (PAC) in m. 22.

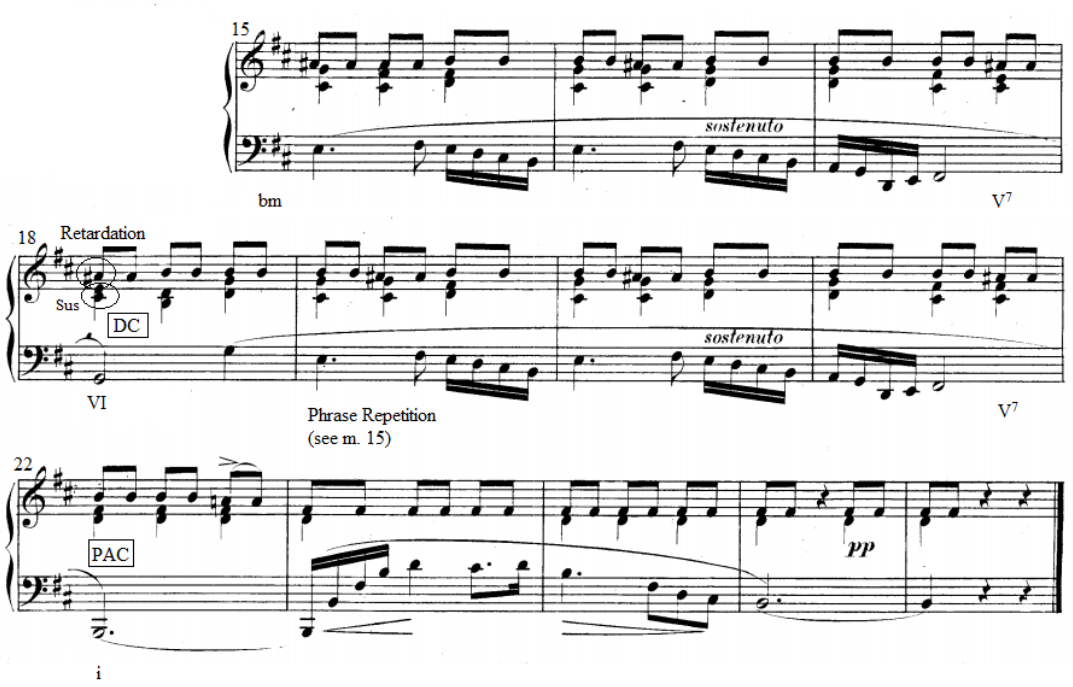

Figure 2.16: Deceptive and Authentic Cadences: Chopin, Prelude in B Minor, Op. 28, No. 6 (mm. 15-26)

Oppositions also appear in the piece in the form of melodic contour and rhythmic emphasis of the melody. The left-hand melody sets the level of discourse with ascending sixteenth notes on beat one to lead to the phrase's apex, followed by a descent with dotted rhythms and eighth notes, as seen in mm. 1-2 (Figure 2.17a). This melodic structure is repeated in mm. 3-4, and it seems to repeat again in mm. 4-5. However, the third iteration that begins in m. 4 is actually a four-measure phrase instead of a two-measure phrase. In this extended phrase, the right hand receives part of the melody in the form of descending sixteenth notes on beat three of the measure, changing the contour and rhythmic emphasis of the melody. This is reflected in m. 15 after the Neapolitan

emphasis, with the melody now featuring descending sixteenth notes mostly on beat three of each measure (Figure 2.17b). However, at the end of the piece, the original melodic contour and placement of the sixteenth notes return in m. 23, to end the piece as it began (Figure 2.17c).

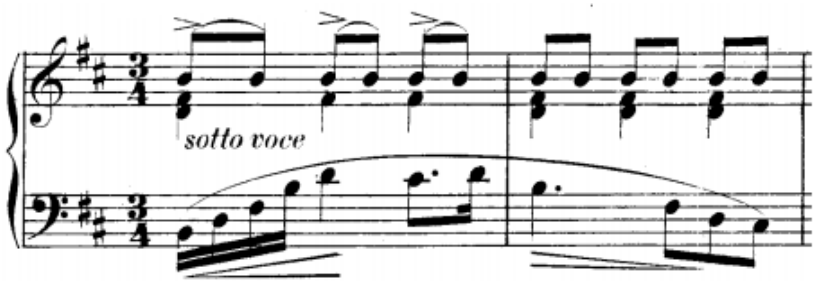

Figure 2.17a: Melodic Contour: Chopin, Prelude in B Minor, Op. 28, No. 6 (mm. 1-2)

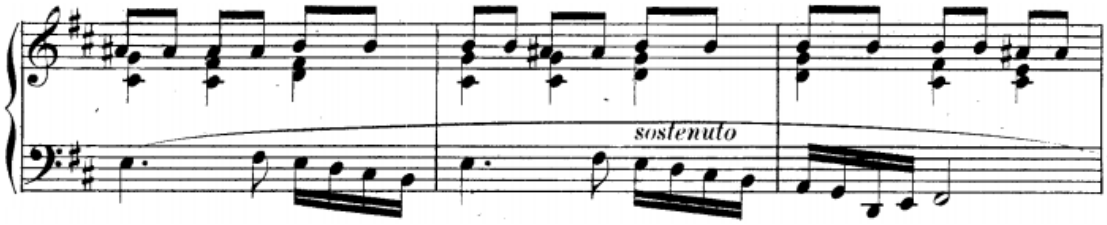

Figure 2.17b: Change in Melodic Contour: Chopin, Prelude in B Minor, Op. 28, No. 6 (mm. 15-17)

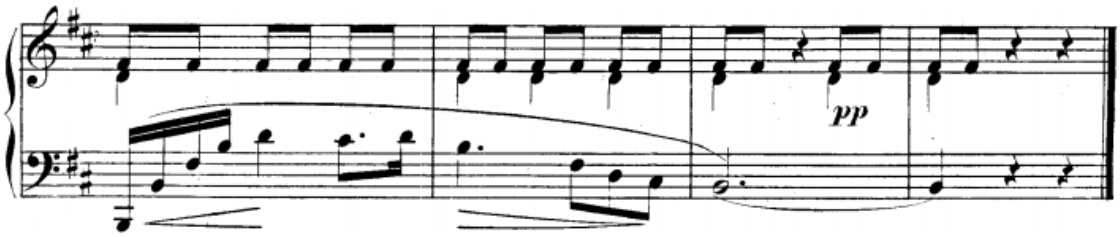

Figure 2.17c: Return of Melodic Contour: Chopin, Prelude in B Minor, Op. 28, No. 6 (mm. 23-26)

Teachers should help students identify the four marked moments: the repeated notes, the melodic contour, the Neapolitan emphasis, and the deceptive resolution. When introducing this piece to students, first ask them to listen and follow the score, and then describe which hand has the melody and which hand has the accompaniment. After correctly identifying these elements, have them describe the accompaniment in words, which should elicit the recognition of the repeated notes. The melodic contour can also be discussed at this time. Students should describe the contour and identify where the contour changes. Teachers can follow-up by asking if the rhythm changes when the contour changes.

To identify the Neapolitan emphasis, ask students to search the piece for accidentals that recur the most. While they may first point out the leading tone, A♯, explain that the leading tone is an expected accidental in a minor key. As they continue to peruse, they should discover the recurring C♮ in mm. 12-14 which is supported harmonically to create a C major chord. The teacher can use this opportunity to explain that the C♮ and the C major chord do not occur naturally in B minor, and this major chord

built on the lowered second scale degree actually has a special name, the Neapolitan. The connotations of this chord can be explained at this time.

Finally, teachers can guide students to discover the deceptive resolution in m. 18. Teachers can play mm. 15-18 and then mm. 19-22 and ask students which ending is more satisfying. Once they have chosen the second phrase, teachers can explain why the second version is more satisfying.

Once the repeated notes, Neapolitan harmony, and deceptive resolution are identified as significant moments, a decision must be made regarding the incorporation of these moments in the performance. The repeated notes, which should never overpower the melody, can be played with an underlying bubbling intensity. The Neapolitan section can be played with a different tone color. Knowing that Chopin will repeat the phrase at the end twice, first with a deceptive cadence and then with an authentic cadence, students will want to shape them differently. The deceptive resolution can be highlighted by taking some extra time before the VI chord, or by changing the tone color on that chord. The repetition of the phrase can be played more insistently or confidently, perhaps with more sound and finality at the cadence.

To identify the oppositions, and specifically the change in melodic contour, ask students to describe the shape of the phrase and point out where the shape changes. Students can then sectionalize the piece based on the different melodic structures present, recognizing that the placement of the sixteenth notes and shape of the phrase changes in mm. 15-21, before returning to the original once again. This can be beneficial to students as they memorize the piece for performance.

Reference to an Old Style:

Haydn's Sonata in D Major, Hob. XVI/37 (Level 8)[11]

This popular Haydn sonata, perhaps most known for its cheerful first movement, features a unique second movement filled with rhythmic complexities, harkening to an earlier style of music. This homage or reference to an earlier style is considered a marked moment, as the style of the movement does not match the time period in which it was written. Riddled with imitation, dotted rhythms, and long ornamental flourishes, these features suggest an older style more akin to the dances from the Baroque period, in particular, that of a Baroque Sarabande. A Baroque Sarabande, usually in a simple triple meter (3/2 or 3/4), starts on the downbeat and typically emphasizes the second beat of the measure. This *Largo e sostenuto* in D minor imitates a Sarabande written in the grandest, most solemn high Baroque style,[12] and it should thus be played with an air of seriousness.

This movement also features a harmonically marked moment. In m. 16, the climax of the piece lands on an unexpected Neapolitan harmony, which is traditionally used in pieces in the minor mode and has a tragic connotation (as noted in the discussion of the Chopin Prelude in B Minor). Part of the reason that the Neapolitan harmony is so surprising is because the previous measure, m. 15, features an embellished tonic harmony followed by a V^7/IV chord. The secondary dominant chord creates expectations for a subdominant harmony, but, instead, a Neapolitan chord appears. This moment is further marked by the sudden fortissimo dynamic indication.

[11] Magrath, 91.
[12] Danutra Mirka, *The Oxford Handbook of Topic Theory* (Oxford: Oxford University Press, 2014), 131.

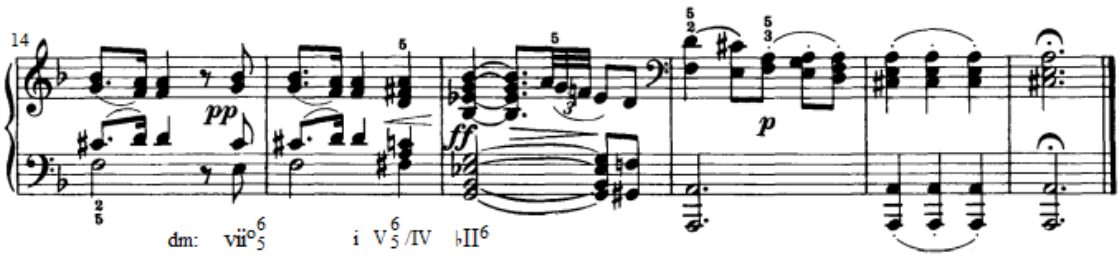

Figure 2.18: Unexpected Neapolitan Chord: Haydn, Sonata in D Major, Hob. XVI/37 (mm. 14-19)

Recognizing these moments will take some guidance from the teacher. The reference to the Sarabande in the second movement of the Haydn requires prior knowledge and experience in that style. If students have studied a Bach French suite before, that experience will help them recognize this reference. The first step is to recognize that this second movement is not in keeping with the typical style of the Classical period. Students may not understand the characteristics of the different style periods, so the teacher is responsible for explaining these differences. Have students describe characteristics of the piece in their own words. This will elicit items such as dotted rhythms, rolled chords, and small subdivisions. The teacher can explain that these elements are actually more common to the music of the Baroque era.

Once these elements have been identified, show the students pieces from the Baroque era that have similar elements. These pieces do not have to be at the same level as the Haydn sonata movement. Students can benefit from looking at some more difficult and involved Sarabandes. One of their assignments could be to listen and compare the famous Sarabande from Bach's Partita No. 6 to this movement of Haydn's sonata. Ask

them to compare and contrast the two pieces. Students should notice similar elements such as the use of rolled chords, dotted rhythms, and elaborate flourishes in both pieces.

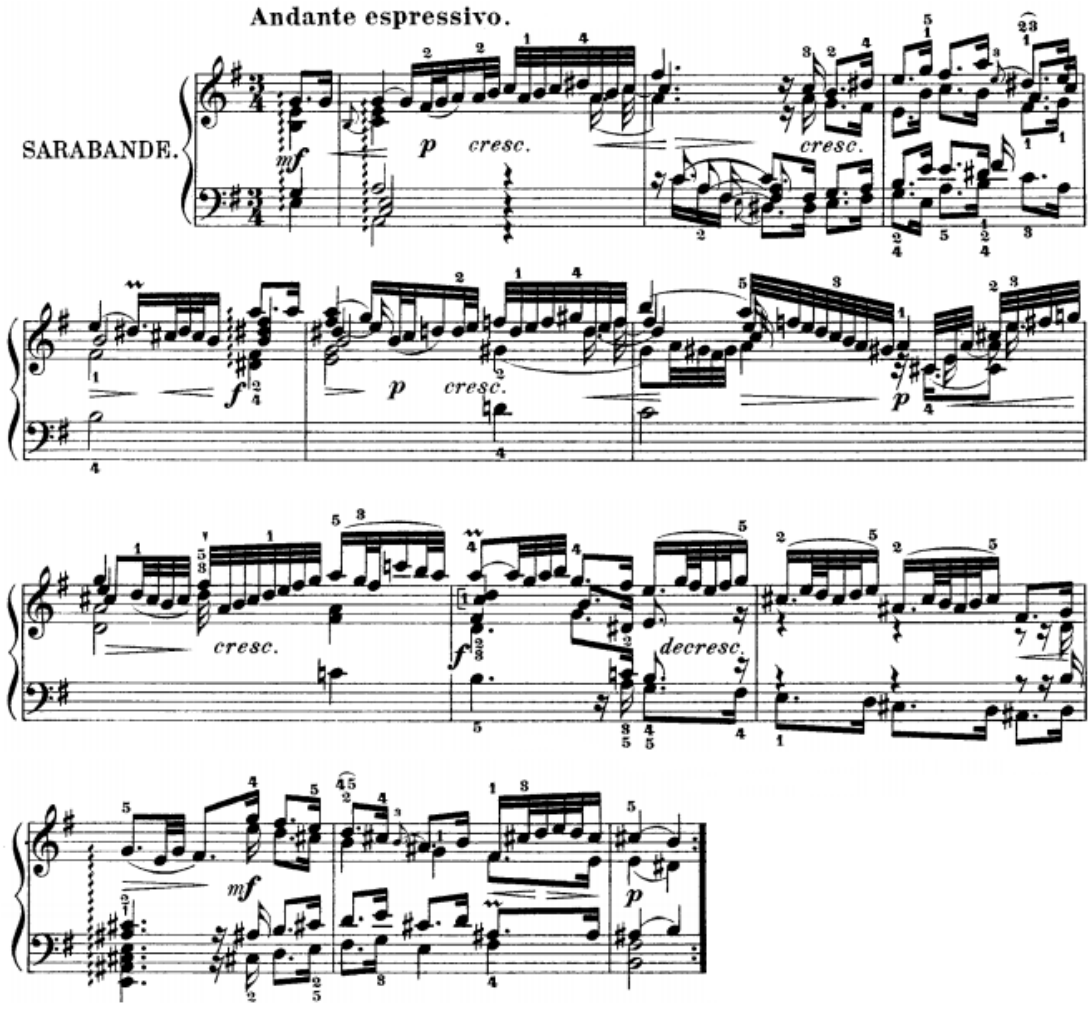

Figure 2.19: Sarabande to Use for Comparison: Bach, Partita No. 6

To assist students in recognizing the Neapolitan chord in Haydn's sonata, first ask them where they believe the climax of the piece is. If they identify that moment as m. 16,

continue by asking what makes that moment significant. They can offer reasons such as dynamics or the number of notes being played at once. At this point, encourage them to think a little more and identify what is be harmonically interesting. Just looking at the Neapolitan chord in m. 16, ask them which note does not belong in the key of D minor, at which point they could identify the root of the Neapolitan chord, the E♭. This could lead to a quick discussion on the preparation of the Neapolitan in the prior measure and the connotations that the Neapolitan brings to the piece.

Understanding these two moments can greatly aid the interpretation of the piece. Knowing that this movement harkens back to an older style can affect the way students will spotlight specific details as well as the overall mood of this movement. Being aware that the climax of the piece coincides with an unexpected Neapolitan chord will allow students to prepare that moment more effectively with regard to time, dynamics, and even sound color.

Conclusion

In keeping with Bruner's theory that a complicated idea can be simplified and presented to correspond with the students' level of understanding, this chapter has demonstrated the first and most basic step of narrative analysis: recognizing marked moments and oppositions. The ability to recognize marked moments in music is essential in creating an evidence-based narrative interpretation of a piece. This does not require complex vocabulary or theoretical analysis, just simple recognition of unique moments and contrasts will suffice. By learning how to recognize these moments, students will have a more enriched and musical way of approaching their pieces. This illustrates how

one can use elements of narrative analysis that correspond to students' level of understanding in order to develop their musical interpretation in the lesson.

This chapter served as a guide in recognizing marked moments and oppositions in various intermediate level pieces. Chapters 3 through 6 will build on the identification of marked moments and oppositions to form complete narrative analyses using intermediate level repertoire. These analytical chapters will create complete and cohesive narratives that fit into each of the four narrative archetypes: romance, tragedy, irony, and comedy.

CHAPTER 3

A TRAGIC NARRATIVE ARCHETYPE: BEETHOVEN'S *FÜR ELISE*, WOO 59

Analysis

Für Elise (Level 7)[1] is perhaps Beethoven's most popular and recognizable piano work. Although there are many simplified versions of the piece that focus on just the **A** section, the entire piece deserves study. Narrative analysis can help students understand and appreciate this piece more fully; creating a larger and more complete picture that connects the different sections of the piece. My analysis will reveal a tragic archetype. According to Almén, a tragic archetype is one in which the listener's sympathies are with transgression, but transgression is defeated by an oppressive order by the end of the piece (see Tables 3.1 and 3.2).

Table 3.1: Overview of a Tragic Archetype

Narrative Archetype:	**Sympathy Lies With:**	**Result:**
Tragedy	Transgression	The *defeat* of a transgression by an order-imposing hierarchy.

[1] Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys: Alfred Publishing Co., Inc., 1995), 68.

Table 3.2: Overview of the Tragic Archetype in Beethoven's *Für Elise*

Section	**Measures**	**Order vs. Transgression**
A a b a	1-22 1-8 8-14 14-22	Order
B	22-38	Transgression
A (without 1st repeat)	38-59	Order
C	59-82	Order and Transgression
A (without 1st repeat)	82-103	Order

The musical elements that will be traced throughout the piece (see Table 3.3) include the form, key areas, rhythmic stability and metrical ambiguity, contour of melody, and unexpected resolutions of tendency tones and harmonies.

Table 3.3: Elements of Order and Transgression

Order	**Transgression**
Minor tonic key (am)	Major key areas (FM, CM)
Rhythmic & metric stability	Metric ambiguity
Descending gestures	Ascending/striving upward gestures
Expected chord resolutions	Unexpected chord resolutions

Although usually classified as a Bagatelle, the form of the piece is an ABACA five-part rondo. In a typical Beethovenian rondo, the refrain (**A**) is the initial section that functions as a main theme. This section is usually analyzed as some sort of binary form and is in the tonic key. The statements of the refrain are separated by episodes that typically feature contrasting thematic material. In a minor key, the most common key area for Episode 1 (**B**) is III or v. The most common key area for Episode 2 (**C**) is iv, VI, or I (see Table 3.4).

Table 3.4: Standard Beethovenian Five-Part Rondo Form (Minor Key)

	A Refrain 1	**B** Episode 1	**A** Refrain 2	**C** Episode 2	**A** Refrain 3
Minor Key:	i	III or v	i	iv, VI, I	i

While Beethoven follows and delineates these sections clearly in *Für Elise*, he makes some interesting choices in key areas, which will play an important role in developing the narrative of this piece.

Table 3.5: Comparison of a Standard Rondo and *Für Elise*

	A Refrain 1	**B** Episode 1	**A** Refrain 2	**C** Episode 2	**A** Refrain 3
Typical Rondo	i	III or v	i	iv, VI, I	i
Für Elise	i (am)	VI (FM) and III (CM)	i (am)	i (am)	i (am)

The **A** section, in a rounded binary form (**aba**), features a strong presentation of order with its emphasis on tonic and dominant harmonies, the use of the D♮ which pushes the melody downwards, and the metric stability of the section. However, the **A** section is also sprinkled with traces of transgression. From the famous opening melodic motif of the piece (m. 1), the first hint of transgression is found with the use of the D♯ chromatic note that undermines what should have been a clear establishment of A minor. D♯ is ♯$\hat{4}$ and naturally wants to resolve up to $\hat{5}$, but here it is pushed down by order to the diatonic D♮ at the end of the first measure. The D descends down to the tonic of the piece, an A on the downbeat of m. 2 and restores order.

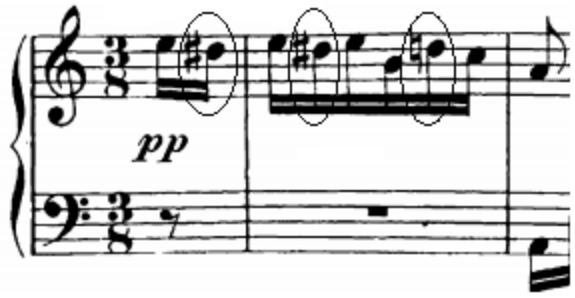

Figure 3.1: D♯ Pushed Down to D♮ in Opening Motif (mm. 1-2)

The appearance of the left hand, also on the downbeat of m. 2, further supports order with its arpeggiations of an A minor triad. In fact, mm. 2-4 strongly support and confirm the key of A minor, oscillating between tonic and dominant chords. Although the ambiguous opening melodic motif appears again in m. 4, it is once again shut down as it was before.

The transgressive opening motif is also strengthened by its metric ambiguity with a sixteenth-note figure that does not emphasize the meter of the piece. Without seeing the score, the opening could easily be heard as sixteenth notes in a 2/4 meter (Figure 3.2). However, it is only after hearing the second and third measures that the listener is able to hear a clear triple meter.

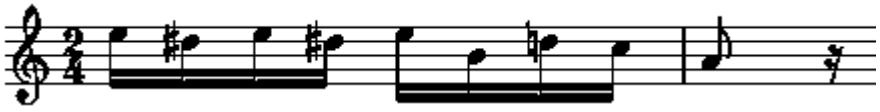

Figure 3.2: Possible Metric Interpretation for Opening Motif (mm. 1-2)

The **b** section of the refrain begins with transgression trying to push towards a major key area.[2] Beginning with a C major chord followed by a G major chord, the music seems to have modulated to C major with a functional I-V progression. However, order strikes back by preventing the dominant G chord in m. 10 from resolving back to tonic (C major). Instead, the dominant G major chord resolves deceptively back to A minor (see Figure 3.3).

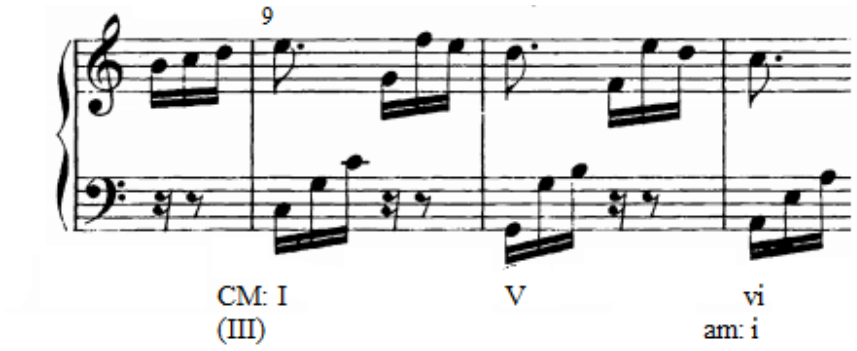

Figure 3.3: CM Section with Deceptive Resolution (mm. 9-11)

Although order returns with an A minor harmony in m. 12, it does not maintain the same strength as it had in m. 3. Rather than a complete dominant chord, the measure is filled with just $\hat{5}$ (E) in various registers. In m. 13, a trace of transgression, the D♯s, appear amongst the repeated Es, trying to resolve upwards and break free once again. However, transgression and the D♯ remain unsuccessful, resolving back to A minor once again with the return of the **a** section to close out the refrain.

[2] Some language in this document personifies order and transgression. This is intended to make the analysis more appropriate and understandable for the pre-college student.

Table 3.6: Summary of Order and Transgression in the Refrain (**A** Section)

A	**Order**	**Transgression**
	Tonic and dominant harmonies	C major section
	D♮ pushes down melodically	D♯ strives upwards melodically
	Metric stability	Metric Ambiguity

The first episode (**B** section) of the rondo is the first time in the piece where transgression is clearly in control. The change in key area is coupled with a complete change in mood. The section begins in F major with an insistent F pedal in the bass on beat one of each measure. Eventually, the episode modulates to C major (m. 27), the transgressive key that had tried to break through in m. 9 of the refrain. The change to C major is highlighted by the use of thirty-second notes, indicating the use of the brilliant style.[3] Although transgression is clearly in control, order is bubbling below the surface with the strong rhythmic stability provided by the left hand as it subdivides the beats with even and consistent sixteenth notes.

[3] Danutra Mirka, *The Oxford Handbook of Topic Theory* (Oxford: Oxford University Press, 2014), 330-333. The brilliant style is characterized by rapid passages used for virtuosic display or intense feeling.

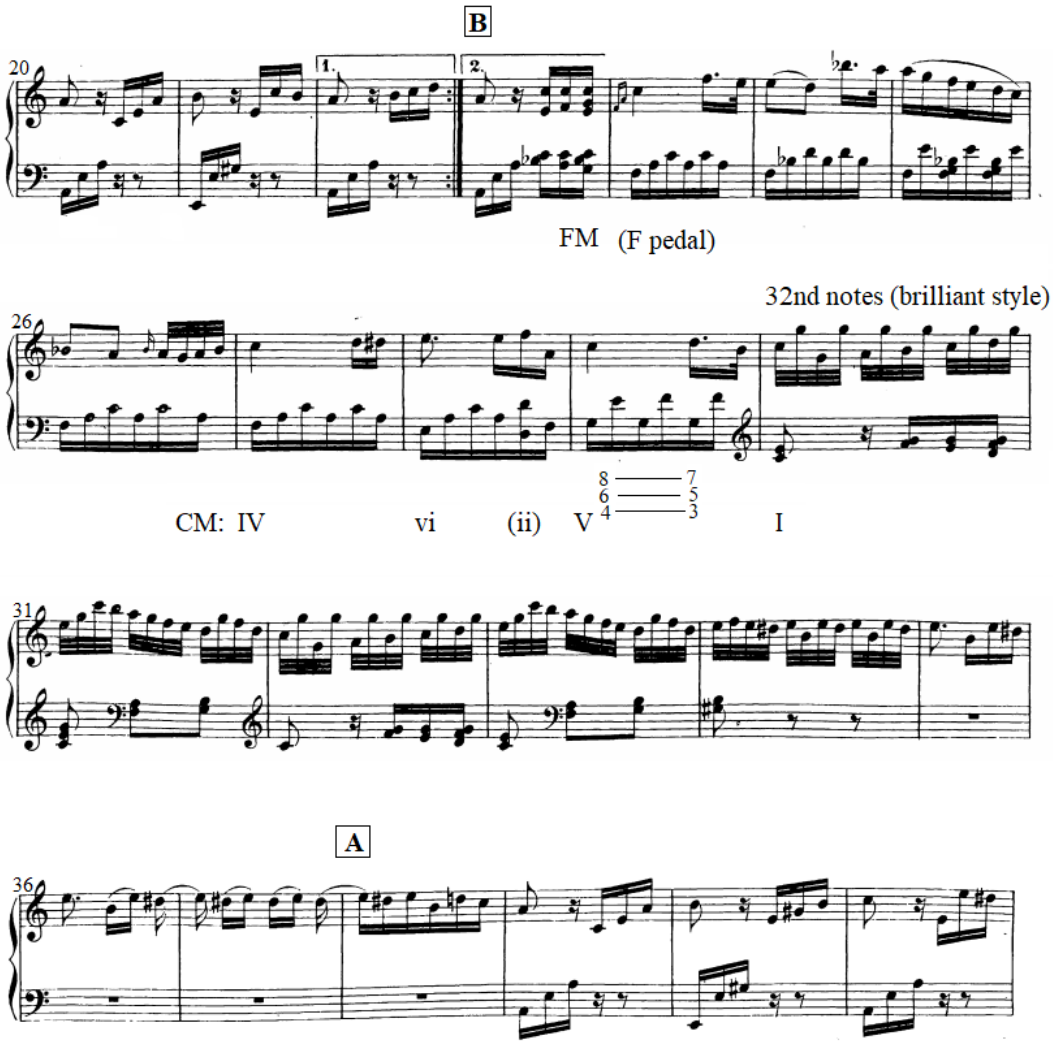

Figure 3.4: **B** Section - Key Areas and Brilliant Style (mm. 20-41)

The change in mode from A minor to F major corresponds with a change in mood and texture in the **B** section. The **A** section, quite thin in texture, is characterized by arpeggiations of different harmonies that are interdependent with the arpeggiated melody, a lyric style. The **B** section creates more independence between the hands with a

traditional melody and accompaniment texture. The dotted rhythms in the right-hand melody create a dance-like atmosphere, perhaps similar to a brilliant Minuet.

However, in m. 34 an abrupt shift in key and level of discourse occurs. Harmonically, the previous measure features a I-IV-V progression, leading the listener to expect a chord in C major to resolve the progression. However, instead of the confirmation of C major, order forcefully reasserts itself with a V^6/vi chord.

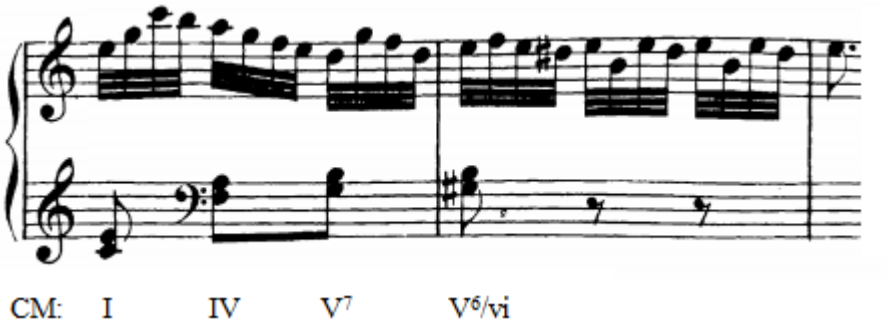

Figure 3.5: Unexpected Resolution of the V^7 Chord (mm. 33-35)

In addition, the melodic and accompaniment textures and the dance style created by the dotted rhythms suddenly melt away to a single voiced variation of the opening motif of the piece. Transgression desperately tries to maintain control after that sudden interruption by repeating the D♯ in small repeating fragments. These final gasps for control are futile as the D♯ is once again lowered to a D♮ with the return of the **A** section.

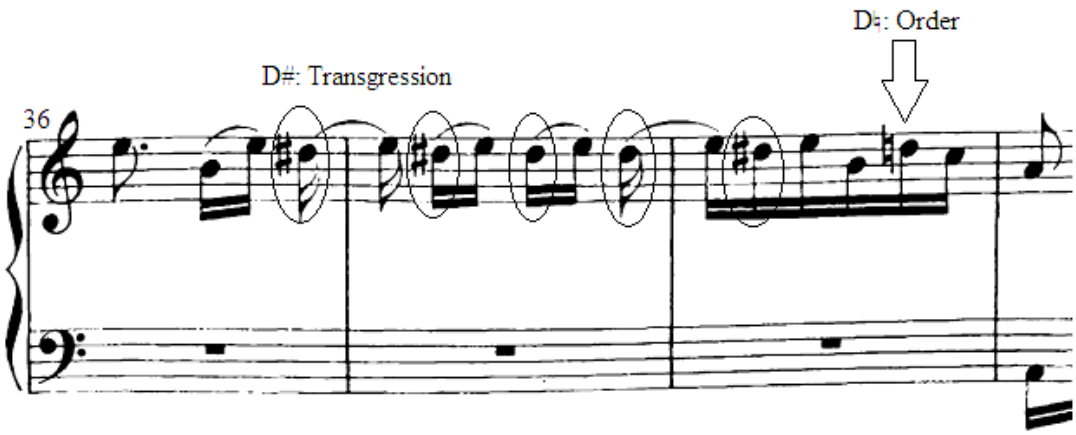

Figure 3.6: Transgression's Last Gasps for Control. Order Resumes Control (mm. 36-39)

Although transgression has made a strong stand in the **B** section with its change in key and style, order was always present and took back control with a strong and sudden move back to A minor.

Table 3.7: Summary of Order and Transgression in the First Episode (**B** Section)

B	**Order**	**Transgression**
	Sudden return to am (tonic key)	FM and CM
	Lyric Style	Brilliant Style - 32^{nds}
	Lyric Style	Minuet Dance Style
	Return of D	Repeated D♯-E Fragments

After a shortened version of the original **A** section, dominated once again by order, the second episode (**C** section) brings both order and transgression to the forefront. This is the most contentious and climactic section of the piece because of the warring

elements of order and transgression. As mentioned earlier, in a typical minor key Beethovenian rondo, the second episode (**C**) usually emphasizes iv, VI, or I. The **C** section of this piece emphasizes none of these key areas, and instead stays in A minor. Although continuing in the tonic key is a transgression against the typical form of the piece, the fact that it is in A minor is representative of order. Order is obsessive and agitated in this section with the appearance of the repeated note A in the left hand. The addition of the diminished chords in the right hand add to the *Sturm und Drang*[4] quality of this section.

[4] Leonard Ratner, *Classic Music: Expression, Form and Style* (New York: Schirmer Books, 1980), 280-281. Storm and Stress is characterized by impassioned declamation, using driving rhythms, minor-mode harmonies, chromaticism, and sharp dissonances.

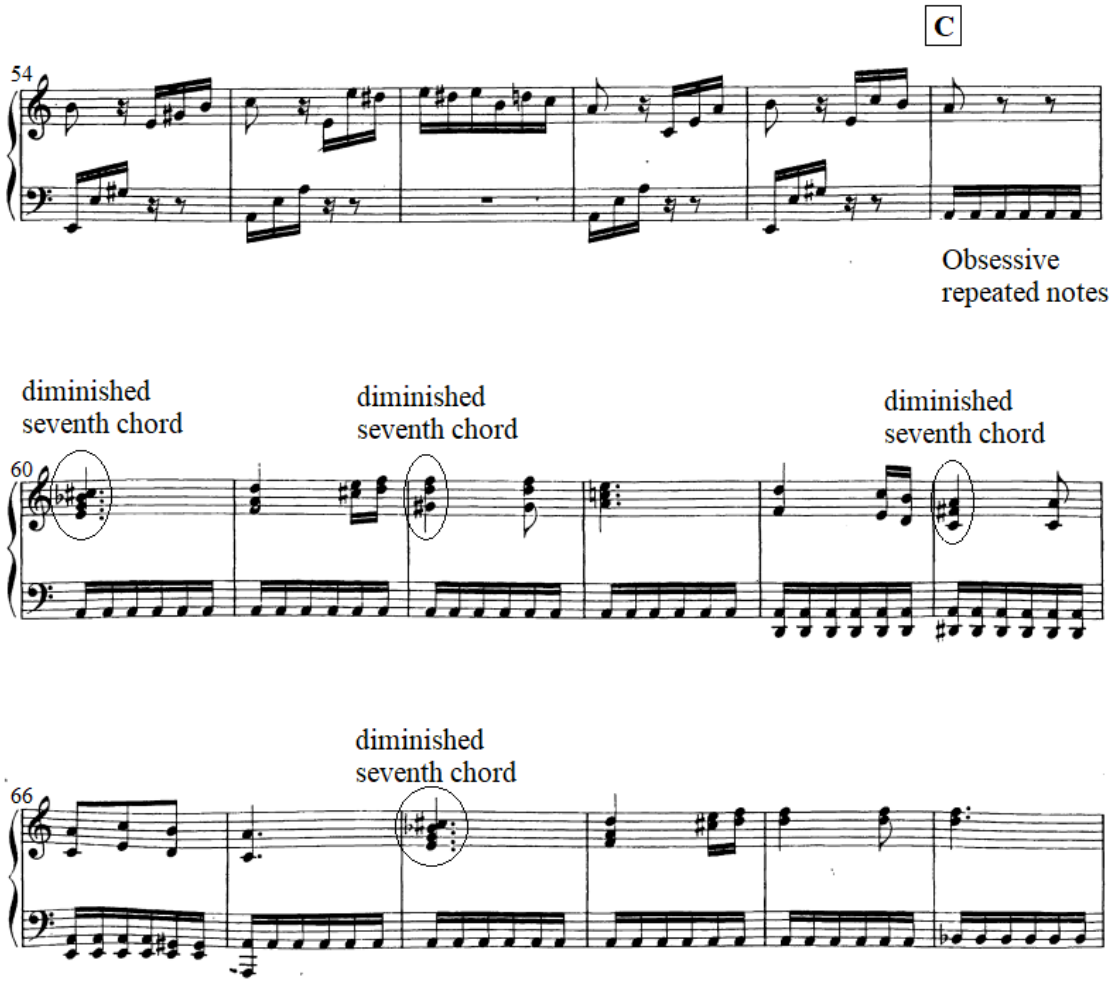

Figure 3.7: **C** Section - Repeated Notes and Diminished Seventh Chords (mm. 54-71)

The obsessive As suddenly shift up a half-step to a B♭ in m. 71, supported by a Neapolitan harmony in the right hand. This Neapolitan chord continues to be emphasized for three measures. The lowered second scale degree of the Neapolitan is a tendency tone that wants to resolve down to the leading tone. However, in m. 74, instead of resolving down properly to the leading tone, it is pushed upwards to $\hat{2}$, a sign of transgression.

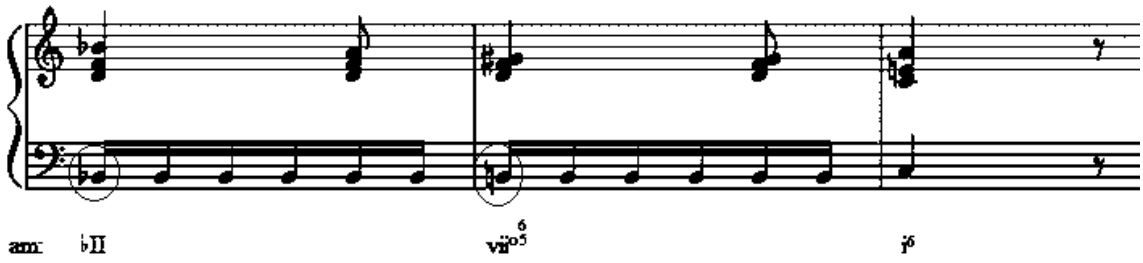

Figure 3.8: Improper Resolution of ♭$\hat{2}$ in Neapolitan up to ♮$\hat{2}$ (mm. 73-75)

The fight is not over as order responds with two chords in mm. 75-76: a tonic chord, although weakened by its inversion, and a dominant chord. In transgression's last attempt for control, mm. 77-80 feature an ascent of arpeggios. However, this attempt of transgression is already doomed to fail, as the arpeggios that strive upward are arpeggiations of a tonic A minor chord. At the registral climax of the piece, order takes full control again, descending once more back to the opening motif. The D♯ that still appears in the opening motive seems inconsequential, as attempts for the D♯ to resolve up now seem impossible.

Table 3.8: Summary of Order and Transgression in the Second Episode (**C** Section)

C	**Order**	**Transgression**
	A minor	Tonic is an unusual key area for **C** Section
	Repeated obsessive As	Move to B♭ (Neapolitan)
	Sturm und Drang	Brilliant Style
	Expected resolutions	Improper resolution of Neapolitan
	Descending melodic line	Ascending arpeggios
	D♮ pushes down to a minor	D♯ wants to resolve up

The piece ends with the same shortened **A** section as in the second statement of the refrain, and with a definitive win for order on the unison As in the final measure. The desire for the D♯ to ascend was never achieved nor was the modulation to a major key. In the end, although listeners are rooting for transgression to succeed, order remains in control and defeats transgression.

Pedagogical and Performance Considerations

Creating this tragic narrative can be very useful when trying to teach students this piece. First, the understanding of the form and key areas is crucial in putting the sections of the piece together. Students should be able to recognize the different sections of the piece fairly quickly. After listening to the piece once or twice with the score, the first step would be to ask them to identify all the sections that are similar to the beginning of the piece. After identifying the three **A** sections and comparing the differences that separate the **A** sections, recognizing the remaining two contrasting sections is easy. This would be a good opportunity to introduce rondo form, and the typical terms and key areas associated with the rondo form.

The next step would be to analyze the key areas for each section. Luckily, the **A** sections are clearly in the tonic key, as is the **C** section. Although, after explaining the form and associated key areas of a typical rondo, the fact that the **C** section is in tonic should be made significant. The **B** section clearly shows F major and C major. The question would be to see if the teacher and students can ascertain how Beethoven moves out of the C major section so quickly to return to the A minor section. Limited harmonic analysis will show the significant moment that occurs in mm. 33-34. Understanding the formal and harmonic structure of the piece can help students emphasize these different

sections in their performance. Students will want to play the A minor sections representing order with a different mood from that of the contrasting **B** section.

The recognition of marked moments such as the ambiguous opening and the surprising harmonies can be useful when interpreting a piece. Often, the opening harmony is rushed through because of the technical simplicity of the passage. However, understanding the rhythmic ambiguity and the importance of the D♯ vs. D♮ can help students appreciate the passage more fully and could even prevent some of the inevitable rushing that tends to occur here. The surprise harmony in m. 34 is an important one to recognize. Without analysis, students will be tempted to fly past this moment without realizing its significance. This moment is marked by its deceptive resolution, abrupt turn back to A minor, and change in texture. Students can choose to place an agogic accent or use a change of color or tone to make this marked moment more significant to the audience.

The other important harmonic moment is the change to B♭ or ♭$\hat{2}$ in m. 71. After twelve measures of a repeating agitated ostinato A, this upward half-step motion should be given importance and emphasized with either an increase in dynamic or change in color.

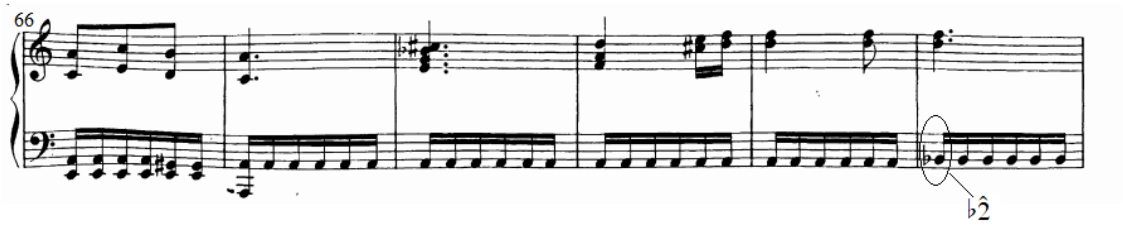

Figure 3.9: Shift to ♭$\hat{2}$ (mm. 66-71)

Analysis of the piece will also allow students to know that an even more significant change is yet to come. The motion from ♭$\hat{2}$ up to ♮$\hat{2}$ in m. 74 is a surprising and unexpected resolution of the Neapolitan harmony. This surprise can be emphasized in performance with dynamics or with an agogic accent. However, students will want to be careful that the two important marked harmonies that happen within three measures of each other are not played equally or with the same use of dynamic, time, or color.

Für Elise is a wonderful example of a tragic archetype in which transgression is defeated by an oppressive order. Recognizing the marked moments (transgression) and how they interact with their unmarked oppositions (order) in this piece can provide performers with the knowledge to make educated decisions in terms of phrasing in this tragic piece. Narrative analysis is another tool teachers can use to encourage students to explore their creativity. The benefit of using narrative analysis is that any decision made is an informed decision derived from evidence in the score.

CHAPTER 4

A ROMANCE NARRATIVE ARCHETYPE: SCHUMANN'S "TRÄUMEREI" FROM *SCENES FROM CHILDHOOD*, OP. 15, NO. 7

Analysis

"Träumerei" (Level 8)[1] is one of the most famous movements of Schumann's *Scenes from Childhood*, Op. 15. This beautiful work is deceptively difficult to play, and when students perform this piece, it is often with a surface level interpretation. Narrative analysis can help performers understand the piece at a deeper level and play with a more mature sense of musicality. The following analysis will reveal a romance archetype, in which the listener's sympathies are with order, and order is victorious over its transgression (see Table 4.1). The elements associated with order are the major mode, emphasis on strong beats in the meter, and descending melodic gestures. The elements associated with transgression are minor mode, emphasis on weak beats in the meter, and ascending melodic gestures (see Table 4.2).

Table 4.1: Overview of a Romance Archetype

Narrative Archetype:	**Sympathy Lies With:**	**Result:**
Romance	Order	the *victory* of an order-imposing hierarchy over its transgression

[1] Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys: Alfred Publishing Co., Inc., 1995), 236.

Table 4.2: Elements of Order and Transgression

Order	**Transgression**
Major mode (FM and CM)	Minor mode (gm, dm)
Emphasis on strong beats in meter	Emphasis on weak beats in meter
Descending melodic gestures	Ascending melodic gestures

This piece is conventional in both form and phrase structure. The overall form is a rounded binary (**ABA**') structure with symmetrical four-bar phrases. Order is strongly established in m. 1 with a melodic gesture of C4-F4 ($\hat{5}$ to $\hat{1}$) supported by a root position tonic triad on the downbeat of the measure. This is a strong establishment of order because of the stability of key created by the melodic and harmonic content. The first appearance of transgression is the ascending gestures that immediately follow. This is the first attempt to escape the established order. Transgression reaches a high point in m. 2 (C5-F5), but the melodic gesture is an octave higher than the opening gesture. Furthermore, this gesture is supported by a subdominant chord, which is less stable than the tonic triad found in m. 1. The climax of this transgressive gesture also emphasizes a weak beat (beat two of m. 2), a marked characteristic of this piece. In a simple quadruple meter, it is more normal to emphasize beat 1 and beat 3.

As order attempts to pull the motif down and back to the opening register of the piece, transgression remains strong due to the metric accents on the second and fourth beat of m. 3. In addition, transgression evades a cadence in m. 3 (V^7 to I^6). When the antecedent phrase ends with a half cadence in m. 4, order has been undermined by transgression, as the expected authentic cadence never occurs. Although the half cadence does occur in the register associated with order (the melody ends on G4), order is severely weakened due to its placement on the metrically weak beat 2.

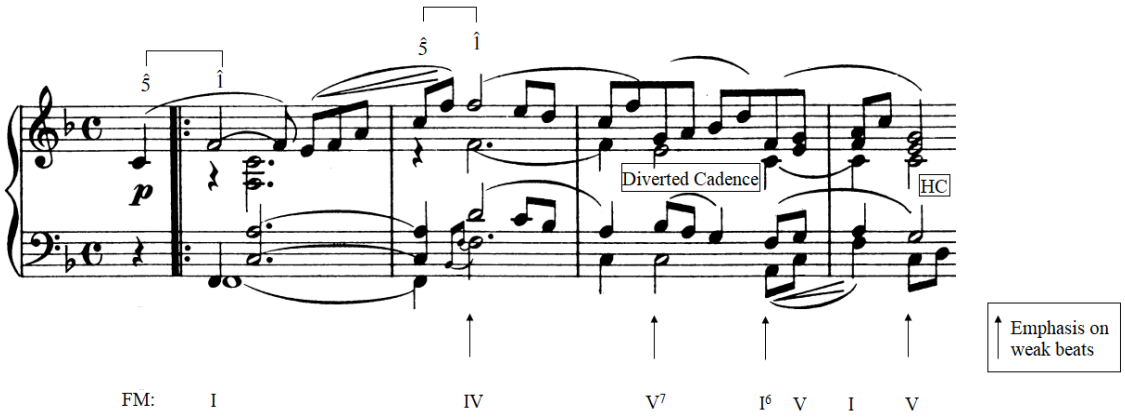

Figure 4.1: First Phrase of Schumann's "Träumerei" (mm. 1-4)

The consequent phrase begins in m. 5 with the same opening gesture from m. 1 that is associated with order. However, this phrase modulates to the dominant key of C major. A stronger statement of transgression emerges in mm. 6-7, as the transgressive ascending gesture in m. 6 is pushed upward even further with a C5-A5 that is supported by a brief tonicization of D minor (V^7/vi to vi). Immediately following the D minor chord, a modal mixture F minor chord (iv in the new key of C major) undercuts order even more, as the rank value of transgression is raised to the highest point yet. The stability of F major is gone. Although the consequent phrase reaches a perfect authentic cadence in m. 8, the cadence is in the dominant key of C major, not in the home key of F major. As the **A** section comes to a close, the rank value of transgression is higher than that of order due to the sweeping ascending melodic gestures, the emphasis of weak beats, and the emphasis of minor chords (D minor and F minor).

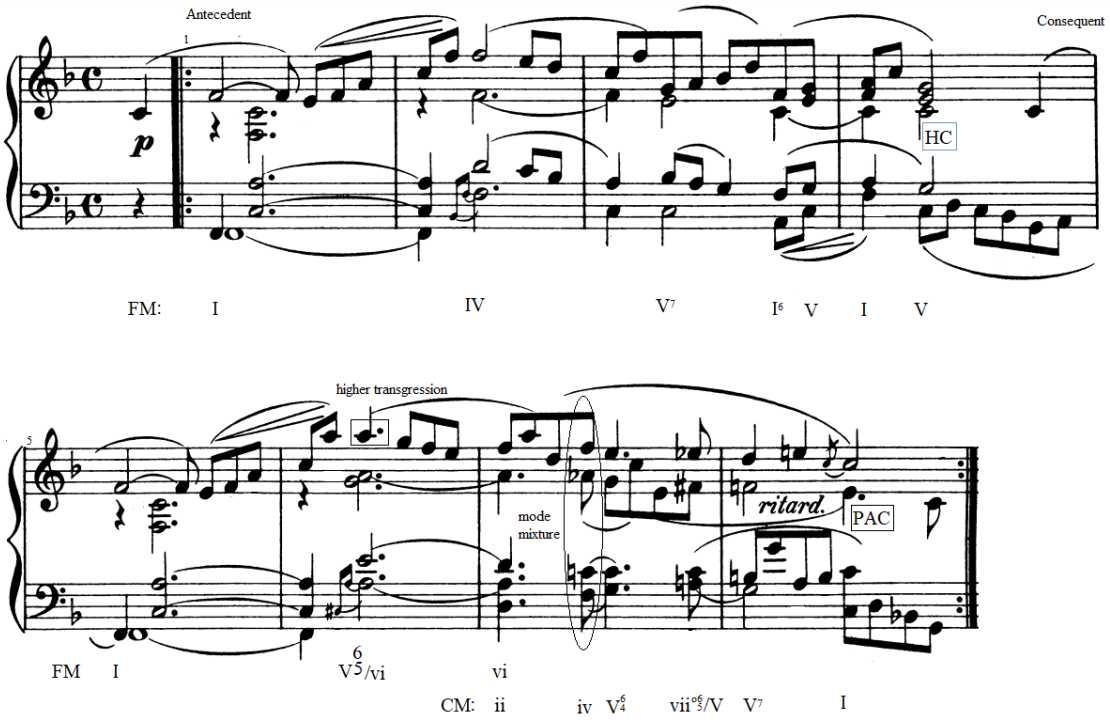

Figure 4.2: Summary of the **A** Section (mm. 1-8)

In the **B** section, transgression gains power due to the detours in key area, the evaded cadences, and the emphasis of dissonant chords on weak beats of the measure. The first detour is to G minor (ii in F major) in m. 10, emphasizing a minor key which strengthens transgression. As order attempts to regain control, the music moves to B♭ major (IV in F major) in m. 13 but is unable to return to the home key of F major. Although in the subdominant key of B♭ major, order tries to counter transgression's emphasis on minor key areas with a strong emphasis on this major mode. This is also marked by the widest range of the piece so far (three octaves: B♭1 to B♭4 in m. 13). However, as soon as order establishes itself in B♭ major, transgression pushes back with another detour, this time to D minor (vi in F major). Although order stole some of

transgression's strength by modulating to B♭ major, transgression regains control by ending the **B** section in D minor. However, a dominant seventh chord wrenches the music back to F major in m. 16, weakening transgression's control as the **A** section returns.

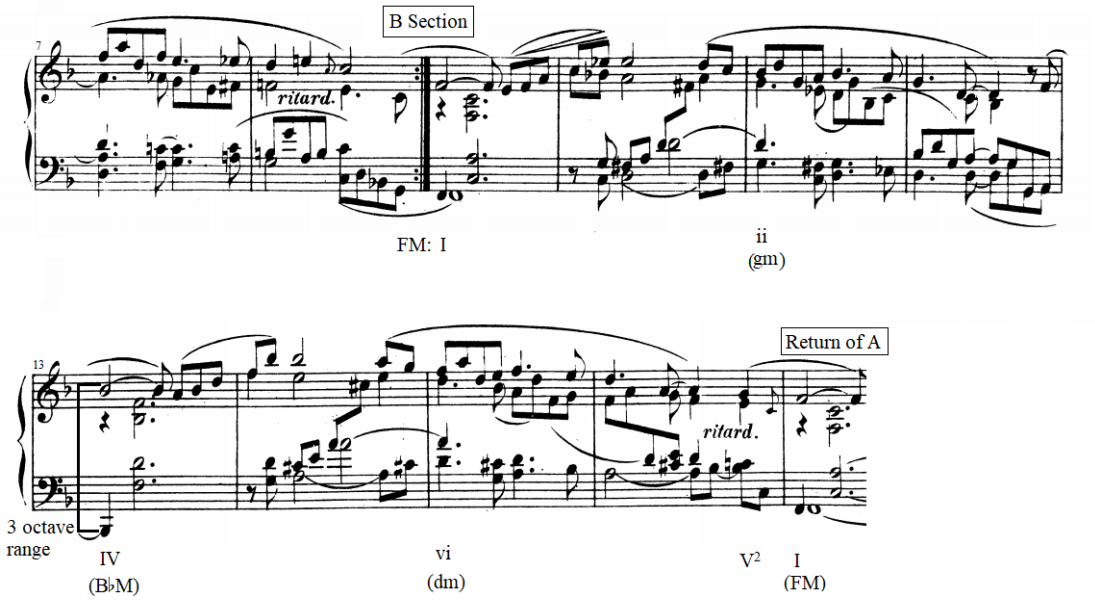

Figure 4.3: **B** Section - Key Areas (mm. 7-17)

The weak and allusive cadences in the **B** section continue to heighten transgression's rank value. The cadence that concludes the G minor antecedent phrase is weak, delayed, and brief. In m. 11, an elaborated cadential 6/4 chord sets up expectations for a cadence (see Figure 4.4). However, the cadential 6/4 chord remains unresolved until the second half of beat three in m. 12. In addition, this imperfect authentic cadence only lasts the length of an eighth note before continuing on to the next phrase. The listener

barely has time to register the imperfect authentic cadence before the start of the consequent phrase.

The cadence at the end of the consequent phrase (which starts in B♭ major and ends in D minor) is even more elusive. This time, after emphasizing a cadential 6/4 harmony in D minor, the expected resolution to the D minor tonic is never realized. Instead, an abrupt change to a dominant C^7 chord in m. 16 creates a weak half cadence in F major just before the **A** section returns, one of the first victories for order in the **B** section. Although transgression started strong in the **B** section with the weak imperfect authentic cadence in m. 12, order makes its most aggressive attempt to regain control by forcing a dominant seventh chord in the home key at the end of the section in m. 16. Other than this final and abrupt attempt to return to F major, the cadential figures in the **B** section increase transgression's rank value in the **B** section.

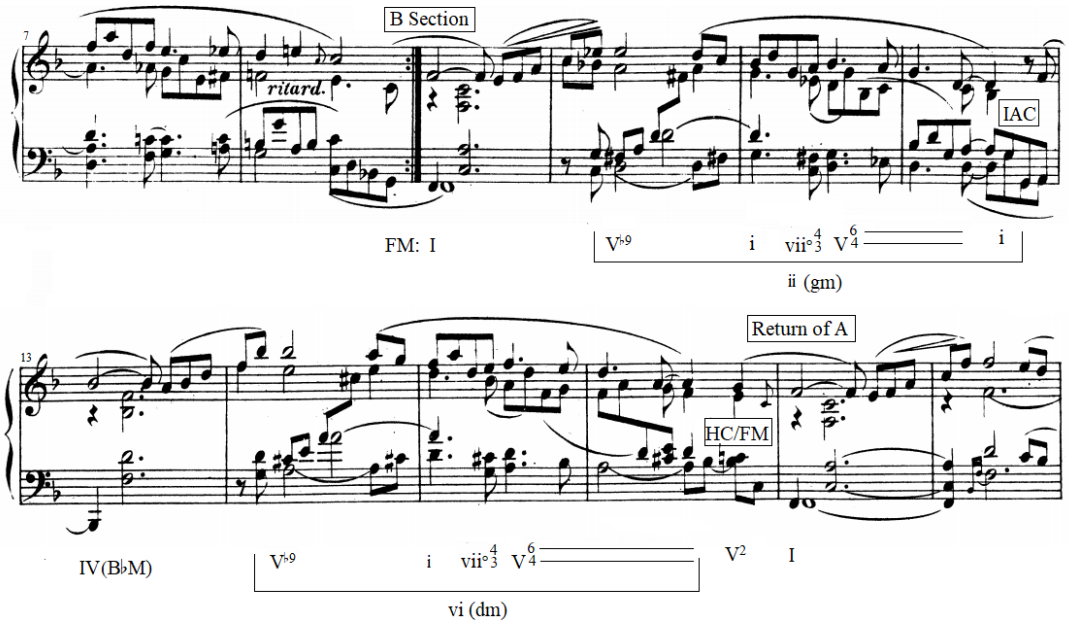

Figure 4.4: **B** Section - Cadences (mm. 7-18)

In addition to the harmonic detours and weak and evaded cadences, each climax of the transgressive ascent becomes more and more dissonant in the **B** section. In m. 10, the distance between bass and soprano is an octave plus a minor ninth, which is supported by a $V^{\flat 9}$ chord in G minor. Transgression then reaches its highest point in m. 14 with a F5-B♭5 in the melody, which is supported by another $V^{\flat 9}$, but this time in D minor. The range from the bass to the soprano once again emphasizes an octave plus a minor ninth (m. 14). These contrast to the climaxes in the **A** section which outline an octave plus a perfect fifth (m. 2), and an octave plus a minor sixth (m. 6). Furthermore, the climaxes in m. 2 and m. 6 of the **A** section are supported by a diatonic chord and a secondary dominant chord respectively. As transgression gains strength in the **B** section, the range of the climax chords become wider and are supported by more dissonant chords.

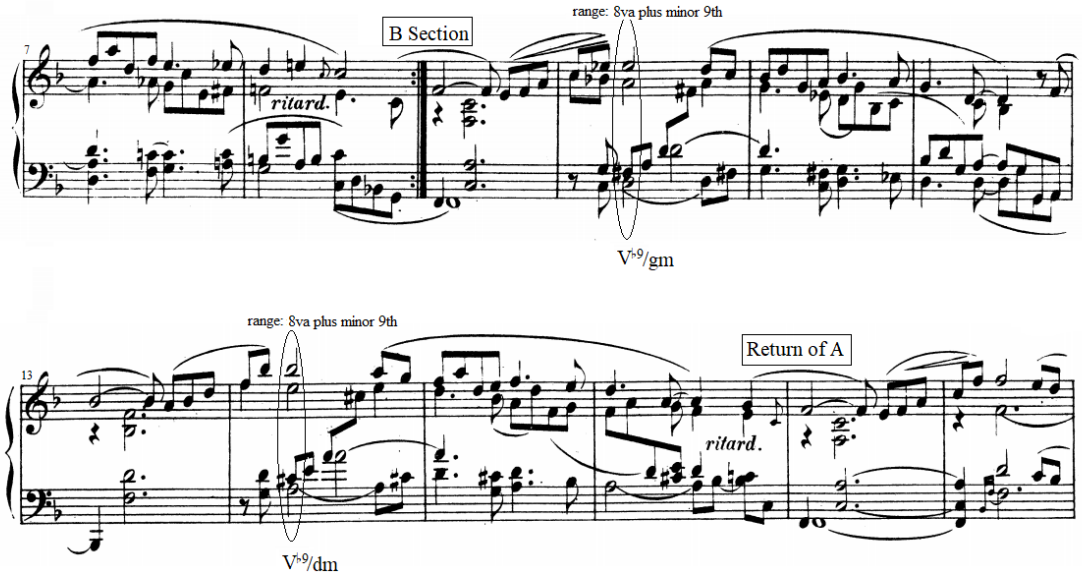

Figure 4.5a: **B** Section - Climax Chords (mm. 7-18)

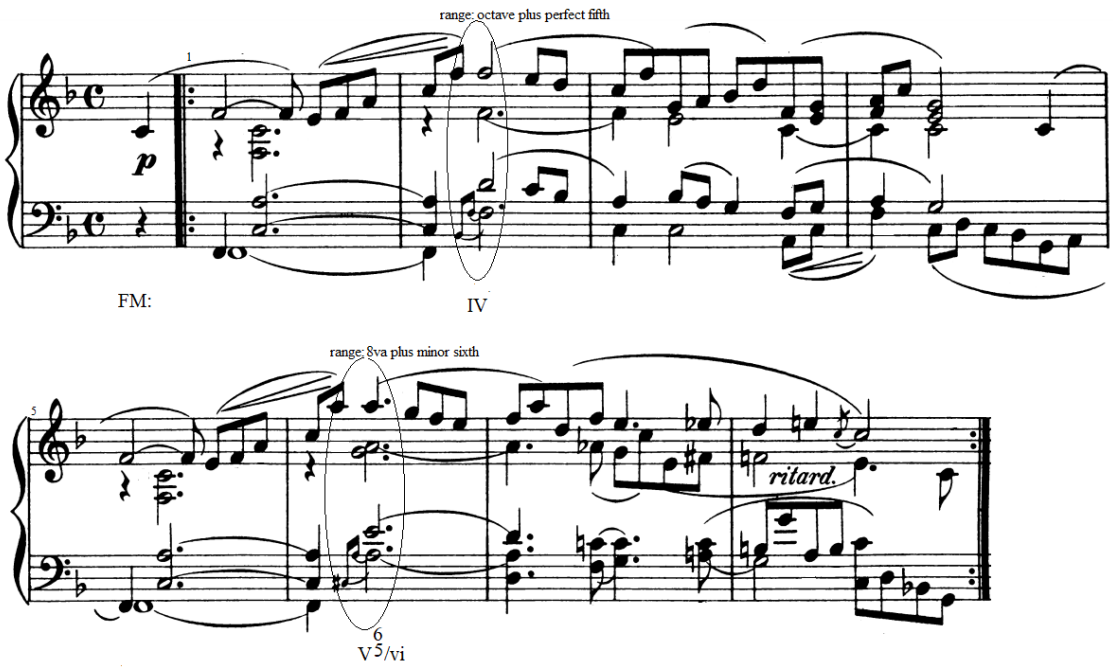

Figure 4.5b: **A** Section - Climax Chords (mm. 1-8)

The **B** section features transgression's strongest moments. The high rank value of transgression in this section is a result of the modulations to G minor and D minor, the weak cadences, and the ascending gestures supported by dissonant chords. Although order fights back with a modulation to B♭ major and an abrupt change to the dominant seventh of the home key, the **B** section is largely dominated by transgression.

The **A** section returns in m. 17 with an alteration that leads to the victory of order in this narrative. While the antecedent phrase in mm. 17-20 is the same as the antecedent of the opening **A** section (mm. 1-4), the consequent phrase in mm. 21-24 makes adjustments in harmony and beat emphasis that undermine transgression. The climax of the phrase in m. 22 is now supported by a V^9/V chord that is voiced from G2 to A5 (two octaves plus a minor ninth). Unlike before, where the previous secondary dominant chord

(V^7/vi) created expectations that signal a move to D minor, a V^9/V chord creates expectations for a resolution to V which should then lead back to tonic, F major.

As the phrase continues, a cadential 6/4 in m. 23 seems to set up a final cadence on beat three of that measure. Transgression, however, surfaces one last time with a small detour that tonicizes G minor, reminiscent of the G minor portion of the **B** section. Despite this detour, the expected resolution of the cadential 6/4 is finally achieved in the last measure with a clear (and the first) perfect authentic cadence in F major. After all the cadences on weak beats in the piece, this perfect authentic cadence is achieved on a strong beat of the measure, cementing order's victory in the romance narrative.

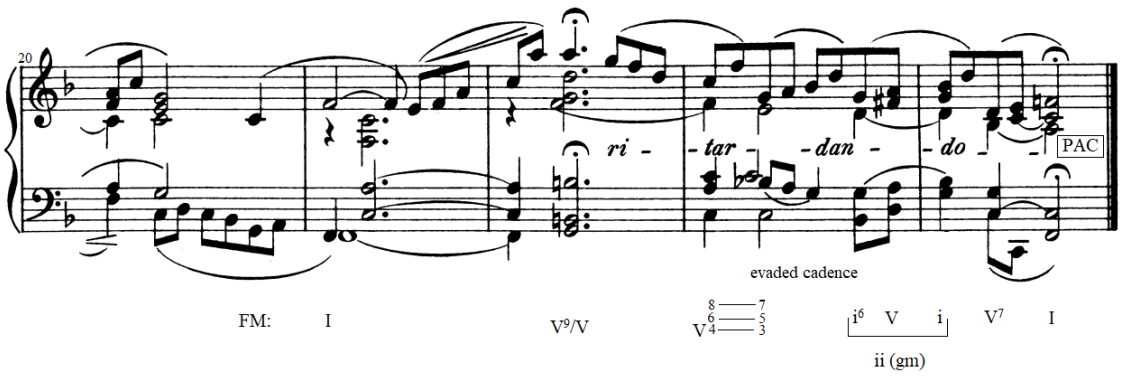

Figure 4.6: **A**' Section - Final Phrase (mm. 20-24)

Pedagogical and Performance Considerations

As with most pieces, form is the starting point for analysis. After recognizing the different sections of the piece (**A**, **B**, and **A**'), students should identify the smaller phrases that make up the different sections. For example, in the **A** section, students can identify

the number of phrases that they hear. Since the phrase structure in the **A** section is a parallel period with clear cadence points, this task is relatively straightforward. The clear cadences in the **A** section will also contrast nicely to the more elusive cadences in the **B** section. Once the phrases have been identified, teachers can ask students to identify the climax of each phrase and provide reasons for their choices. Students could support their choices with references to the register and note length. This is a good opportunity to ask students where the climax occurs metrically, and why the climax's arrival on a weak beat is a marked feature of the piece. This discussion can lead to the identification of other moments in the music where beat two is emphasized.

Interpretively, this narrative can encourage students to make educated musical decisions. For example, the opening three notes of each phrase, representing order, can be played in tempo and without a lot of rubato. The opening gesture of each phrase ($\hat{5}$-$\hat{1}$) is meant to establish the key area and ground the listener. However, when transgression begins its attempt to break free from the restraints of order, students can push the tempo forward slightly to enhance the transgressive ascent that leads to the climax of the phrase. As the music descends downwards, students can choose to emphasize the metric accents that fall on beat 2 and beat 4 of m. 3 to highlight transgression's interference.

Any surprises in harmony or use of color notes such as the mode mixture in m. 7, can be highlighted with a change in tone rather than with tempo. In addition, knowing that the climax of each phrase becomes increasingly more dissonant as the piece progresses through the **B** section, students will want to pace and color each chord appropriately. Students need to be careful not to make the first climax point in m. 2 too

special. Instead, they should wait for the more dissonant climax chords in mm. 10 and 14 to add special affects in color, tone, or time.

Finally, the lack of clear cadences in the **B** section can be emphasized in performance by moving through mm. 12 and 16 without much pause. Instead of forcing the listener to hear a cadence with added time, students can show the fluid connection between phrases in the **B** section. Just as the fluidity of the **B** section can be emphasized, students can choose to take use more rubato to emphasize the conclusive nature of the final cadence, which finally appears in the tonic key and on a strong beat of the measure.

A thorough analysis of this piece reveals many intricacies in harmony and phrasing. Throughout the entire piece, transgression attempts to overcome order through the use of minor key areas, emphasis of weak beats, and ascending melodic gestures. However, in the end, with a return to the tonic major mode and the emphasis on a strong beat at the final cadence, order is victorious. In every phrase of this piece, transgression and order battle for dominance. Sometimes narratives, such as the one in this example, are not resolved until the final notes. Narrative analysis can be used to discover the complexities of a piece, which will lead to a deeper understanding and more informed interpretation. With a piece that is so popular and well loved, narrative analysis can be an alternative way to approach the piece that could lead to a new and more creative interpretation.

CHAPTER 5

AN IRONIC NARRATIVE ARCHETYPE: MOZART'S PIANO SONATA IN C MAJOR, K. 545, MOVEMENT I

Analysis

Mozart's Sonata in C Major, K. 545 (Level 7-8)[1] is the most immediately recognizable of the Mozart piano sonatas and often the first Mozart piano sonata that teachers assign students. The following analysis of the first movement of Mozart's Sonata in C Major, K. 545 will reveal an ironic narrative archetype. According to Almén, an ironic narrative places the listener's sympathies with order, but in the end, order is defeated by transgression, creating a new order. Irony is a narrative of denial and subversion. These narratives generally reject certain ideals and conventions that form part of our filtered experience of reality.[2] At the start of this ironic archetype, transgressive elements highlight weaknesses or inequities within the prevailing hierarchy. "It is the very integrity of that hierarchy that is the focus of attention.[3] In the end, the initial hierarchy is defeated by transgressive elements. These transgressive elements create a more flexible initial hierarchy, which allows a new order to emerge.

[1] Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys: Alfred Publishing Co., Inc., 1995), 105.
[2] Byron Almén, *A Theory of Musical Narrative* (Indiana: Indiana University Press, 2008), 167-168.
[3] Ibid, 169.

Table 5.1: Overview of an Ironic Narrative

Narrative Archetype:	**Sympathy Lies With:**	**Result:**
Irony	Order	The *defeat* of an order-imposing hierarchy by a transgression

In this movement, order is embodied by the expected and typical formal and harmonic elements of a sonata form. Transgression is represented by the atypical formal and harmonic elements presented in this sonata (see Table 5.2).

Table 5.2: Elements of Order and Transgression

Order	**Transgression**
Sonata form norms	Deviations from typical sonata form
Normative tonal structure of a sonata (recapitulation remains in tonic)	Anomalies in tonal structure (use of IV in P section of recapitulation)
Diatonic harmonies	Chromatic harmonies (Neapolitan chord)
First theme (**P**)	Second theme (**S**)

The formal anomalies in the first movement of Mozart's C Major Sonata are the main marked moments that will have an impact on the narrative of the piece. An understanding of a normative sonata form is necessary to map the marked features (the unusual aspects) of this particular sonata form onto transgression.

As expected in a typical sonata form, this movement contains the usual large-scale sections: exposition, development, and recapitulation. A standard exposition is divided into four sections: a primary key area (**P**), a transition (**T**), a secondary key area

(**S**), and closing material (**K**).[4] The first theme, **P,** is the theme or themes associated with the principal key area (tonic). The **P** theme tends to present a straightforward phrase structure, such as a sentence or a period, and ends with a cadence in the tonic key. The purpose of the transition, **T**, is to destabilize the principal key, leaving room for the secondary key to emerge as a rival tonality. The second theme, **S**, represents the theme or themes associated with the secondary key area. This section tends to be more loosely constructed, often with extended sentences or extended period structures, Following the **S** theme, the closing material (**K**) presents cadential figures that reinforce the secondary key and bring the exposition to a close. The exposition as a whole presents a stable situation (**P),** followed by a transition (**T**) that increases the tension, and a contrasting situation (**S**) that sets up the tonal conflict for the movement.

The development is characterized by instability with regard to key and phrase structure. This section often develops the themes heard in the exposition using compositional techniques such as fragmentation, sequences, and frequent modulations. The end of the development frequently includes a retransition that normally emphasizes the dominant in order to prepare for the return of the tonic key in the recapitulation. The development section of a sonata form is unpredictable and brings the tension to a climax. The recapitulation serves to resolve the tonal conflict of the movement, bringing back the **P**, **T**, **S**, and **K** themes from the exposition in the tonic key.

[4] Jan LaRue, *Guidelines for Style Analysis*, 2nd ed. (New York: Norton, 1992). These terms are often used when describing sonata form from a theoretical standpoint. Other commonly used terms include first theme area (Primary key area), transition, second theme area (Secondary key area), and closing theme (Codetta). In this document, I will continue to refer to these areas using the respective theoretical terminology (P, T, S, and K).

Table 5.3: Standard Sonata Form (Major Key)

	Exposition				**Development**	**Recapitulation**			
Section	**P**	**T**	**S**	**K**	Develops themes	**P**	**T**	**S**	**K**
Key Area	I	Mod.	V	V	Unstable	I	Non-mod.	I	I
Form	Regular		Irregular		Fragmentation and sequences	Regular		Irregular	

Conventional designation	*Plot contour*	*Harmonic level*	*Musical material*	*Typical thematic character*
Introduction (optional)	Prologue	Leading to tonic	O – opening	Anticipatory
Part I – Exposition Section 1	Stable situation	Tonic	P – theme(s) associated with principal key	Affirmative, forceful
	Increasing tension	Modulatory	T – theme(s) associated with harmonic transition	Active
Section 2	Contrasting situation	Dominant (or relative major)	S – theme(s) associated with secondary key K – theme(s) associated with closing	Contrasting to P, often lyrical Affirmative, often "stock" character
Part II Section 3 – Development	Rising action to climax	Unstable	Development of previous material; new material (N) may be introduced	Unpredictable
Section 4 – Reprise	Resolution Dénouement	Arrival of tonic Tonic	P (T), S, K	As in exposition As in exposition, except that all characters are in stable position

Figure 5.1: Douglass Seaton's Diagram of Sonata Form as Plot[5]

In the first movement of Mozart's Piano Sonata in C, K. 545, the unexpected qualities of the **P** and **S** sections are the first signs of weakness in the order-imposing hierarchy. Therefore, the flawed order leaves room for transgression to take control as the movement progresses. The **P** theme (mm. 1-4) begins with a singing melody in the right hand accompanied by an Alberti bass figure in the left hand. The phrase structure of the **P**

[5] Douglass Seaton, "Narrative in Music: The Case of Beethoven's 'Tempest' Sonata," in *Narrative Beyond Literary Criticism: Mediality, Disciplinarity*, ed. Jan Christoph Meister in cooperation with Tom Kindt and Wilhelm Schernus (Berlin: de Gruyter, 2005), 67.

theme is normally a sentence or period, but in this movement, the phrase structure of the **P** theme is ambiguous. Therefore, the first appearance of order, the **P** theme, is already tainted by transgression.

The phrase structure of the **P** theme is unclear because it can be heard as the presentation of a sentence or as the antecedent of a period. The first four measures could signal the presentation of a sentence with a basic idea (mm. 1-2) followed by a repetition of the basic idea (mm. 3-4). However, the first four measures could also represent the antecedent phrase of a period: a two-measure basic idea (mm. 1-2) followed by a two-measure contrasting idea (mm. 3-4), ending with a weak imperfect authentic cadence (V^6-I) in m. 4. Regardless of the way the phrase is analyzed, neither version of the theme is allowed to complete itself. As a sentence, the presentation should be followed by a continuation phrase, but the continuation phrase does not appear. The structure of the sentence is never fully achieved. As an antecedent of a period, the expectations are to hear a consequent phrase. However, the consequent phrase never appears. Overall, the first appearance of order, the **P** theme, is brief and is weakened by the ambiguity of the phrase structure. Although the **P** theme does establish the key of C major clearly, the phrase structure is not obvious. The listener is therefore denied a stable **P** theme.

Table 5.4: Standard Sentence Structure

Sentence Structure	**Presentation**		**Continuation**
	Basic Idea	Repetition of Basic Idea	
Function	Prolongs tonic	Can be exact repetition, statement-response, or sequential	Features fragmentation followed by a cadential idea, usually a PAC or HC

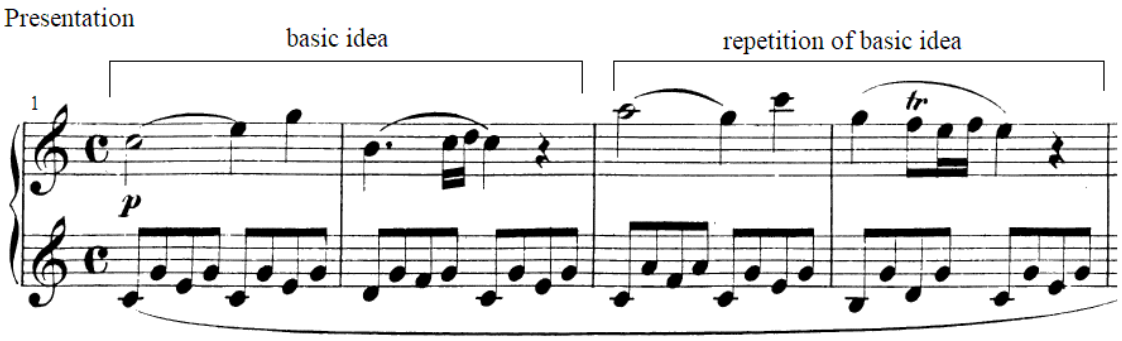

Figure 5.2: **P** Theme in the Exposition - Presentation of a Sentence (mm. 1-4)

Table 5.5: Standard Period Structure

Period Structure	**Antecedent**		**Consequent**	
	Basic idea	Contrasting idea that ends with a weak cadence	Return of basic idea	Contrasting idea that ends with a stronger cadence

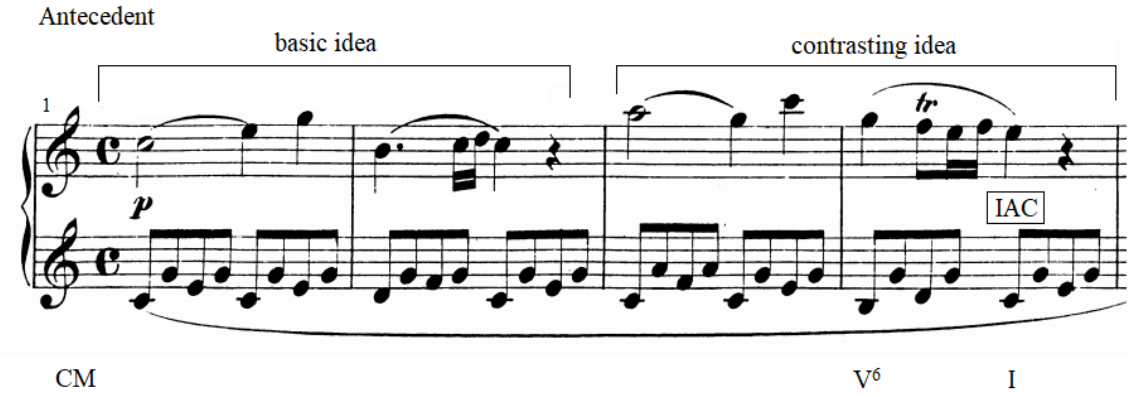

Figure 5.3: **P** Theme in the Exposition - Antecedent Phrase of a Period (mm. 1-4)

The abrupt ending of the **P** theme corresponds with the start to the transition in m. 5. The lyrical melody and accompaniment texture of the **P** theme disappears into a

transition, **T**, which is characterized by brilliant passages of scalar sixteenth notes that drive the piece to the dominant key area in preparation for the **S** theme.

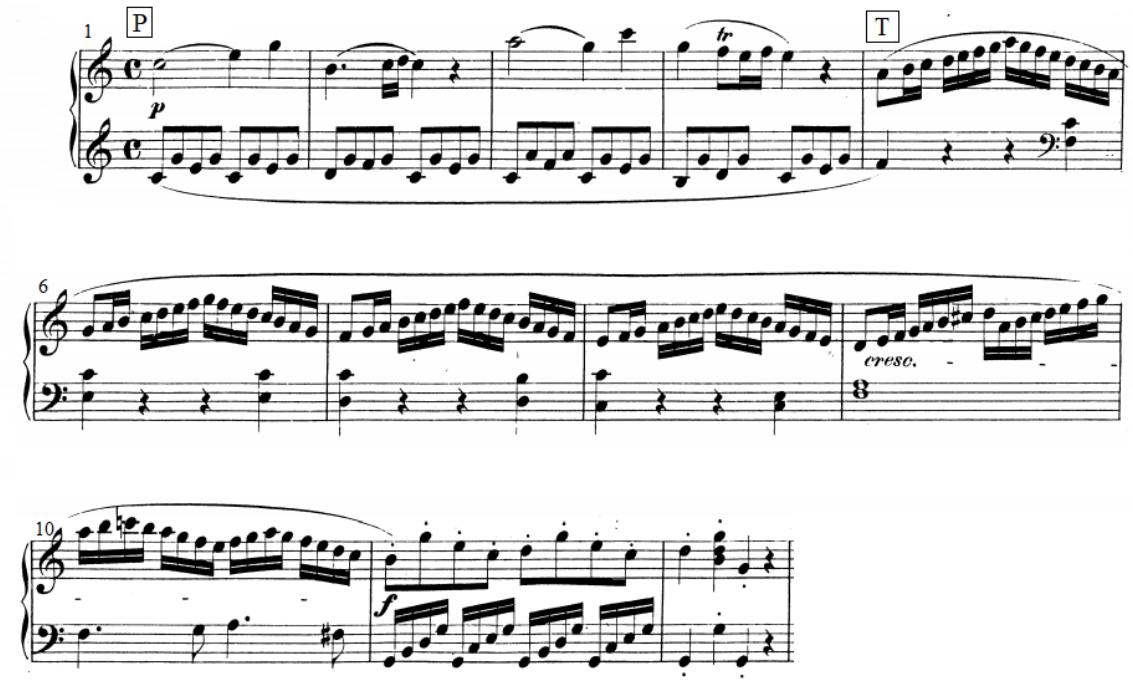

Figure 5.4: **P** Theme and Transition in the Exposition (mm. 1-12)

In a standard sonata form, the **S** theme tends to have a more irregular phrase structure. However, in this movement, Mozart does the opposite. After a one-measure introduction in the left hand, the **S** theme has a clear sentence structure in mm. 14-26: a presentation with a two-measure basic idea and a two-measure repetition, followed by the continuation. The continuation is slightly expanded because of an insertion of a sequential passage in m. 18. The inserted sequence is also a sign of stability, falling in fifths from G major around the circle of fifths to G major. The strength of the **S** section is

confirmed by the strong cadence that ends the section in m. 26. Then, a measure long trill supported by a dominant seventh harmony in m. 25 leads to a perfect authentic cadence in m. 26. This elides into the **K** section (mm. 26-28), which reinforces the key of the **S** section (G major) with another perfect authentic cadence that ends the exposition.

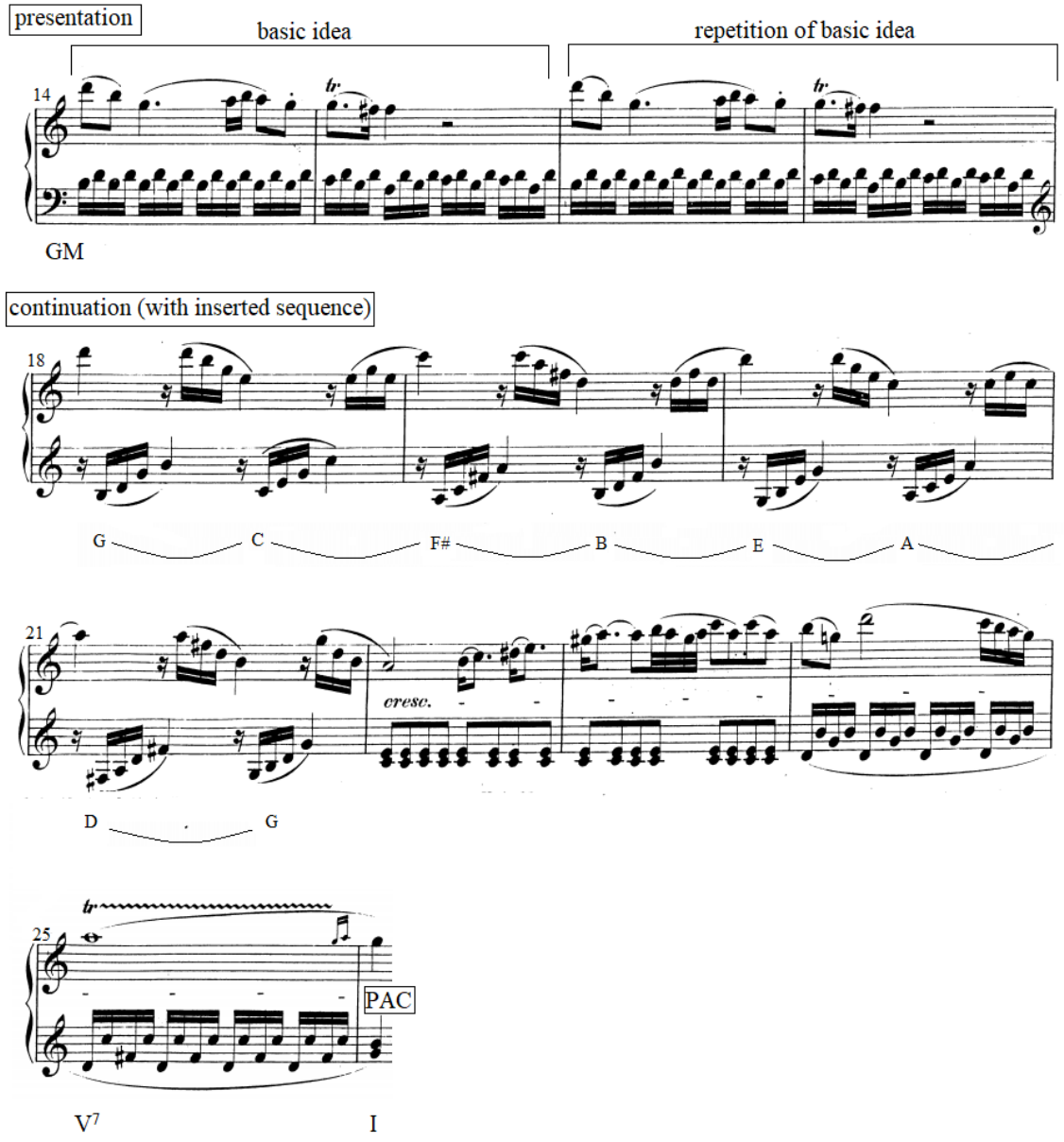

Figure 5.5: **S** Section - Sentence with Inserted Circle of Fifths Sequence (mm. 14-26)

The reversal of strength and stability in the **P** and **S** areas of the exposition show the fragility of order and the growing strength of transgression. The **P** theme, which is only four measures long in the tonic key of C major, has an unclear phrase structure.

This unstable **P** theme represents a flawed order. The longer and well-structured **S** section reveals the strength of transgression in this movement. With the **P** theme representing order in the tonic key and the **S** theme representing transgression in the contrasting dominant key, transgression has a higher rank value by the end of the exposition. The tension between order and transgression will continue through the development and will ultimately find resolution by the end of the recapitulation.

Table 5.6: Review of Exposition

Exposition	**P**	**T**	**S**	**K**
Measure	1-4	5-12	13-25	26-28
Key Area	I	Moving to V	V	V
Features	Unclear phrase structure	Sequential	Sentence with extended continuation	Confirms the new key
	A weak order		A strong transgression	Reinforcement of transgression

Transgression continues to gain strength in the development section. The development begins with a sudden harmonic shift, first to the minor dominant key of G minor, and then to D minor (ii in C major) and A minor (vi in C major). Mozart presents another circle of fifths sequence that begins and ends in A minor (A minor – D minor – G major – C major – F major – B diminished – E major – A minor). Mozart then interrupts the sequence with a B♭ major chord in m. 41. This B♭ major chord functions as a Neapolitan chord (♭II) in A minor but is used as a subdominant chord in F major, which leads to the recapitulation beginning in the wrong key of F major (see Figure 5.6a). The listener realizes in retrospect that the sequence was the retransition. Instead of extending

the sequence (see Figure 5.6b) to modulate to the tonic key of C major (A minor – D minor – G major – C major – F major – B diminished – E major – A minor – D minor – G major – C major), Mozart interrupts the sequence with an unexpected B♭ major harmony. Thus, the retransition that leads to the subdominant key (the "wrong key") rather than the expected tonic key, indicating that transgression has taken over and forced a new order.

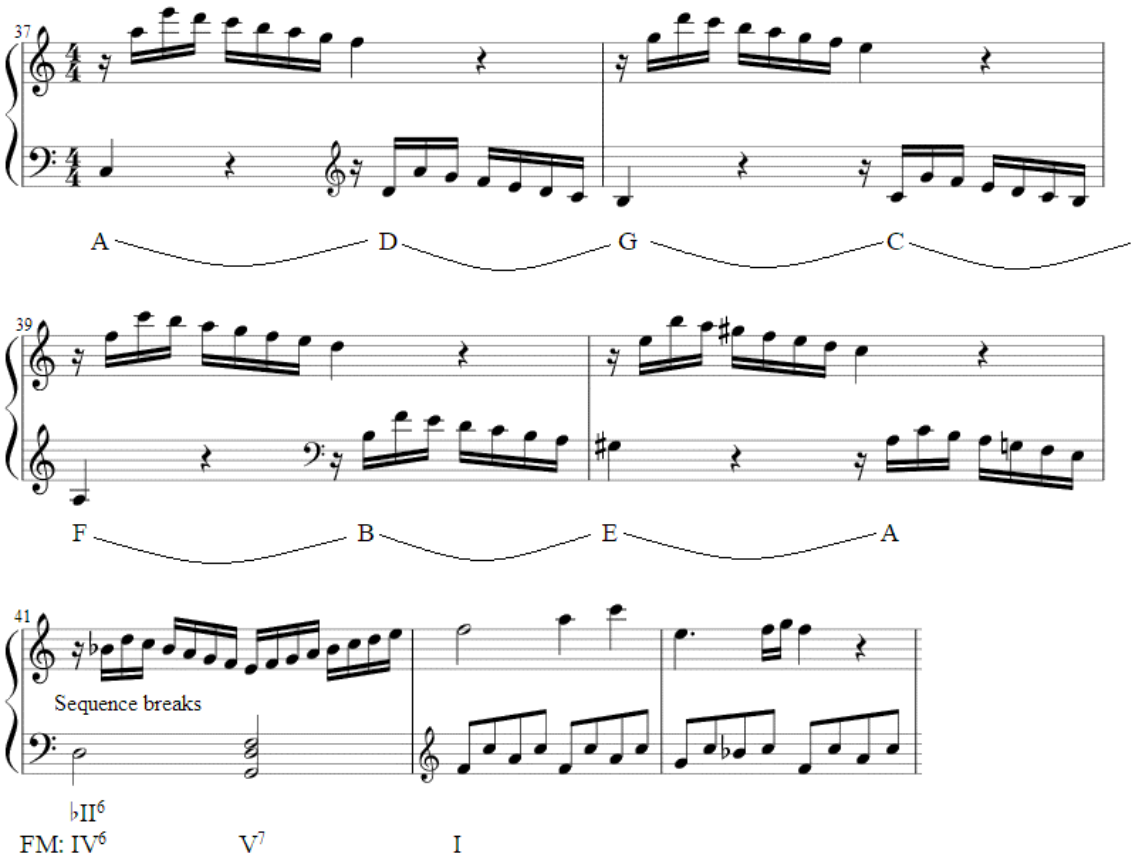

Figure 5.6a: Development - Circle of Fifths Sequence and Retransition (mm. 37-43)

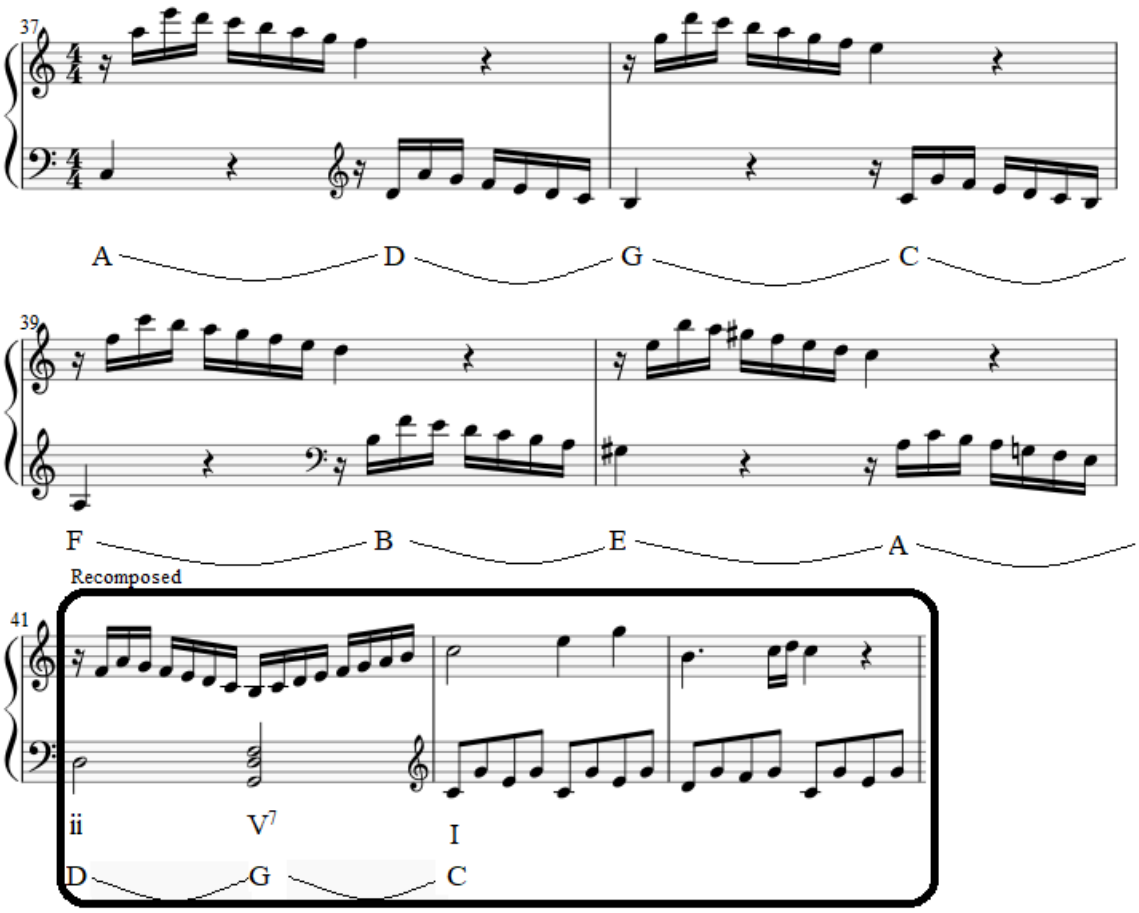

Figure 5.6b: Circle of Fifths Sequence and Recomposed Retransition (mm. 37-43)

In the recapitulation, a new order has emerged to replace the old order. The **P** theme does not appear in the tonic key in the recapitulation, a marked deviation from what occurs in a normal sonata form. After the **P** theme returns in the subdominant key of F major in mm. 42-45, the transition serves its function by leading to the expected key of C major to set up the return of the **S** theme in the tonic key. Ironically, this time instead of ending on a half cadence in F major, the transition is doubled in length and leads to the exact same half cadence in C major that was found in the exposition. The last three

measures of the transition in the recapitulation are unchanged from the last three measures of the transition in the exposition.

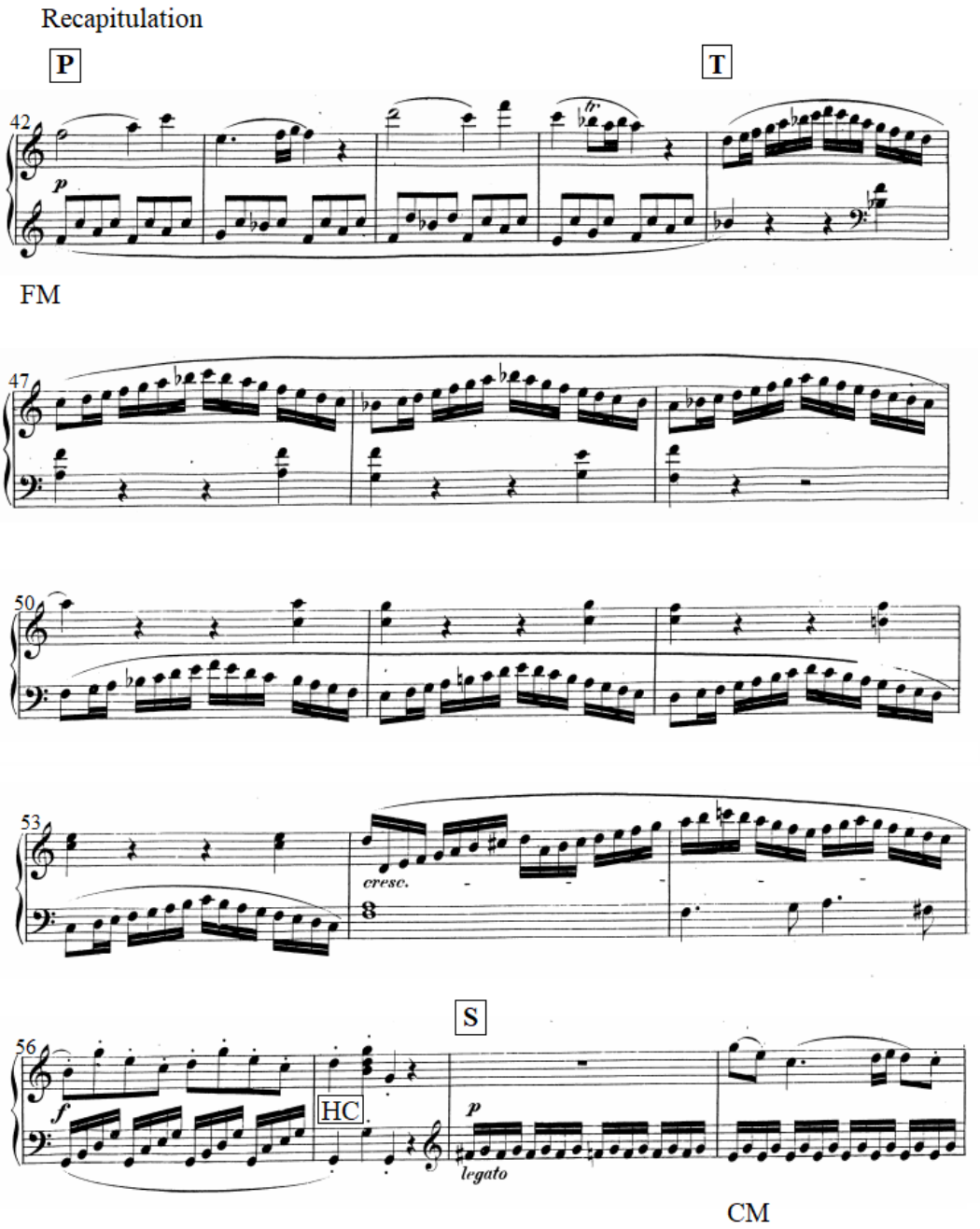

Figure 5.7: Recapitulation - **P** and **T** Sections (mm. 42-59)

The transition in the recapitulation is usually non-modulatory; however, because the **P** section was in the subdominant key of F major, the transition has to modulate up a fifth to begin **S** in the tonic key of C major. With the failure of the **P** theme to return in the tonic key, the original order is never reestablished, and thus a new order emerges.

Table 5.7: Recapitulation - Form, Key Areas, New Order

Recapitulation	**P**	**T**	**S**	**K**
Measure	42-45	46-57	58-70	71-73
Key Area	IV!	Moving to V	I	I
Narrative	Old order has been replaced		New Order confirmed	Reinforcement of new order

Although the movement does end appropriately in the tonic key of C major, the original order is marked by weakness as seen in the **P** theme in mm. 1-4, and in the unresolved issues concerning the second tonal conflict between F major and C major in the recapitulation. This fragile old order is easily replaced by a new order, which is represented by the strong **S** theme in the sonata.

Pedagogical and Performance Considerations

Students need to be familiar with the traditions of sonata form before they can recognize any unique manipulations of the form. Before introducing this sonata, teachers should review the parameters of sonata form with their students. While this review does not have to be extremely detailed, students need to understand the main components of sonata form and the idea that sonata form can be mapped onto a plot. Hopefully, students have had prior experience with easier sonatas or sonatinas that follow the conventions of

sonata form and are already familiar with the terms used to describe the sections of a sonata form movement.

One way to explain sonata form to students is with an analogy. For example, sonata form can be told in relation to a popular story such as *The Wizard of Oz*.[6] The exposition presents the **P** theme or themes (Dorothy and her family) in the home key (the farm). The transition then serves to modulate to a new key area; Dorothy leaves her home and sets off for somewhere new. The arrival of the **S** theme corresponds with a new theme or themes in a new key. In the movie, Dorothy meets a new character, the fortune teller, away from the farm. The development, which tends to be the bulk of the sonata form, often develops and transforms previous themes. Similarly, in *The Wizard of Oz*, all the characters from the opening are seen in the Land of Oz but are slightly different than they first appeared. The development often explores numerous key areas, just as the movie highlights a change in landscape with a change to color. When the recapitulation begins, the themes return and are all supposed to be in the home key. In the movie, when Dorothy returns to Kansas, the movie returns to black and white, and the characters, including the fortune-teller, are at Dorothy's home.

Once students understand the basics of the form, spend some time with them listening to the movement and studying the score. This can be guided during the lesson or if they are already familiar with analysis and sonata form, can be assigned as homework. The assignment would be to identify the major areas of the sonata form: exposition, development, and recapitulation. Then, students should mark the key areas for each section. At this point, students should notice that the recapitulation does not begin in the

[6] Mark Evan Bonds, "Webinar: Teaching Sonata Form," Pearson, https://www.pearson.com/content/dam/onedotcom/onedotcom/us/en/files/BondsTeaching-Sonata-Form.pdf (accessed February 02, 2018), 11-16.

home key of C major. More advanced students can identify these structures aurally with a listening assignment in which they label the timings to the appropriate sections in a chart such as the one below. Then, they can transfer their labels to the score.

Table 5.8: Sample Listening Assignment

Section	**Theme Area**	**Key Area**	**Timing**
Exposition	**P** theme or 1st theme	C major	
	T or Transition	Modulating to G major	
	S or 2nd theme	G major	
	K or closing theme	G major	
Development	Themes developed	Harmonically unstable	
Recapitulation	**P** theme or 1st theme	F major	
	T or Transition	Non-modulatory	
	S or 2nd theme	C major	
	K or closing theme	C major	

An understanding of the abnormalities in the form of the first movement of Mozart's K. 545 can make this piece more interesting for students. Students can discover the different ways in which Mozart plays with the boundaries of sonata form to create something unique in this particular movement. Students' interpretation of this sonata movement should also highlight these anomalies. For example, the most marked moment of this sonata is the **P** theme that does not return in the tonic key in the recapitulation. One of the most important functions of a sonata form is for the recapitulation to resolve the harmonic tensions between the **P** and **S** themes: the **S** theme must return to tonic in the recapitulation. However, while the **S** theme does return to tonic in this sonata, Mozart surprises the listener by changing the key of the **P** theme so that the opening **P** theme returns in the wrong key of F major instead of the expected key of C major.

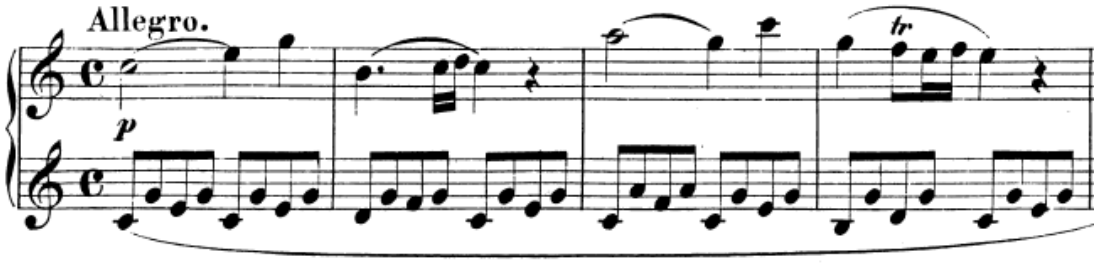

Figure 5.8a: Exposition - Opening **P** Theme in C Major (mm. 1-4)

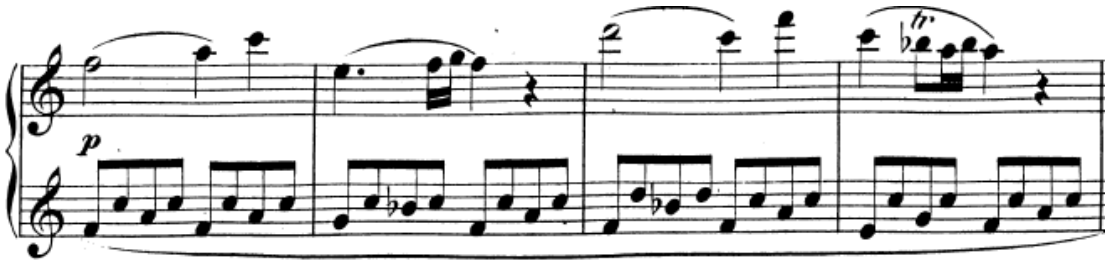

Figure 5.8b: Recapitulation - Return of the **P** Theme in F Major (mm. 42-45)

This analysis can influence students' interpretations when they perform this sonata. When students play the opening material in the recapitulation, surprisingly not in the tonic key, they can change the character associated with the **P** theme. Since this is a highly unusual moment in a sonata form, students can highlight this discrepancy with a change in tone or use an agogic accent to place the downbeat of the melody in m. 42 at the start of the recapitulation.

In addition, the rivalry between order and transgression can be seen as a rivalry between the opening **P** theme and the **S** theme. The two themes can be played to highlight the differences between the two sections. To begin, teachers can prompt

students to discover the difference between the two themes in their own words. Students will discover that the **P** theme is more lyrical and simple in contrast to the **S** theme, which has a more brilliant quality. The sixteenth-note accompaniment in the **S** theme creates a stronger drive than the eighth-note accompaniment in the **P** theme. The sequential passage adds more brilliance to the **S** theme, and the end of this section features a soaring ascent that ends with a four-beat trill. The differences between these two themes should be emphasized by the students in performance. Thinking of them as contrasting characters can encourage students bring out the differences more effectively.

Another interesting feature to highlight is Mozart's treatment of sequences, particularly the one in the development. Students should be able to recognize where the sequence begins and ends and understand the overall purpose of a sequence. The first sequence in the exposition covers the entire circle of fifths from G major to G major. However, the second sequence in the development is derailed when Mozart begins the circle of fifths in A minor but ends with a Neapolitan chord in A minor. This shifts the final goal harmony of the retransition from the expected dominant harmony in C major. The B♭ major chord serves as IV^6 in F major, setting up the wrong key for the beginning of the recapitulation. Lingering on the B♭ in the right hand and including a slight crescendo into the C dominant seventh chord prepares listeners for the return of the **P** theme in F major.

This sonata form movement is full of interesting twists and turns in both the harmonic structure and the formal structure. Narrative analysis in the lesson can help students hear and understand these marked moments and use them to further their own interpretation of the work. Creating two rival characters can inspire students to tell a story

as they play the piece. The pieces becomes a battle between two rival characters (**P** theme versus **S** theme) who both want to be in control. Although there are expectations as to who will win, in the end, the transgressive character tricks and usurps the original character, allowing the transgressive character to take control and create a new order.

This sonata results in an ironic narrative because of its unique tonal plan. Usually, the tonal plan of a typical sonata form creates conflict and resolution. The two themes from the exposition make it easier to discover oppositions that will support the narrative. The treatment of these two themes in the development will vary from sonata to sonata. Regardless of what occurs in the development, themes and keys should be reconciled in the recapitulation. The first movement of this Mozart sonata is notable because of the flawed **P** theme, which is never allowed to return in the tonic key in the recapitulation. The weakness of the **P** theme, the strength of the **S** theme, and the return of the **P** theme in the subdominant creates an ironic narrative archetype.

Often, at the very least, the form of this movement is identified in terms of where the exposition, development, and recapitulation fall. However, for the student, those identifying terms do not affect their interpretation of the piece. Those three words might not hold any meaning at all for them. With narrative analysis, the form is connected to something more dynamic, the battle between order and transgression. This type of analysis will help students not only understand the formal anomalies of the pieces but will also help them relate to the piece musically and emotionally.

CHAPTER 6

A COMIC NARRATIVE ARCHETYPE: MOZART'S RONDO *ALLA TURCA* FROM PIANO SONATA IN A MAJOR, K. 331, MOVEMENT III

Analysis

The Rondo *Alla Turca* third movement of Mozart's Sonata in A Major, K. 331 (Level 10)[1] is one of Mozart's most recognizable works, featuring fast passagework and difficult octave passages. While students enjoy playing this familiar tune and showing off their technique, they often do not have a deep understanding of the structure of the piece.

The following analysis of the third movement of Mozart's Sonata in A Major, K. 331 will reveal a comic archetype. A comic narrative should not be confused with comic topical signification. Comedy has many varied associations, including a generally humorous tone or light-hearted character of a work, cultural types, or genres such as parody or comedy of manners.[2] A comic archetype is specific in its requirements. According to Almén, the listener's sympathies lie with transgression, and by the end of the piece, transgression will be victorious over the order-imposing hierarchy, creating a new order in the process. In the course of a comic emergence, transgression will grow in rank value over the course of the movement and ultimately will be victorious over the flawed original order (see Table 6.1).

[1] Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys: Alfred Publishing Co., Inc., 1995), 105.
[2] Byron Almén, *A Theory of Musical Narrative* (Indiana: Indiana University Press, 2008), 188.

Table 6.1: Overview of a Comic Archetype

Narrative Archetype:	**Sympathy Lies With:**	**Result:**
Comedy	Transgression	The *victory* of a transgression over an order-imposing hierarchy

Elements associated with order include the minor mode, the normative rondo form, and the brilliant style. Elements associated with transgression include the major mode, a flawed rondo form, and the Turkish March topic (see Table 6.2).

Overall, the brilliant style opening section in the key of A minor represents order, and as the movement progresses, this order will be replaced by a new order characterized by the key of A major and the Turkish March style. The opening **A** section (refrain) of the rondo will in fact give way to the **B** section, which over the course of the piece will become the refrain. Thus, the brilliant style **A** section is actually an introduction, and the Turkish March style **B** section is the refrain. Finally, the coda will combine the two themes, and confirm the new order established by the Turkish March.

Table 6.2: Elements of Order and Transgression

Flawed Order	**Transgression**
A minor (unexpected in a major-key sonata)	A major (expected in a major-key sonata)
Normative Five-Part Rondo Form (**A**-**B**-**A**-**C**-**A**-Coda)	Flawed/Altered Five-Part Rondo Form (Intro-**A**-**B**-**A**-**C**-**A**-Coda)
Brilliant Style (High Style)	Turkish March (Low Style)

Recall the analysis of Beethoven's *Für Elise* from Chapter 3, which revealed a rondo form that depicts a tragic narrative archetype. The most important and recognizable

feature of a rondo is the return of the **A** section (the refrain), which is separated by contrasting episodes. An examination of Mozart's Rondo *Alla Turca* reveals a rondo form that is even more problematic in terms of the form than *Für Elise*. My analysis will map these marked formal features onto a desired transgression, which gradually acquires a higher rank value and ultimately defeats an undesired order-imposing hierarchy.

Table 6.3a: Standard Rondo Form (Minor Key)

Typical Rondo	**A** **Refrain 1**	**B** **Episode 1**	**A** **Refrain 2**	**C** **Episode 2**	**A** **Refrain 3**
Key Area	i	III or v	i	iv or VI or I	i

Table 6.3b: Form of Mozart's Rondo *Alla Turca*

Rondo *Alla Turca*	**A** Refrain 1	**B** Episode 1	**C** Episode 2	**B** Episode 1	**A** Refrain	**B** Episode 1	**Coda**
Key Area	i	I	vi	I	i	I	I

The **A** section of the piece represents order, but it is a weak and flawed order due to the unclear phrase structures and the lack of a strong leading tone to establish tonic. While the **A** section contains a clear rounded binary form (**aba**ˈ), the phrase structure within each smaller section is unclear. The **a** section (mm. 1-8) features neither a sentence or a period, although it has qualities of both. The **b** section (mm. 8-16) is too repetitive to be defined as any sort of phrase. Essentially, the **b** section contains a basic idea (mm. 8-10) repeated once and then transposed from C major to A minor and repeated twice. The return of the **a** section (mm. 16-24) does not correct the weakness in

phrase structure presented before. This 24-measure presentation of order is structurally very weak (see Figure 6.1).

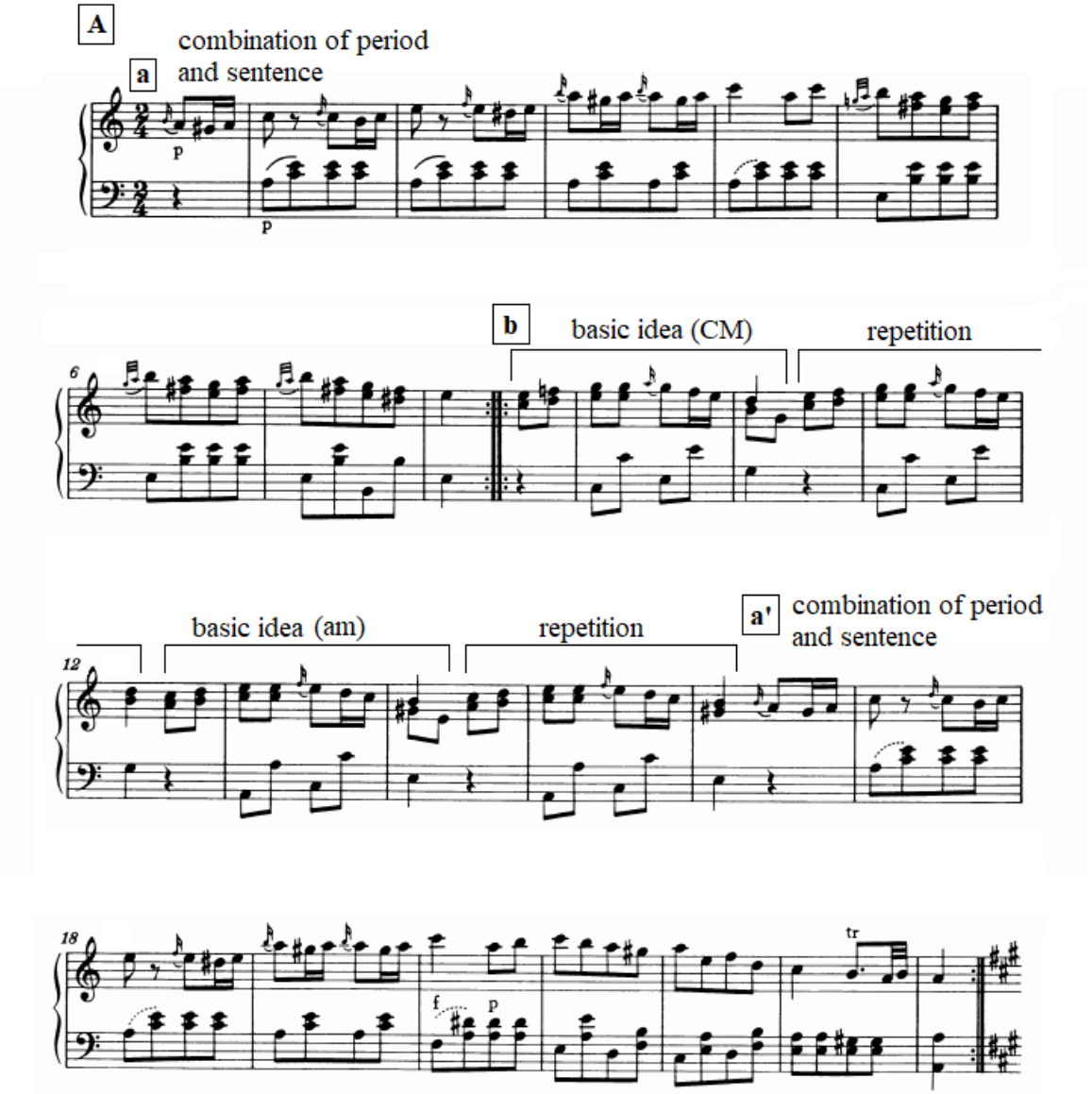

Figure 6.1: **A** Section - Phrase Structure (mm. 1-24)

The opening **A** section also supports the idea of a flawed order due to the lack of the presence of a strong functional leading tone (G♯) to clearly establish the tonic key (A minor). In the first four bars of the first phrase, the left hand features a tonic pedal and clearly outlines the tonic triad. The right hand melody elaborates the notes of the triad with embellishing neighbor tones. Although G♯s appears in the right hand figurations in the pickup to m. 1 and in m. 3, these G♯s are merely surface neighbor tones. These non-chord tones do not function to support a harmony. In m. 5 the left hand shifts and outlines a dominant triad, but the necessary leading tone (G♯) is omitted and a G♮ appears in the melody. The minor dominant harmony lasts for almost three measures before a hasty cadence: a perfect authentic cadence in the minor dominant key (E minor). The cadence in the minor dominant key rather than the tonic key further weakens order. The lack of a strong functional leading tone and the cadence in the minor dominant are signs of a flawed order.

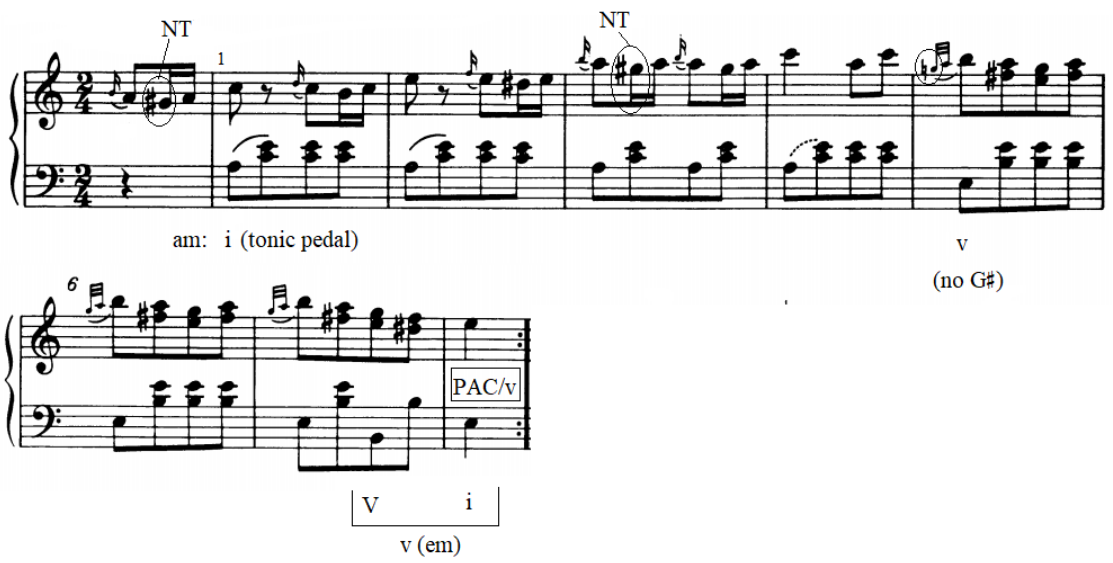

Figure 6.2: **A** Section - Lack of Functional Leading Tone and Cadence in Minor Dominant (mm. 1-8)

In the **b** section of the overall **A** section, the leading tone finally appears, but only after a detour to the parallel major. The **b** section begins with an immediate tonicization of C major. The emphasis on C major and the melodic motif foreshadows the transgression that will appear later in the first episode. After the tonicization of C major, the listener finally gets a clear I-V progression, complete with the appropriate leading tone. The progression is repeated twice and ends with a half cadence in A minor, a more successful cadence than the one that ended the **a** section.

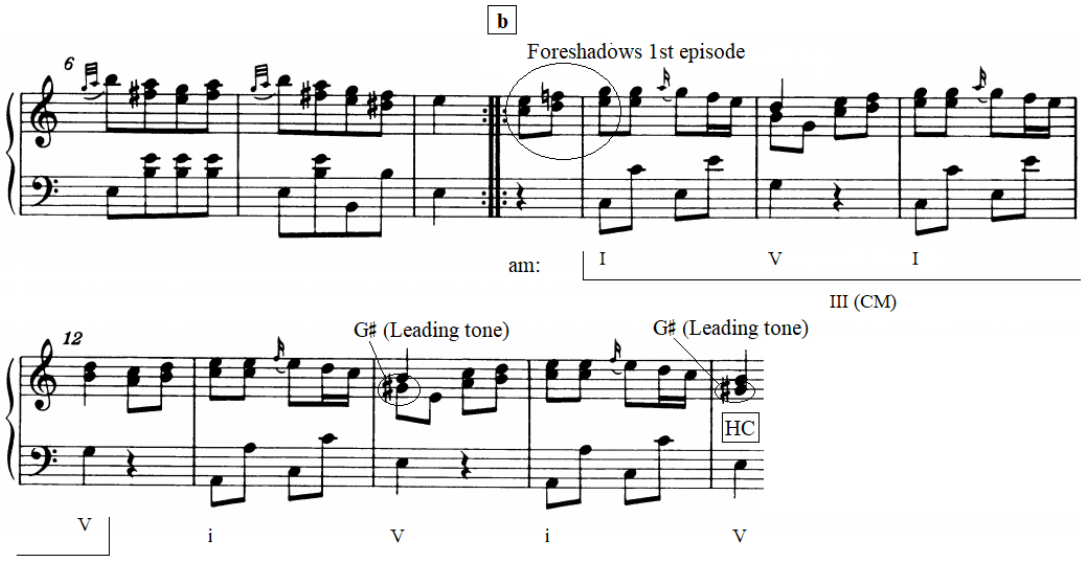

Figure 6.3: **A** Section - **b** Motives and Harmonies (mm. 6-16)

The return of the **a** section features the strongest harmonic progression yet in support of order in A minor. After an exact repetition of the opening four measures, the listener finally hears the first pre-dominant chord in A minor: a German augmented sixth chord. This pre-dominant chord is then resolved appropriately to a cadential 6/4 chord. After a two-measure delay, the cadential 6/4 chord resolves to tonic at the end of the refrain. The listener is presented a complete tonic – pre-dominant – dominant – tonic progression to clearly establish the key of A minor. Order is finally able to establish the home key. However, the amount of time taken to establish the key (24 measures) highlights the flaws inherent in this order.

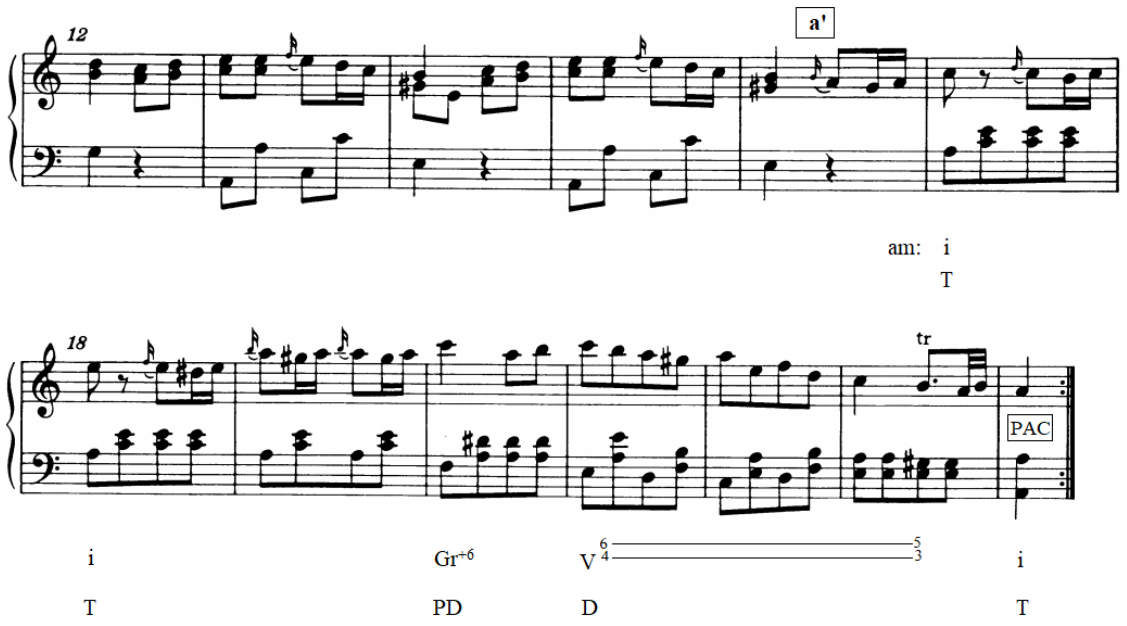

Figure 6.4: **A** Section - **a**' Harmonic Progression (mm. 12-24)

The **A** section is a flawed order because of the weak phrase structures and the delay in establishing a functional leading tone and strong harmonic progression in the tonic key of A minor. Although the **A** section is strengthened by the use of the brilliant style, this is not enough to compensate for the weaknesses created structurally and harmonically. Furthermore, the middle portion of the **A** section hints at the transgressive march motif that will characterize the first episode. Overall, the presentation of order is flawed and transgression is embedded throughout.

In contrast to the structurally unclear and harmonically unstable **A** section, the **B** section presents a strong structural and harmonic case for transgression. In just eight measures, the **B** section presents a clear parallel period in mm. 25-32: a four-measure antecedent that ends with a half cadence and a four-measure consequent that ends with a

perfect authentic cadence in the home key of A major. The **B** section features a move to the parallel major and both the antecedent and consequent phrases support A major with a clear harmonic progression (tonic – pre-dominant – dominant – tonic).

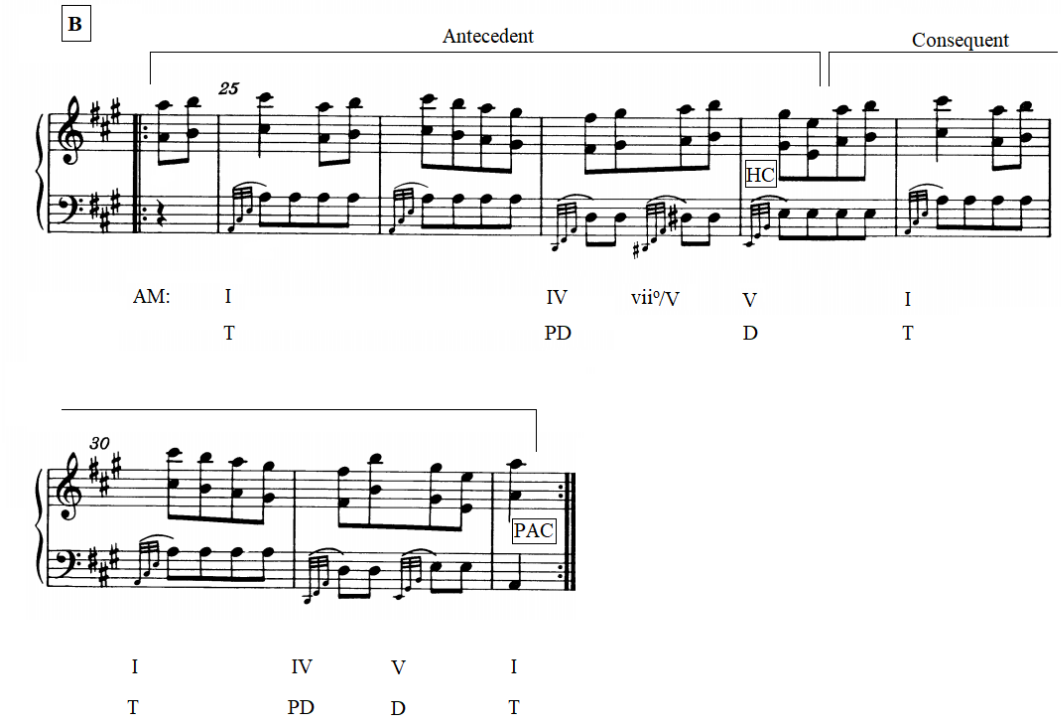

Figure 6.5: **B** Section - Phrase Structure and Harmonic Progression (mm. 24-32)

The left-hand accompaniment in the **B** section is characterized by rolled chords and obsessive repeated notes. These elements reference the percussion that is commonly heard in a Turkish March style, thus referring to the title of the movement. The right-hand melody is a strong ascending fanfare-like melody in octaves that also emphasizes the style. Although considered a low style because of its reference and connotation to

music of the common man, the Turkish March is strengthened by its clear structural and harmonic organization.

At this point, an examination of what has transpired thus far in the narrative is helpful. The **A** section presented an order that was deeply flawed, both harmonically and structurally. In the 24-measure **A** section, a strong harmonic progression in the key of A minor was only established at the very end. The flawed order in A minor leaves room for a new order to emerge. The **A** section is juxtaposed against the eight-measure **B** section, which is structurally and harmonically stable. Furthermore, the **B** section in A major is significant in the overall scheme of the sonata. This sonata is in A major, and usually the final movement of a sonata stays in the tonic key. Instead, the third movement of Mozart's Rondo *Alla Turca* begins in the parallel minor.

Therefore, the arrival of transgression in A major is actually satisfying to the listener, because of the overall key of the sonata (A major). This key scheme of the entire work is the reason the listener's sympathies lie with transgression in the last movement. The use of A major and the structural and harmonic strength of the transgressive **B** section makes it a strong candidate to become the new order of the piece. The analysis that follows will reveal whether transgression (the **B** section in A major**)** does indeed emerge as the new order.

Following the conventions of the rondo form, the listener expects a return to the **A** section after the first episode. However, the next section offers a new theme and new key area. Instead of the **A** section in A minor, the listener is presented with another episode, the **C** section. This section, nevertheless, mirrors the **A** section by being twenty-four measures long and is also in rounded binary form. In this episode, the original order

attempts to reestablish itself with clearer structures and harmonic support, although not in the tonic key but in the submediant key of F♯ minor.

The structural and harmonic organization of the **C** section (see Table 6.4a) is very similar to that of the **A** section (see Table 6.4b). Both are divided into phrases of equal length, move from the tonic to the minor dominant in the **a** section, harmonize the mediant in the **b** section, and close with a perfect authentic cadence in the tonic key. However, the phrase structure in the **C** section points to a stronger presentation of a period. In contrast to the static tonic chord of the **A** section's antecedent phrase, the **C** section's antecedent phrase alternates tonic and dominant chords, ending on a half cadence in m. 36. The consequent phrase also contrasts that of the **A** section by repeating the motivic material of its antecedent and by closing with a perfect authentic cadence in m. 40. The **a**' section returns with a similar structure to the first **a** section but closes with a longer and stronger perfect authentic cadence in F♯ minor.

Table 6.4a: Structure of the **C** Section

C Section	**a**		**b**		**a**'	
Measure	32-40		40-48		48-56	
Key Area	f♯m (i) and c♯m (v)		AM (III)		f#m (i)	
Phrase Structure	Parallel period		Parallel period		Parallel period?	
Cadences	HC	PAC/v	HC/III	PAC/III	HC	PAC

Table 6.4b: Structure of the **A** Section

A Section	**a**		**b**		**a'**	
Measure	1-8		8-16		16-24	
Key Area	am (i) and em (v)		CM (III)		am (i)	
Phrase Structure	Unclear		Unclear		Unclear	
Cadences		PAC/v		HC		PAC

Harmonically, the progressions in the **C** section are much quicker and more effective at establishing the key. In the antecedent of the **a** section, the harmonies oscillate between a tonic and dominant seventh chord, complete with the appropriate leading tone. In contrast to the abrupt modulation in the opening eight measures of the **A** section, the consequent phrase in the opening of the **C** section features a modulation to the dominant by means of a pivot chord. Once the modulation has taken place, the new key is quickly established with a cadence.

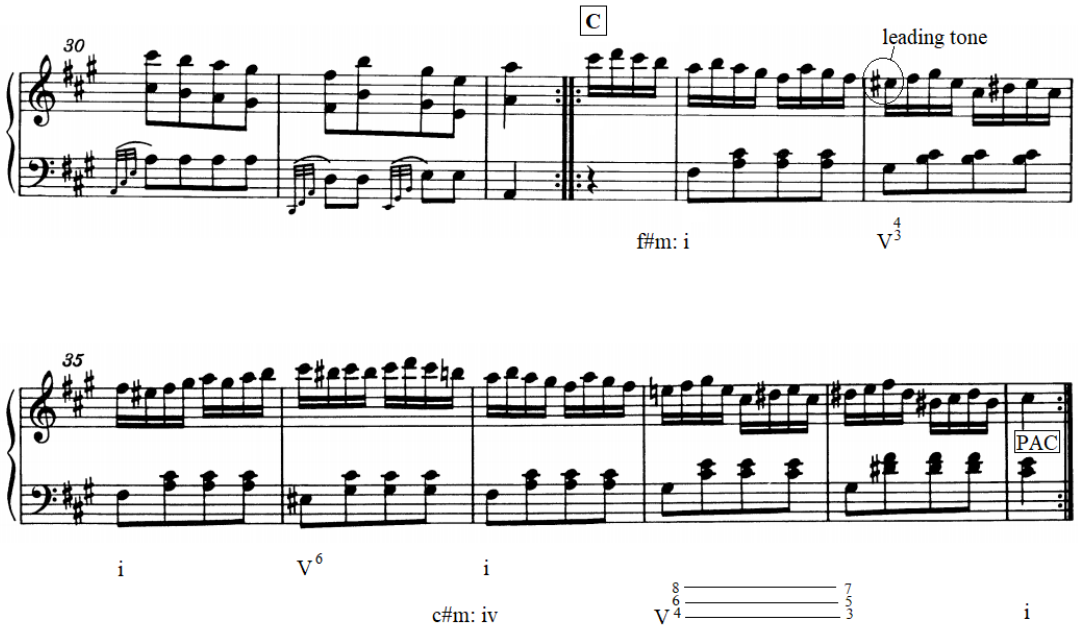

Figure 6.6: **C** Section - Harmonic Progression in **a**' (mm. 30-40)

The **b** portion of the **C** section moves from F♯ minor to A major and after oscillating between tonic and dominant seventh chords for six measures, a full tonic –

pre-dominant – dominant – tonic progression at the cadence point closes the phrase. The return of the **a**' section is even more satisfying than its counterpart in the **A** section. Instead of a modulation to the dominant, the section ends with a strong perfect authentic cadence in the key of F♯ minor.

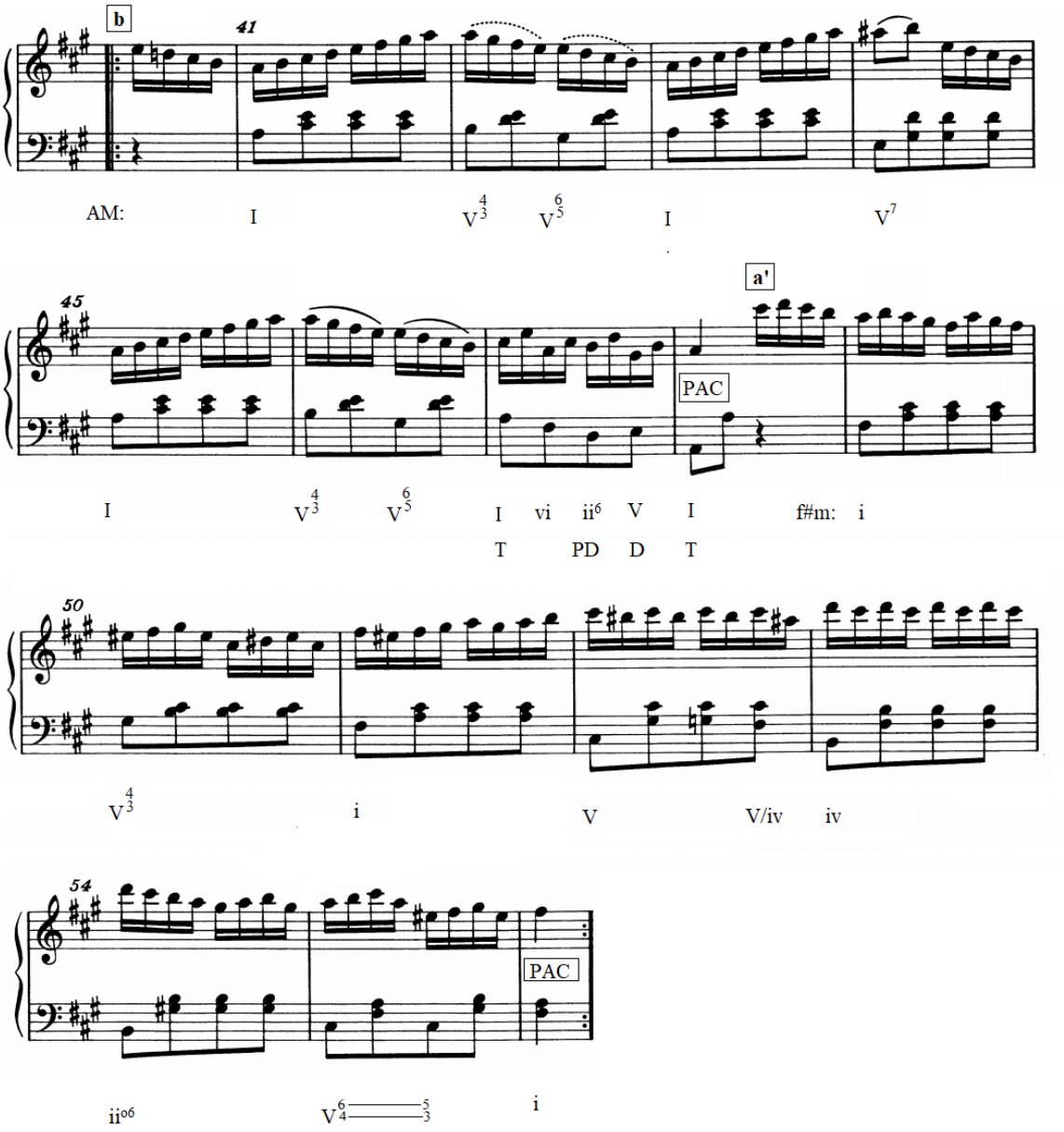

Figure 6.7: **C** Section - Harmonic Progression in **b** and **a**' (mm. 40-56)

After the **A**, **B**, and **C** sections of the piece, the listener is still denied the first return of the refrain. Instead, the **C** section transitions immediately back to the **B** section's Turkish March in A major, with an exact repetition of the first appearance of the **B** section. After much anticipation, the **B** section leads to the return of the **A** section, an exact repetition of the original appearance of the brilliant style in A minor. The **A** section is followed by a varied version of the **B** section, but this time the melody is played in broken octaves. Everything else remains the same.

Table 6.5: Form of Rondo *Alla Turca*

Rondo *Alla Turca*	**A** Refrain	**B** Episode 1	**C** Episode 2	**B** Episode 1	**A** Refrain	**B** Episode 1	**Coda**
Key Area	i	I	vi	I	i	I	I

The coda of the piece validates the emergence of the new order represented by the **B** section. Evidence of the new order's successful takeover is heard in the choice of the major tonic key over the original minor tonic key and by the melodic motives used in the coda. The choice of A major is a reference to the transgressive Turkish March **B** section of the movement. The harmonic progressions and cadences that appear in A major in the coda confirm that A major, which was originally established in the **B** section, is victorious. The final six measures reinforce the victory with its obsessive emphasis on A major.

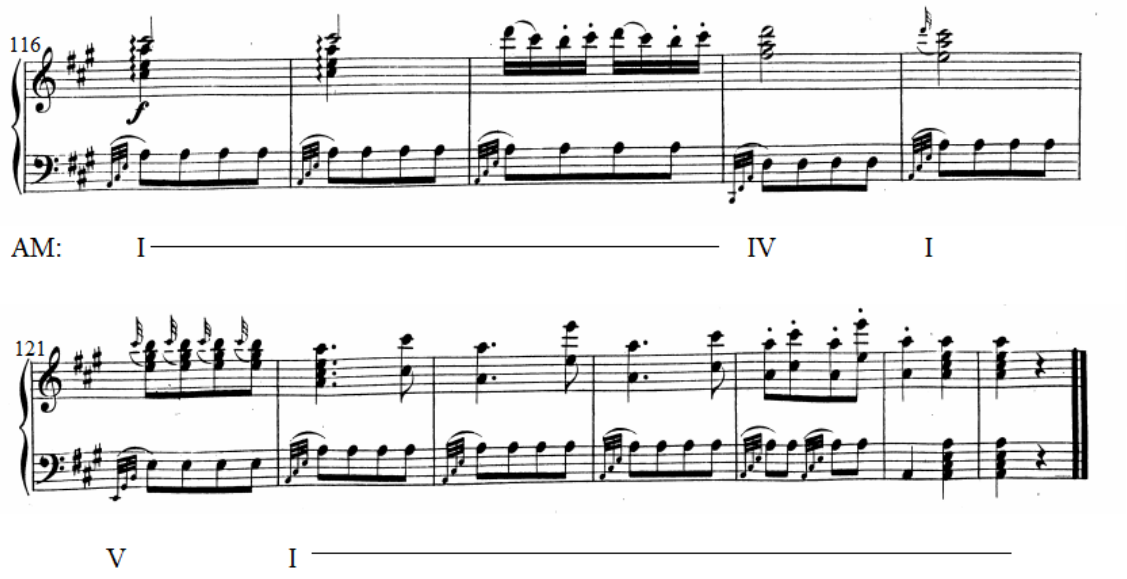

Figure 6.8: Coda - Clear Harmonic Progressions in A Major (mm. 116-127)

The repeated obsessive left-hand gesture of the **B** section returns for almost the entirety of the coda, except for seven measures where the obsessive bass is tamed into a more controlled Alberti bass figure. The rolled chords from the **B** section are also present. The most interesting element are the melodic gestures in the right hand. Rather than strictly adhering to the melodic material from the **B** section, the coda seems to combine the melodic material of the **A** and **B** sections. The sixteenth-note turns seem to be a reference to the swirling sixteenths that characterized the brilliant style opening section of the piece, while the dotted rhythms (although never used before in the piece) and the repeated chords seem to reference the Turkish March style of the **B** section. The coda has truly integrated the old and new order together, and the old order has yielded to the new order.

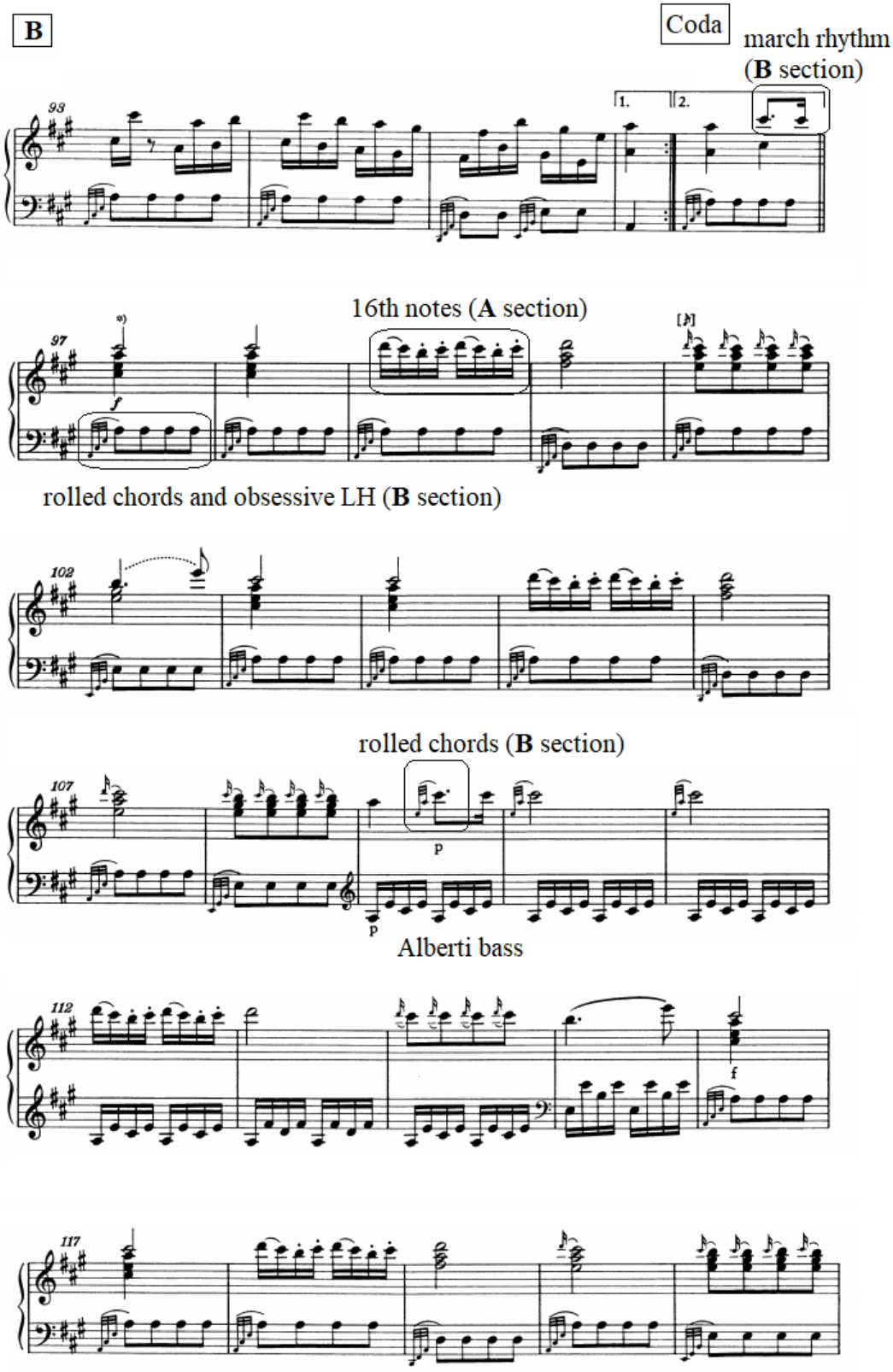

Figure 6.9: Coda - Melodic Motives (mm. 93-121)

Although the coda is a strong showing for the new order, something is not quite right with this new order. Throughout the piece, the **B** section has been a source of stability in its phrase structure, as each occurrence presented a clear eight-bar parallel period. That is not the case in the coda. Although still a parallel period, the antecedent has become a seven-measure phrase and the consequent a six-measure phrase, resulting in a very uncharacteristic thirteen-bar period. To disrupt the four-bar hypermeter further, this thirteen-bar period is repeated. This leaves a final codetta of six measures. This new order, which had gained the listener's confidence because of its stability throughout the piece, was not quite what it seemed in the end.

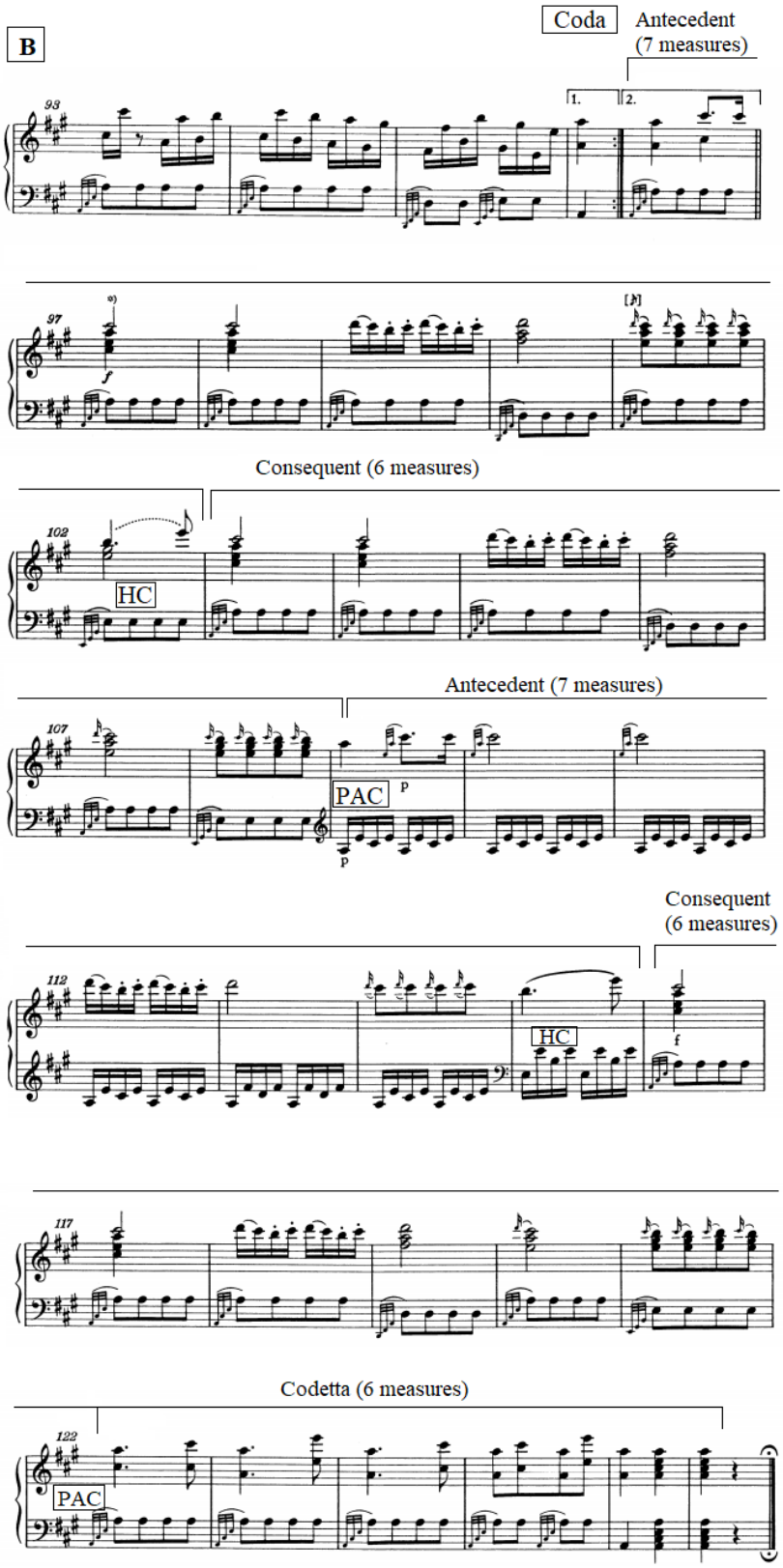

Figure 6.10: Coda - Phrase Structure (mm. 93-127)

Thus far, my analysis has revealed a rondo form that is an atypical **A-B-C-B-A-B-**Coda (see Table 6.6).

Table 6.6: Rondo *Alla Turca* - Form and Topics

	A Refrain	**B** Episode 1	**C** Episode 2	**B** Episode 1	**A** Refrain	**B** Episode 1	**Coda**
Key Areas:	i (am)	I (AM)	vi (f♯m)	I (AM)	i (am)	I (AM)	I (AM)
Topical Style:	Brilliant	Turkish March	Brilliant	Turkish March	Brilliant	Turkish March	Turkish March and brilliant

On a surface level, the form of this piece makes little sense with regard to the structure of a typical rondo form. Upon deeper investigation of the structure of the music, the **B** section appears to be the actual refrain of the piece. The **A** section, which was initially presented as the old order and the refrain, was filled with weaknesses in phrase structure and harmonic stability. This left room for a new order to emerge and take its place. The **B** section emerges as the new order because of the stability and strength of its phrase structure and harmonic progressions. The constant return of the **B** section throughout this rondo, in addition to the fact that it is in the expected key of A major, also supports the theory that the **B** section has becomes the new order.

If the listener considers the **B** section to be the true refrain, the rondo form would make much more sense. If the opening **A** section is disregarded as the failed old order and the **B** section becomes the refrain (and the new order), the movement fits perfectly into a rondo form. The **B** section returns in the tonic key each time and is separated by

episodes in different key areas. This theory is confirmed by the coda, which concludes the piece in the key of the **B** section and is dominated by **B** melodic material.

Table 6.7: Original Order Versus New Order

Original Order	**A Refrain**	**B Episode 1**	**C Episode 2**	**B Episode 1**	**A Refrain**	**B Episode 1**	**Coda**
	i (am)	I (AM)	vi (f♯m)	I (AM)	i (am)	I (AM)	I (AM)
	Order	Transgression	Order	Transgression	Order	Transgression	Transgression
New Order	**Intro**	**A Refrain**	**B Episode 1**	**A Refrain**	**C Episode 2** (intro material)	**A Refrain**	**Coda**
	i (am)	I (AM)	vi (f♯m)	I (AM)	i (am)	I (AM)	I (AM)
	Old Order	New Order	Transgression	New Order	Transgression	New Order	New Order

Pedagogical and Performance Considerations

Creating this comic narrative can be useful when interpreting this movement. Just as with the previous narrative archetypes, the awareness of the form and key areas is crucial in understanding the piece. To begin, students should identify sections based on key area and/or melodic motives. They should label the sections independent of what they know about a standard rondo form. Once each section is labeled, students can compare their labels with that of a standard rondo to see the anomalies in form.

A listening activity either in the lesson or at home in preparation for the lesson can be assigned to students to identify the character of each section of the piece. Have students listen to the piece and write down words they would use to describe the different sections, paying particular attention to the differences between the **A** and **B** sections. Once they have their own words written down, teachers can provide their own words and explain that the *Alla Turca* title refers to the Turkish March style. To enhance the

students' understanding of the Turkish March style, teachers should find recordings of traditional Turkish March music to inspire the students. Once the students understand the style of a Turkish March, have them identify which section of Mozart's rondo best matches the style.

Recognizing the unusual moments in harmony and phrase structure will take more guidance from the teacher, due to the more advanced level of harmonic analysis. While students should be able to discover the G♮ near the beginning of the movement and its significance, they could have more trouble discovering the German augmented sixth chord or secondary dominant chords. However, the specific identification of those chords is not necessary to formulate this analysis and can be explained in accordance to the students' level. For example, students could recognize that these chords contain notes outside the key signature. The pedagogical emphasis should focus on the looseness of the harmonic structure in the **A** and **C** section as compared to the **B** section of the piece. The harmonies in the **B** section will be more straightforward to identify because the rolled chords clearly outline each chord in root position.

The comic narrative itself will also take more assistance from the teachers. To recognize this narrative archetype, begin by asking students to identify the key of the start and end of the piece. Students should find it significant that the piece starts and ends in different keys, which will also be important to the narrative. Teachers should then lead a discussion about the expected key for the third movement of this sonata. Since this sonata is in A major, the expectation is that the third movement will also be in A major. That is why students will want to embrace these A major sections.

Students should then provide other reasons why the **B** section in A major is stronger than the **A** section (and similar sections). This should elicit discussions of the concise and clear phrase structure and efficient harmonic progressions in the **B** section as compared to the unclear phrase structure and unusual harmonies in the **A** section. After establishing that the **B** section is stronger than the flawed **A** section, explore what would happen if the sections of the piece were renamed to have the **B** section act as the refrain and the true order. With this reordering, the structure of a typical rondo appears. (Refer back to Table 6.7).

The understanding of these juxtaposing characters and unusual anomalies in form can certainly affect the interpretation of the piece. Performers should emphasize the difference in characters of the brilliant style A minor section and the Turkish March style (A major) section. The A minor section, full of ambiguous harmonies and unclear phrase structure can be played with an air of mystery or a sense of searching. In the A major section, with the change of key and style, performers can choose to emphasize the Turkish March style quality. They can highlight the rolled chords to imitate the percussive instruments in a Turkish band and play the melody strictly in tempo with very little rubato. In juxtaposition to the quiet and mysterious A minor section, the A major section can be played more robustly and extravagantly each time it returns.

Another way narrative analysis can aid with the interpretation of the piece is in the coda. The coda, although a triumphant section for the new order, is slightly flawed because of its irregular phrase structure. Although the new order has finally proven successful, something is amiss because of the unusual length in phrase structure, and this aspect can be emphasized in performance. The grace notes in the right hand seem

flippant, as if the new order is laughing at the listener for rooting for it, only to be flawed in the end. The repetition of the strange phrase structure (6+7 measures) can sound as if the new order is quietly mocking the listener. With this story in mind, students will be more inclined to play with a quieter dynamic. Students can also play the first iteration of the thirteen-measure phrase more fully and robustly with the agitated repeated left hand notes to support its bold aggressive nature. Then, on the repetition, with the change in the left hand to an Alberti bass pattern, students can interpret it more playfully with a lighter touch and crisper sound.

Many analogies can be used to help the listener understand this comic narrative. For example, one could hear the **A** section as a weak established government that is flawed with room for improvement. The **B** section comes along with the promise of a new stronger and better government, clear and concise. Over the course of the piece, the listener begins to gravitate towards the stability of the **B** section, or the new government. In the coda, the new government finally and fully takes control, replacing the old government. However, there is a catch. In the end, the new government, which had promised the listener stability throughout the piece, is even more structurally flawed than the previous sections, so the joke is on the listener. The listener gave up one flawed order for another flawed order. An analogy like this could make the structure of the rondo more meaningful for the performer and listener.

Mozart's Rondo *Alla Turca* creates a convincing example of a comic archetype in which transgression grew in rank value over the course of the movement and was ultimately victorious over the flawed original order. In a piece characterized by a form that is so sectional, narrative analysis will help students create a single cohesive

interpretation. Teachers and students may already realize that this movement does not follow a standard rondo form. However, knowing that there are abnormalities in form may not affect their interpretation. Narrative analysis gives teachers and students a way to use the abnormalities in the structure to fuel their interpretation for this very peculiar rondo.

CHAPTER 7

A ROMANCE NARRATIVE ARCHETYPE:

BEETHOVEN'S PIANO SONATA IN E-FLAT MAJOR, OP. 81A, MOVEMENT I

Analysis

As shown in the four narrative examples provided in chapter three through chapter six, narrative analysis can be applied to teaching pieces in the piano lesson of pre-college level students. This study has shown that this theory can be applicable at various levels and will now offer a final analysis on an advanced piece. Thus, this document has traced the progression of narrative theory from its most basic steps (deriving marked moments and oppositions), to the application in intermediate level repertoire, and finally to the application in advanced level repertoire.

Using the method employed in the previous four chapters, I propose that the first movement of Beethoven's Piano Sonata in E-flat Major, Op. 81a, exemplifies a romance narrative archetype in which the listener's sympathies are with order, and order is victorious over its transgression by the end of the movement (see Table 7.1).

Table 7.1: Overview of a Romance Archetype

Narrative Archetype:	**Sympathy Lies With:**	**Result:**
Romance	Order	the *victory* of an order-imposing hierarchy over its transgression

Table 7.2: Overview of the Romance Archetype in Beethoven's Sonata Op. 81a

	Measures	**Order vs Transgression**
Introduction	1-16	**Order, then Transgression takes over**
Exposition	17-69	**Transgression, then Order takes over**
Introduction	17-20	Transgression
P	21-28	Transgression
T	29-49	Order/transgression
S	50-57	Order
K	58-66	Order
Transition	67-69	Order
Development	70-109	**Transgression/Order**
Recapitulation	110-161	See exposition
Coda	162-255	**Order**

Musical elements associated with order include the *Le-be-wohl* motif, use of tonic, strong cadences, diatonicism (particularly the treatment of $\hat{6}$), and expected formal elements of sonata form. Musical elements associated with transgression include the avoidance of tonic, weak and unexpected cadences, chromaticism (the use of $\flat\hat{6}$), and anomalies in form (see Table 7.3).

Table 7.3: Elements of Order and Transgression

Order	**Transgression**
Le-be-wohl motif: $\hat{3}$-$\hat{2}$-$\hat{1}$	Ascending chromatic intervals
Tonic	Avoidance of tonic/use of remote key areas
Use of the dominant	Use of the subdominant
Strong cadences	Weak or unexpected cadences
Diatonicism	Chromaticism
Diatonic $\hat{6}$	$\flat\hat{6}$
Expected formal elements	Anomalies in form
Longer rhythmic values (whole notes)	Shorter rhythmic values (eighth notes)

The sonata opens with an Adagio introduction, one of only five of Beethoven's thirty-two piano sonatas that begins with a slow introduction, making the introduction itself a marked element. The struggle between order and transgression begins immediately in the introduction to this movement. The opening *Le-be-wohl* motif (3̂-2̂-1̂) (see Figure 7.1) is marked because it is the only time Beethoven clearly writes a word into a piano sonata that is not a musical term; *Le-be-wohl* translates as farewell.

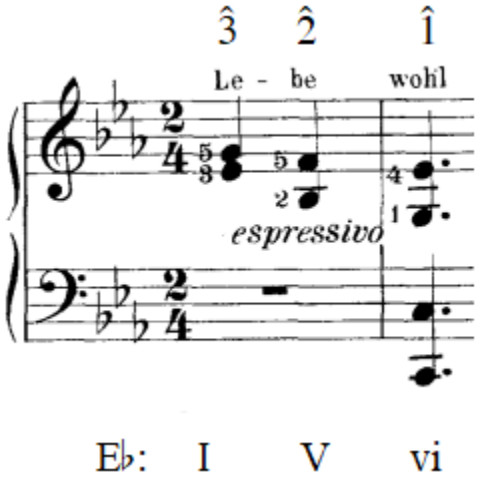

Figure 7.1: Introduction - *Le-be-wohl* (3̂-2̂-1̂) Motif (mm. 1-2)

This three-note descending motif represents order because its scalar descent to tonic is harmonically and rhythmically stable and provides a sense of closure. However, at the end of the motif, an unexpected harmony appears: a vi chord instead of the expected I. The deceptive motion from V to vi in mm. 1–2 represents the first marked moment in the piece, and therefore, the first occurrence of transgression. This leads to an

ascending gesture, made up of a perfect fourth and diminished fifth interval, which is supported by chromatic harmonies in the left hand (m. 3). All of the harmonies in mm. 3-4 are in the key of C minor, which is another transgressive element that fights against the tonic key of E♭ major (see Figure 7.2). The chromaticism and non-scalar motion strengthens the transgression in the piece. The contrast between the descending and longer valued *Le-be-wohl* motif and the shorter valued ascending intervals foreshadows the conflict that will arise between order and transgression in the rest of the movement.

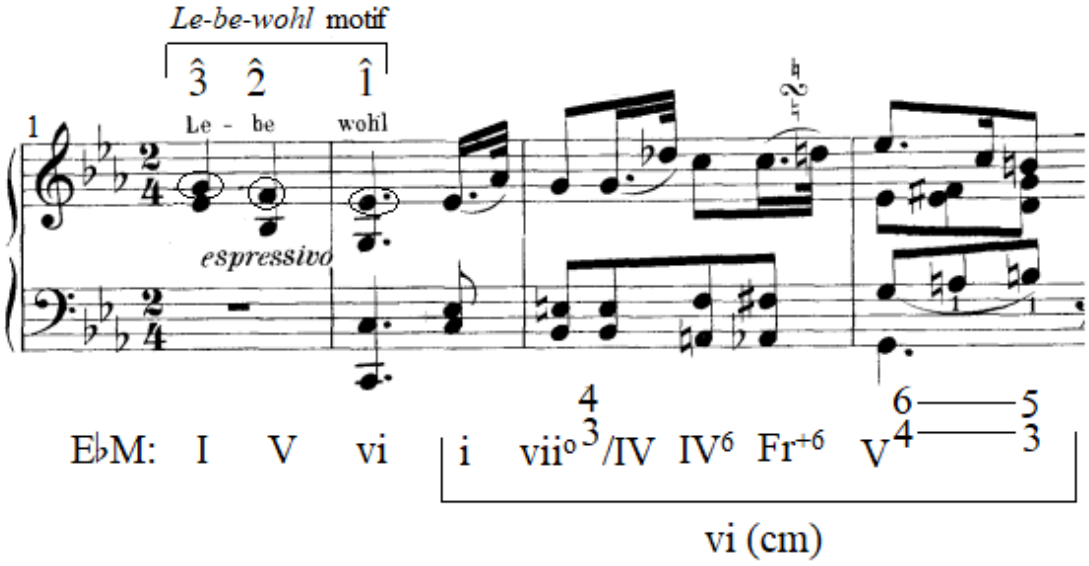

Figure 7.2: Introduction - Deceptive Cadence and Emphasis on C Minor (mm. 1-4)

Transgression grows stronger as the introduction progresses. The *Le-be-wohl* motif has moved even further from tonic, this time re-harmonized with more chromatic chords in mm. 7-8. Beethoven continues to avoid tonic when the phrase is repeated in m.

7, this time resolving to the even more remote key of ♭VI, or C♭ major (see Figure 7.3). The lowered sixth scale degree is an important marker of transgression that returns throughout the movement. The *Le-be-wohl* motif in a remote key serves to strengthen transgression. However, order is desperately trying to regain control as the music attempts to move toward tonic through mode mixture with the E♭ minor chord in m. 11.

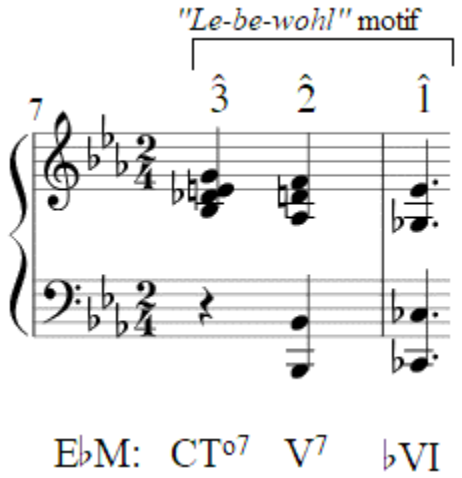

Figure 7.3: Introduction (mm. 7-8)

Re-harmonization of the *Le-be-wohl* Motif and Move to ♭VI

As the music moves closer to tonic, Beethoven inverts the motive in m. 12 and diminishes the rhythm. The inverted motif finally lands on the dominant of the tonic key and is repeated, a sign of hope for order. However, he repeats the inverted motif again, and this time the motif ends on a modal mixture iv chord, with the transgressive lowered sixth scale degree present again. Transgression is fighting back. The motif tries one more time to reach order and this time ends on the IV chord without the lowered sixth.

Overall, the introduction is heavily dominated by transgression with elements such as the avoidance of tonic and the use of remote keys, the presence of the lowered sixth scale degree, and the ascending chromatic intervals. Order in the form of the descending *Le-be-wohl* motif is never resolved to tonic and therefore, order is suppressed by transgression. The significant moments of order versus transgression in the introduction of the piece are summarized in Table 7.4.

Table 7.4: Summary of Order and Transgression Elements in the Introduction

Intro	**Order**	**Transgression**
	Le-be-wohl motif- Diatonic and scalar ($\hat{3}$-$\hat{2}$-$\hat{1}$)	Ascending non-scalar chromatic intervals
	Functional dominant	Avoidance of tonic
	Closely related keys	Remote key areas
	$\hat{6}$	$\flat\hat{6}$
	Dominant	Subdominant

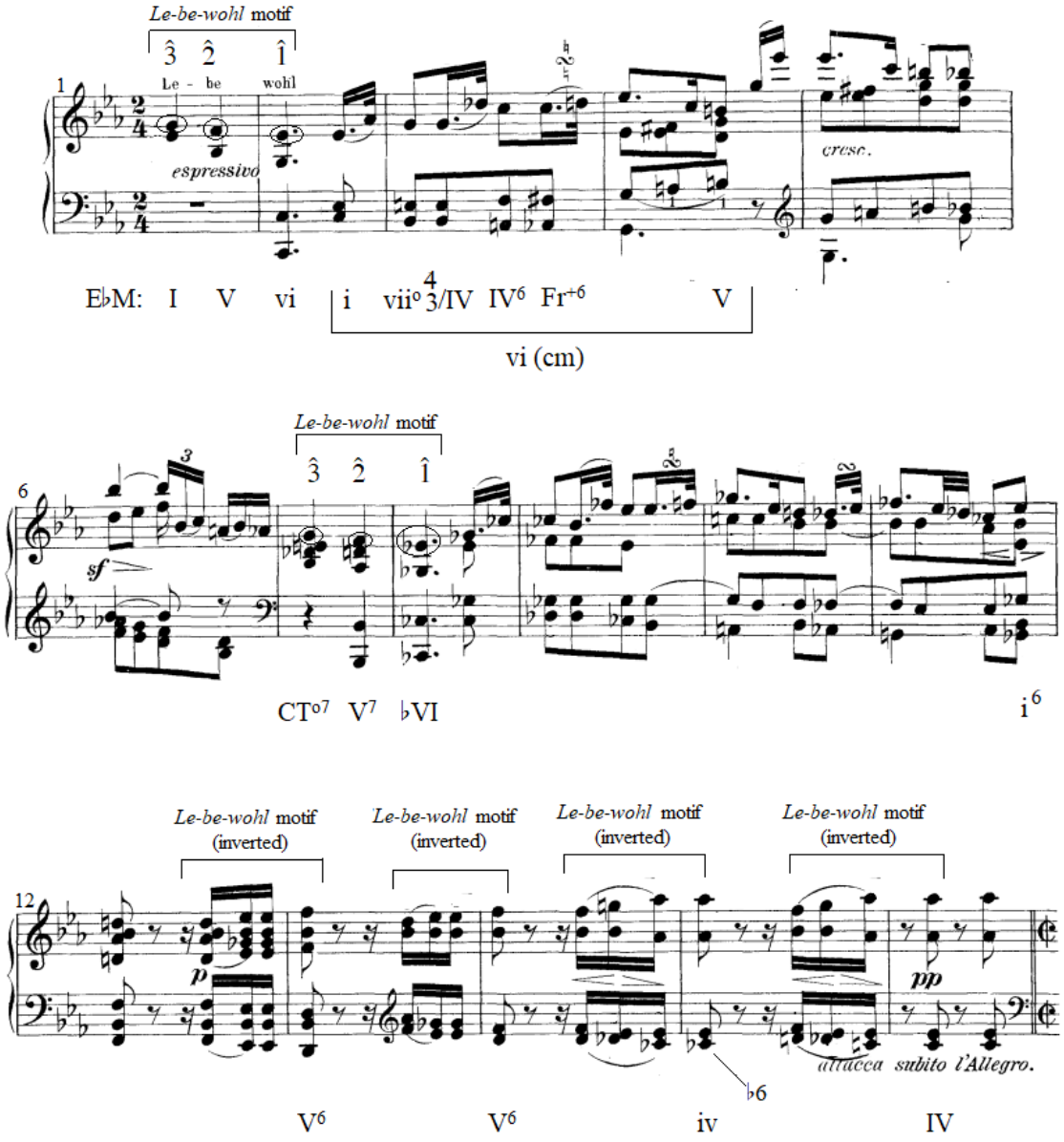

Figure 7.4: Introduction (mm. 1-16)

The exposition contains all of the expected formal elements: a primary theme (**P**), a transition (**T**), a secondary theme (**S**), and closing material (**K**). However, the structure of these elements is atypical. **P** themes in an exposition are typically symmetrical with an

emphasis on tonic. The **P** theme does not even appear until five measures into the exposition. Instead, Beethoven opts to include an introduction to the **P** theme (Figure 7.5) with a focus on the subdominant, another sign of transgression. When the melody finally arrives on E♭ in m. 19, the E♭ is actually an appoggiatura to the diminished seventh chord. The first tonic chord, as well as the start of the **P** theme, is delayed until m. 21.

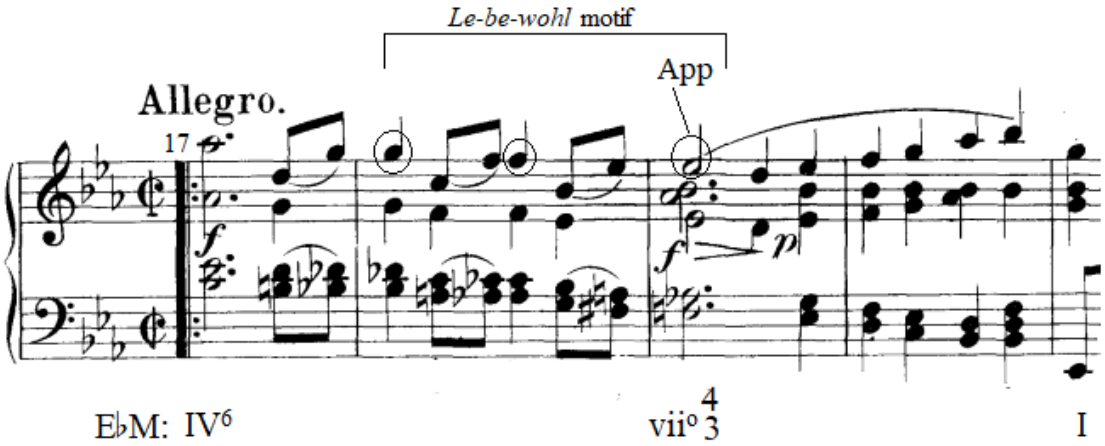

Figure 7.5: Introduction to the **P** Theme (mm. 17-21)

Hidden *Le-be-wohl* Motif, Diminished Seventh Chord, First Tonic

The **P** theme, only eight measures long (mm. 21-28), is essentially a repeated four-bar phrase, but the listener never hears a strong cadence, and the melody is interrupted loudly by frequent syncopations. In m. 25 a weak cadence is elided with the next phrase. An attempt to cadence again in m. 29 (tonicized half cadence) is again elided with the start of the transition. In addition, the **P** theme features metrical dissonance with strong accents on weak beats.

Other examples of transgression include marked melodic and harmonic moments. The *Le-be-wohl* motif is now couched in ascending intervals of perfect fourths (P4s), which are supported by a chromatic descent in the left hand (see Figure 7.6). With this chromaticism, the key is in flux and the listener is still denied a functional tonic chord.

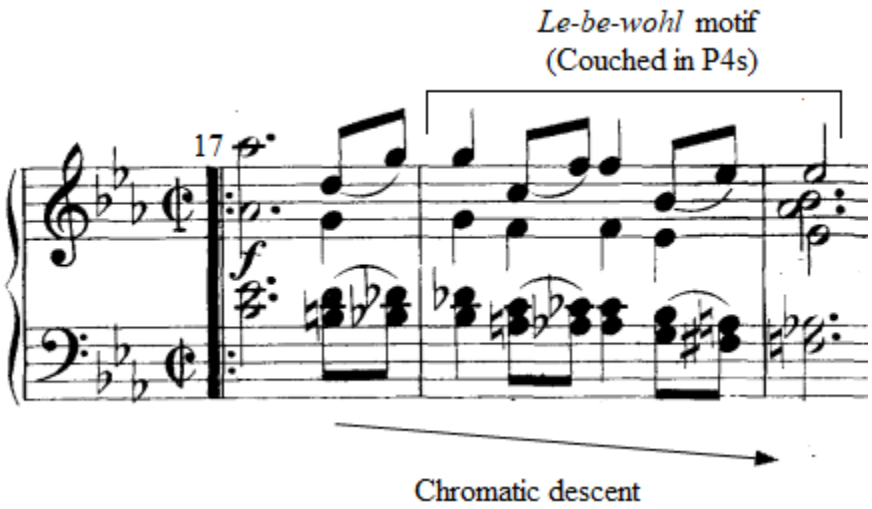

Figure 7.6: Introduction to the **P** Theme (mm. 17-19)

Le-be-wohl Motif Couched in P4s with Chromatic Left Hand

When the **P** theme is finally introduced and the key is established, the theme itself opens with ascending octaves to B♭ that descend back to a B♭ through a lowered sixth scale degree in m. 24. The **P** theme, which is meant to be quite stable, is in fact the opposite through the use of elided cadences and metrical displacement dissonance. The looseness of the **P** theme signals that transgression is in control at this point in the musical narrative.

A lengthy transition follows and leads to the dominant, as is expected in sonata form. The *Le-be-wohl* motif appears again in m. 35, but it is now in inversion between the hands and presented chromatically. Once again, the lowered sixth scale degree (now in B♭ major) strikes, but this time it is emphasized on the downbeat of m. 36 with a sforzando. The motif that symbolized order is now manipulated by elements of transgression. However, immediately after, order fights back by repeating the same inverted motif, this time correcting the G♭ back to a G♮ (see Figure 7.7).

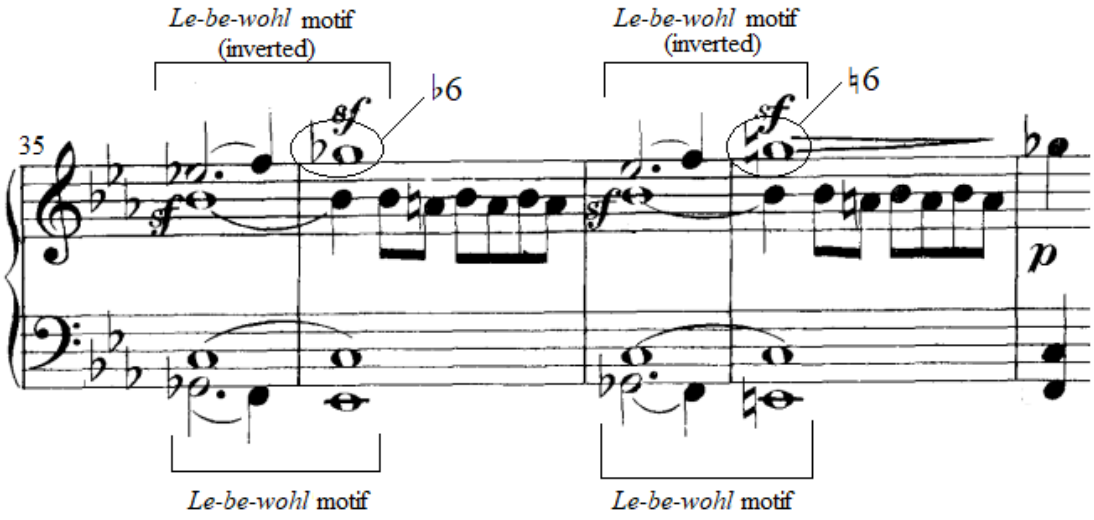

Figure 7.7: Transition (mm. 35-39)

Inverted Chromatic *Le-be-wohl* Motif, Lowered $\hat{6}$

Order is fighting to regain control as the next eight bars of the transition present a dominant pedal. While the F pedal is relentlessly sounded in the bass, the right hand is less stable as it oscillates between the G♭ (lowered sixth) and the F. The dominance of

transgression is diminishing as order struggles to take back control. While transgression started out strong at the beginning of the transition, order gradually regains some control and evens out the playing field.

With the start of the **S** theme in m. 49, order gains and then maintains control throughout the theme. This is supported by the regular phrase structure, the use of the *Le-be-wohl* motif, and the descending contour that predominates the **S** theme. The **S** theme, while typically looser in structure than the **P** theme, is tightly knit in this sonata. The theme is clearly in the dominant key of B♭ major, as seen after the weak medial caesura marked by an imperfect authentic cadence (IAC) in the new key that elides the transition to the **S** theme. Although Beethoven cadences with an IAC rather than the expected half cadence (HC) or perfect authentic cadence (PAC) in the new key, the IAC still confirms the key of B♭ major. In clear four-measure groupings, the **S** theme focuses on tonic and dominant, heard in the whole notes that are present throughout the left hand, and closes with a PAC in B♭ major in m. 58.

Another sign that order is in control is the presentation of the *Le-be-wohl* motif in the **S** theme. This time, the motif is not couched in an ascending line or heard chromatically or in an inversion. Instead, the motif is presented clearly in the upper voice of the right hand in whole notes. The only sign of transgression is within the chromatic harmonies that accompany the motif in the left hand. However, the transgression that appears here has been weakened. On beat two in m. 50 and m. 51, chromatic appoggiaturas are used as if trying to delay or hinder order's path to success (see Figure 7.8). Again, the lowered sixth scale degree returns, but this time, it returns in an inner voice, on a weak beat. The following measure immediately "corrects" the lowered sixth

and lowers the rank value of transgression. In addition, the entire **S** theme is dominated by a descending melodic contour. With these elements in play, order is ranked higher than transgression in the **S** theme.

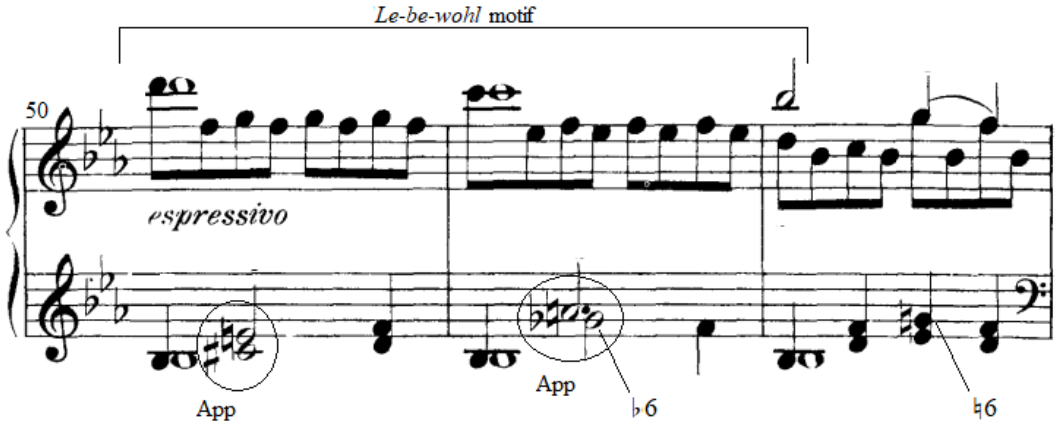

Figure 7.8: **S** Theme (mm. 50-52)

Le-be-wohl Motif, Chromaticism and ♭$\hat{6}$ vs. ♮$\hat{6}$

The closing section (**K**) of the exposition reveals transgression trying to reclaim dominance with an emphasis on the lowered sixth scale degree. However, this is just a small blip that does not really affect the rank value of order. The G♭ only delays the full resolution to the tonic chord (in B♭) in m. 62. Thus, the exposition ends with order in place and transgression's rank value suppressed. This is reinforced by the small transition that leads into the development section: the *Le-be-wohl* motif in whole notes.

Table 7.5: Summary of Order and Transgression Elements in the Exposition

Exposition		**Order**	**Transgression**
	P	*Le-be-wohl* (hidden)	Subdominant intro
			Delayed arrival of tonic
			Weak elided cadences
			Ascending intervals
			Irregular **P** theme structure
			Rhythmic displacement
	T	Leading to Dominant	Chromatic and inverted *Le-be-wohl* motif
		Use of $\hat{6}$	$\flat\hat{6}$
	S	Regular structure	Chromatic appoggiaturas
		Use of tonic and dominant	$\flat\hat{6}$
		Strong cadences	
		Le-be-wohl motif	
		Descending melodic contour	
	K	*Le-be-wohl* motif (whole notes)	G♭ delays resolution
		Resolution achieved	

The development creates the highest point of contention between order and transgression due to the way that Beethoven treats the opposition of the descending *Le-be-wohl* motif and the ascending gestures. The beginning of the development opens similarly to the opening of the exposition with the *Le-be-wohl* motif embedded into ascending intervals. This time, however, the ascending intervals change to perfect fourths and minor thirds instead of diminished fifths and minor sixths. As one will recall, the opening of the exposition was dominated by transgression. The opening of the development is therefore also a strong statement for transgression, perhaps slightly weakened by the lack of chromatic intervals and the more compressed ascending intervals.

Instead of continuing on as in the exposition, the *Le-be-wohl* motif suddenly interrupts, and the contrast to what came before it is stark (see Figure 7.9). The ascending, chromatic, and driving harmonic rhythm, marked forte, is interrupted by two

single descending whole notes marked piano. Order is trying to reclaim control. However, the *Le-be-wohl* motif is not allowed to finish. Before the motif can resolve to tonic, a diminished seventh chord interrupts in m. 75 (see Figure 7.9). The diminished seventh chord is further supported by ascending intervals in the same rhythmic pattern as the opening of the exposition and development. The ascending intervals are once again diminished fifths and perfect fifths. The conflict between order and transgression continues through m. 90 as the *Le-be-wohl* motif descends chromatically with each attempt.

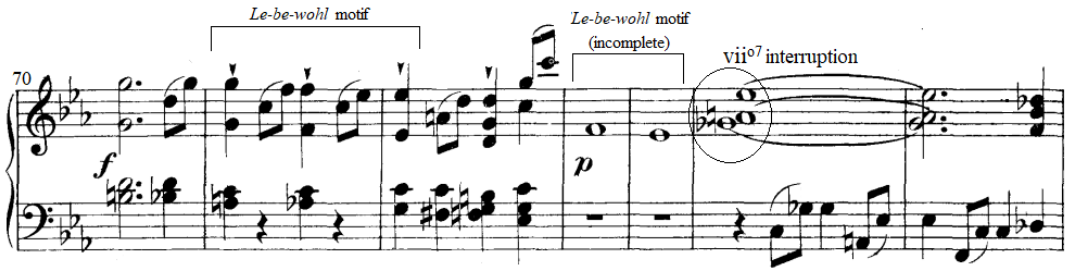

Figure 7.9: Development (mm. 70-76)

Interruption and Incomplete *Le-be-wohl* Motif

The final attempt of the *Le-be-wohl* motif in m. 85 is interesting. As the motif attempts to complete itself, it is once again interrupted. However, the dominant seventh chord that interrupts the motif has an A♭ in the top voice. This note completes the *Le-be-wohl* motif, but it is presented in the wrong octave (see Figure 7.10).

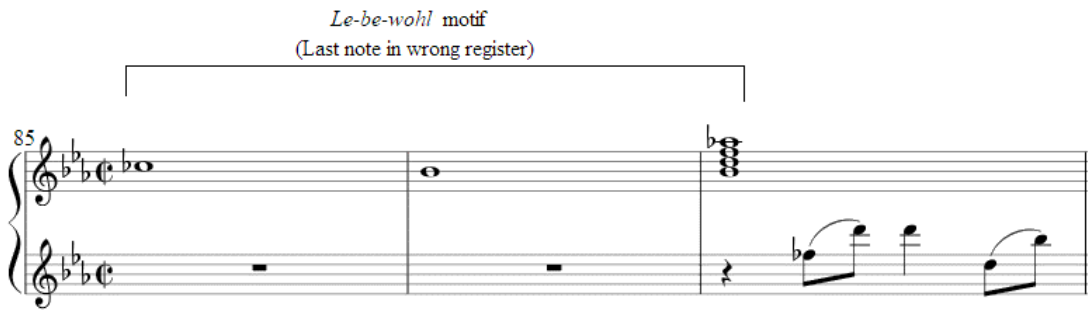

Figure 7.10: Development (mm. 85-87)

Complete *Le-be-wohl* Motif in Wrong Register

The pattern of dialogue between order and transgression suddenly stalls until m. 91, where the ascending gesture of the opening of the exposition returns again. Finally, a new texture emerges with whole notes in the right hand and the ascending gesture in the left hand, creating the greatest tension thus far between the descending *Le-be-wohl* motif and the ascending intervals as they occupy the same space. A point of extreme tension occurs in m. 103, where the two-note ascending motif is reduced to a repeated one-note motive. The whole notes in the right hand also stall on the A♭, which, interestingly, is the A♭ that resolves the last iteration of the *Le-be-wohl* motif from m. 87, this time in the correct register (see Figure 7.11).

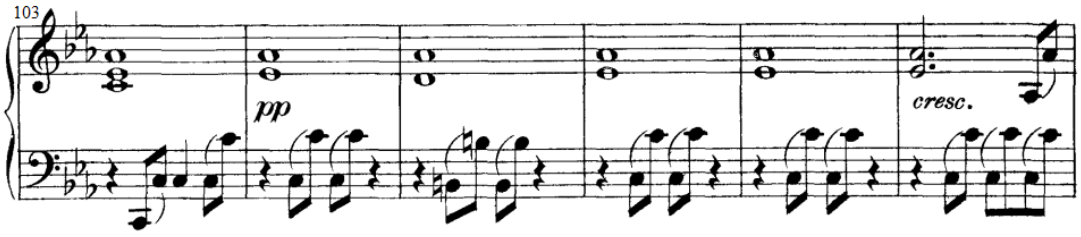

Figure 7.11: Development (mm. 103-108)

Stalling of Motives and Resolution of *Le-be-wohl* Motif in Correct Register

The battle between order and transgression has reached its climax, and both order and transgression are at an impasse. The subdominant and A♭ recalls the strange way in which the **P** section first began. The introduction also ended on the subdominant with the melody repeating A♭. As the music transitions to the recapitulation, the harmony emphasized is once again the subdominant. This short development creates tension through dialogue between elements of order and transgression and reveals that they are almost equally matched in terms of rank value.

Table 7.6: Summary of Order and Transgression Elements in the Development

Development	**Order**	**Transgression**
	Le-be-wohl motif	Ascending intervals
	Dominant	Subdominant

After a typical recapitulation in which the **P**, **T**, **S**, and **K** themes are presented again, but with the **S** theme in tonic (strengthening order), the coda stands out to be extremely noteworthy. Almost equal in length of the exposition and development

combined, the coda serves to resolve the conflict between order and transgression. The form, key areas, development of the motif, and choice of themes play a significant role in the coda. After a three-measure transition from the recapitulation, the coda begins in m. 162 in the same manner as the exposition and development. However, the **P** theme starts in F minor. This is a sign of transgression, as F minor is ii in E♭, an unexpected key for a coda. The lowered sixth scale degree that has been plaguing the movement strikes again. On the repetition, order tries to steer the music back in the right direction but is somewhat foiled by another lowered sixth scale degree, this time in E♭ minor. Order is closer to returning the music to tonic, but transgression still makes its presence known. However, a glimmer of light appears as the section ends with a glimpse of E♭ major with a passing I^6 chord in m. 180.

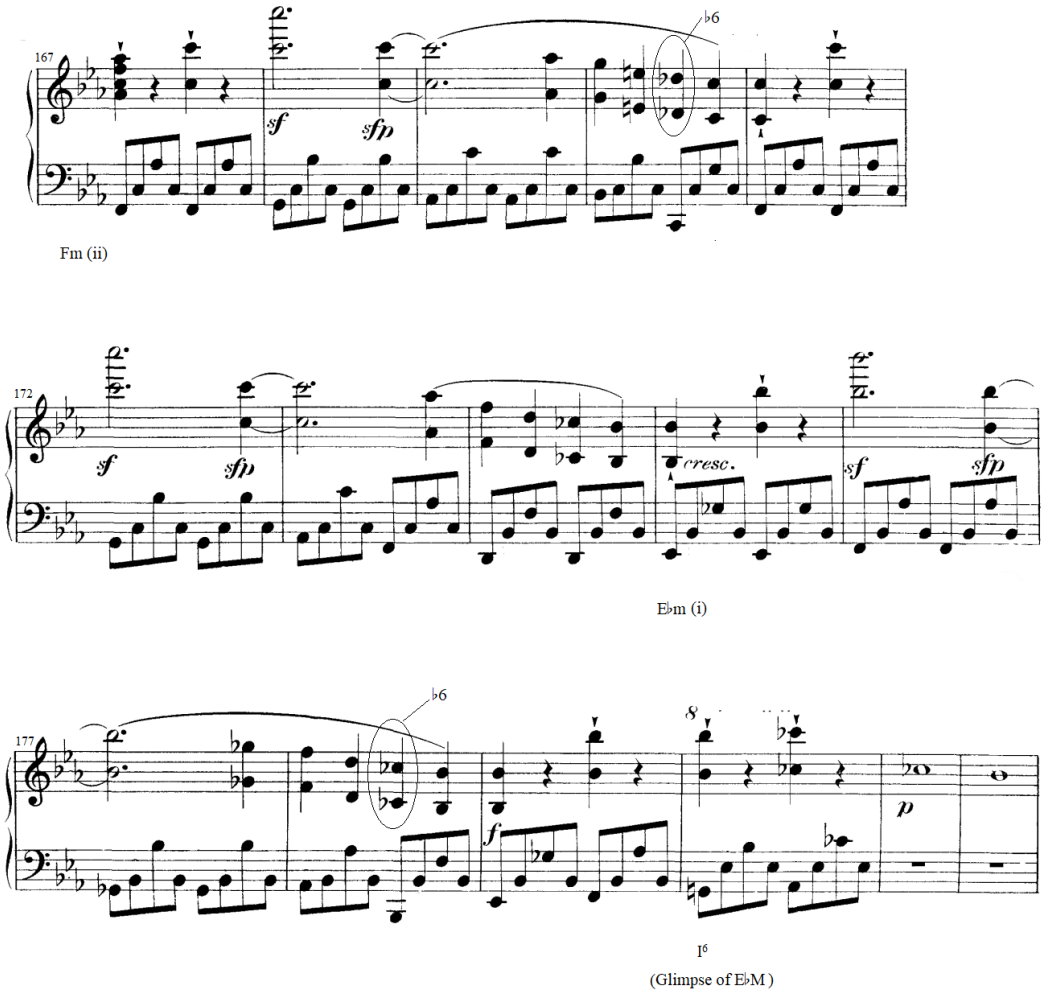

Figure 7.12: Coda (mm. 167-182)

P Theme in F Minor and E♭ Minor with $\flat\hat{6}$

The next section of the coda tries to regain order with the *Le-be-wohl* motif, key area, use of a canon (a learned topic that is in a high style), and strong cadences. The **P** theme is interrupted again by two single descending whole notes in m. 181. This is reminiscent of the interruption in the development, except this time Beethoven completes the motif. However, the motif starts on the lowered sixth scale degree. Once again, the

lowered sixth degree is transgressive, but this time it is incorporated into the order motif. This lowered sixth scale degree leaves the listener in suspense. Will it continue to E♭ minor or return to E♭ major? The listener is left in suspense as the *Le-be-wohl* motif develops into a canon between the hands. Although the canon is a primitive one because it is not a strict canon and only features two voices, it remains a sign of a learned topic. The canon elevates the status of the *Le-be-wohl* motif with its "high" style and gives strength to order. However, the slight chromaticism in the motif indicates that hints of transgression are still present. Finally, after much anticipation, an IAC in E♭ major is heard in mm. 196-197, leaving the listener waiting for a stronger cadence.

The following section of the coda (mm. 197-222) strongly foreshadows the success of order over transgression. The right hand is derived from the **S** theme, which is where order prevailed over transgression for the first time. Previously, the only sign of transgression in the **S** theme came with the chromatic appoggiaturas in the left hand (see Figure 7.13a). However, those transgressions are eliminated when the **S** theme is used in the coda. Instead, scalar passages and arpeggios that outline a V^7 accompany the *Le-be-wohl* motif, confirming E♭ major and the triumph of order. The lowered sixth scale degree no longer appears in the scales or the arpeggios (see Figure 7.13b).

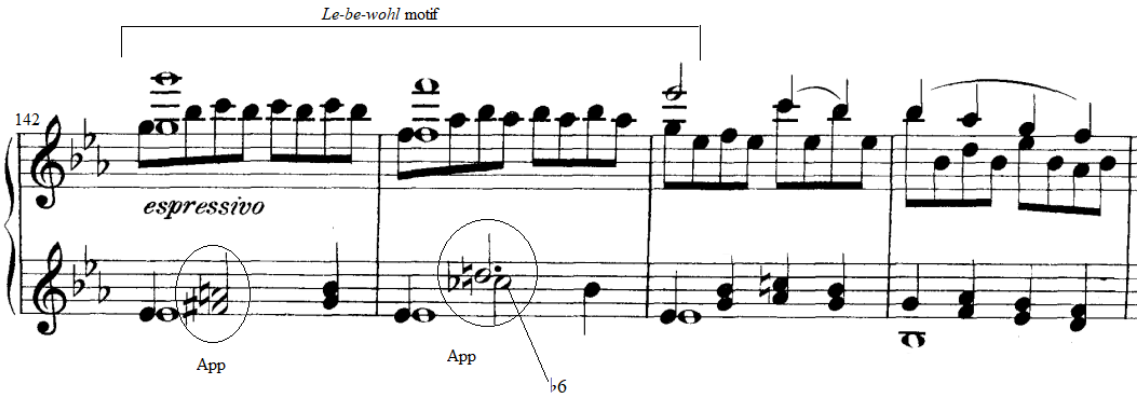

Figure 7.13a: Coda (mm. 142-145)

S Theme from Recapitulation with Chromatic Appoggiaturas

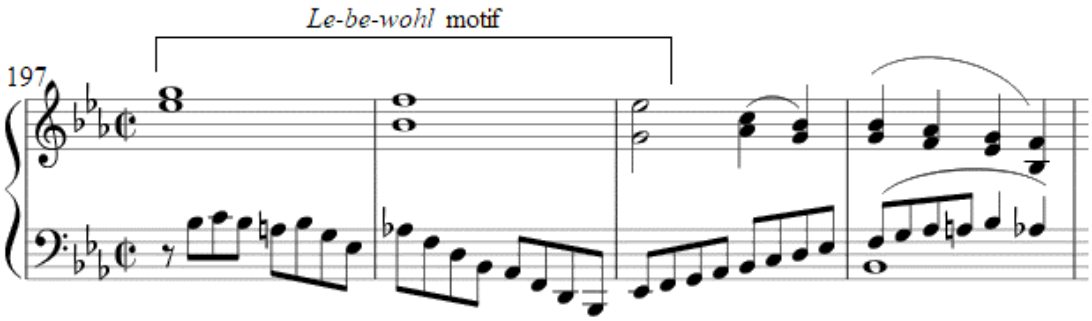

Figure 7.13b: Coda (mm. 197-200)

S Theme used in Coda Without the ♭$\hat{6}$ and Chromatic Appoggiaturas

Finally, to put the nail in the coffin on transgression, an implied PAC appears in m. 223 that leads to another canon of the *Le-be-wohl* motif, this time outlining the tonic triad. In order to alleviate any doubt that order has prevailed, the music finally cadences at m. 243 with a PAC in tonic. This is the first PAC in the home key in this movement.

After this PAC in the home key, the left hand descends diatonically with an E♭ pedal in the tenor voice. The right hand ascends several octaves to $\hat{6}$, which acts as a neighbor note. This ascent occurs three times, with the final iteration in octaves in m. 252. In a movement that has been beleaguered by the lowered sixth scale degree, the ascent to scale degree six shows that transgression is no longer present. Order has prevailed in this romance narrative, and the movement ends with two strong exclamations of triumph.

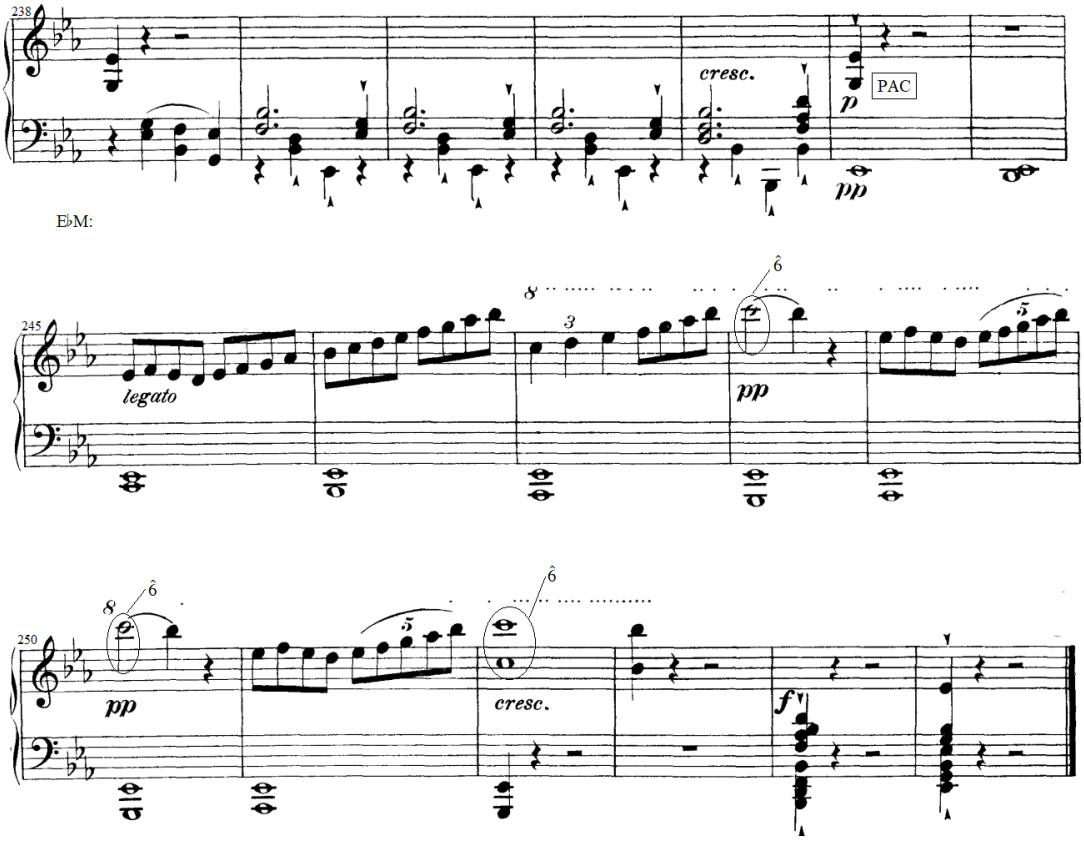

Figure 7.14: Coda (mm. 238-255)

PAC in the Home Key, Ascent to Unaltered $\hat{6}$

Table 7.7: Summary of Order and Transgression Elements in the Coda

Coda	**Order**	**Transgression**
	Le-be-wohl motif	Ascending intervals
	Canon of *Le-be-wohl* motif	Interrupted motif
	Strong cadences in tonic	Weak cadences
	S Theme without chromaticism or lowered 6	Chromatic interruptions
	Outlines of the dominant	Subdominant
	Emphasis on $\hat{6}$	$\flat\hat{6}$
	Ends in tonic	Avoids tonic

Pedagogical and Performance Considerations

For performers, an analysis like this is extremely beneficial. They can pace their use of color, dynamic, or tone better when they know where the harmonic tensions, conflicts, and resolutions are in the piece. Recognizing that the movement is structured around the *Le-be-wohl* motif, which returns repeatedly in various guises, can influence which part of the texture is highlighted in performance. By knowing the irregularities that happen in the form, students can choose to emphasize them in a performance.

The *Le-be-wohl* motif is easily recognizable in the first measure, but without careful analysis, it could be overlooked later in the piece. For example, when the motif is inverted in the transition and embedded in the **S** theme, the performer should highlight the motif despite the inversion or the busy eighth-note passages and chromatic harmonies that accompany it in the **S** theme. The motif is also heavily used and significant in the development section, where the incomplete motif appears several times because it is constantly interrupted by chromatic chords. Those interruptions should be exaggerated by the performer rather than glossed over. At the end of the development, when the motif is stalled on the A♭, it is important to know that this particular A♭ in that specific register actually completes the motif from sixteen measures earlier. It is not just a repeated note,

but also is an emphasis on the completion of the *Le-be-wohl* motif. The tension of that single A♭ repetition should therefore be emphasized and phrased accordingly.

Finally, the points of harmonic interest should be noted and phrased appropriately. In the introduction, when the *Le-be-wohl* motif descends to a deceptive vi chord in m. 2 instead of a tonic chord, that vi chord should be treated as a surprise. However, knowing that the second time, the motif resolves to a ♭VI in m. 8, one must be able to pace the changes in tone color and/or the use of rubato so that the second resolution is more significant than the first. Anytime the lowered sixth degree appears, it should be emphasized with dynamics, tone color, or time. When the chromatic appoggiaturas appear in the **S** theme, they should be played as if they are interruptions, but without overpowering the *Le-be-wohl* motif. In addition, through this analysis, one is able to map out the entire movement and see that there is no satisfactory cadence (a PAC in the home key) until m. 243 in the coda. Therefore, this moment of resolution should be played with great poignancy. The entire movement is unsettled, hinting at resolutions but never providing it until this point of relief.

Classifying this movement as a romance archetype will also influence the performance of the piece, even if just psychologically. In a romance, where the listener's sympathies lie with order and order is victorious in the end, the elements of order will have a positive connotation. Each time the *Le-be-wohl* motif returns, even in its various forms, every resolution to tonic will be welcomed. The transgressive elements such as the chromatic harmonies and lowered sixth scale degree will be viewed and treated as moments of unease and little interruptions on the path to regaining order.

By finding the marked moments associated with order and transgression and tracing their changing values throughout the piece, I was able to formulate a musical narrative that showed the struggle between order and transgression and the awaited arrival of the desired victory of order. This analysis is just one interpretation of many. The key to a better and more convincing interpretation is to have ample musical support. Narrative analysis on advanced repertoire such as this will only enrich the understanding and interpretation of a work. Musicians already naturally and instinctively gravitate to these marked moments to create their interpretation. Narrative analysis gives them the evidence to back up their musical instincts.

CHAPTER 8

CONCLUSION

Summary

Organized progressively, this study began by outlining the most salient aspects of narrative analysis. The method of analysis was derived primarily from the narratological approach of Byron Almén, but also drew on the semiotic approach of Robert Hatten. After understanding the basics of the theory, this study guided the reader through different levels of applying this theory in the lesson.

For the least advanced students, the first step was recognizing the marked moments and oppositions in a score. Chapter 2 included a variety of early intermediate level repertoire to demonstrate that students can identify unique moments in their music, which will then inform their interpretations of a piece. This does not require a complex vocabulary or advanced theoretical analysis. Simple recognition of unique moments and contrasts is enough. Chapter 2 provided examples of marked moments such as syncopation, and oppositions such as articulations or key areas.

Chapters 3 through 6 built on the identification of marked moments and oppositions to form complete narrative analyses using intermediate level repertoire. These analytical chapters created complete narratives that fit into each of the four narrative archetypes: romance, tragedy, irony, and comedy.

Chapter 3 presented Beethoven's *Für Elise* as a tragic archetype in which the listener's sympathies are with transgression, but by the end of the piece, transgression is defeated by an oppressive order. Chapter 4 offered Schumann's "Träumerei" as a romance archetype. In this archetype, the listener's sympathies are with order, and order

is victorious over its transgression. Chapter 5 presented the first movement of Mozart's Sonata in C Major, K. 545 as an ironic narrative. In this narrative, the listener's sympathies are with order. Transgression highlights the weakness of the original hierarchy and in the end, the initial hierarchy is defeated by transgressive elements. Chapter 6 offered the third movement of Mozart's Rondo *Alla Turca* as a comic narrative. In this narrative, listeners sympathize with transgression, which will ultimately become victorious over the order-imposing hierarchy, creating a new order in the process.

To demonstrate this theory at various stages of music maturity and understanding, Chapter 7 presented a final narrative analysis on an advanced piece, the first movement of Beethoven's Piano Sonata in E-flat Major, Op. 81a. This analysis proposed that the first movement exemplifies a romance archetype.

Conclusion

In this dissertation, I have shown that narrative analysis can be an effective tool for pre-college students to use when formulating their individual interpretation of a piece. Students and teachers naturally gravitate to and emphasize unusual moments in a piece, whether that is an unusual harmony, a strange rhythm, or a change in texture. Narrative analysis can be used to clarify *why* students gravitate towards those moments and how to use those marked moments to create an overall plausible interpretation of the piece.

The research and analysis undertaken in this dissertation provides new contributions to the field of music theory and piano pedagogy. No prior research has explored the application of this theory to intermediate level repertoire, nor has anyone explained how teachers and students can benefit from this theory in a lesson and/or a performance setting.

This type of analysis can encourage students to be imaginative while also grounding their ideas in evidence from the score. While there are no wrong interpretations, the best interpretations are those that do not conflict with, but rather support what is written in the score. Narrative analysis is a musical and enriched way of analyzing music and can inspire students to be more creative and secure with their interpretation of a piece. Narrative analysis can inform and strengthen interpretations for students, teachers, and performers at all levels.

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APPENDIX

GLOSSARY[1]

Comic Narrative- One of the four narrative archetypes; defined as the victory of a transgression over an order-imposing hierarchy, and logically expressed as the combination "victory + transgression." Adapted from Frye and Liszka.

Correlation- Stylistic association between sound and meaning in music; structured (kept coherent) by oppositions, and mediated by markedness.

Hermeneutic- The term refers to an interpretive approach to any meaning that goes beyond the purely structural or "syntactic" (implicational, functional), drawing on evidence from any relevant source to (deductively) reconstruct (stylistically guided) strategic interpretations.

Hierarchy- The configuration of relative markedness and rank values in a system that generates the tensions that gives rise to narrative transvaluations.

Ironic narrative- One of the four narrative archetypes; defined as the defeat of an order-imposing hierarchy by a transgression, and logically expressed as the combination of "defeat + order." Adapted from Frye and Liszka.

Markedness- The asymmetrical valuation of an opposition (in musical structure, language, culture). For musical meaning, markedness of structural oppositions correlates with markedness of (expressive or other) oppositions among cultural units. Marked entities have a greater (relative) specificity of meaning than do unmarked entities. Marked entities also have a narrower distribution, which means that they tend to occur in fewer contexts, and thus (usually) less often than their unmarked opposites.

Narrative- Narrative is a transvaluation of culturally meaningful differences through a sequence of action.

Narrative archetype- The four possible types of narrative transvaluation, as expressed logically by pairings of opposed terms "victory/defeat" and "order/transgression." Adapted from Frye and Liszka.

Rank- The relative value of the distinctive features of a semantic unit in relation to other units within the signifying system.

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[1] Terms and definitions derived from: Hatten, *Musical Meaning in Beethoven* (Bloomington: Indiana University Press, 1994), 287-296 and Almén, *A Theory of Musical Narrative* (Indiana: Indiana University Press, 2008), 229-231.

Romance narrative- One of the four narrative archetypes; defined as the victory of an order-imposing hierarchy over its transgression, and logically expressed as the combination "victory + order." Adapted from Frye and Liszka.

Semiotics- The discipline focusing on modes of signification (semiosis), the varieties of sign processes, and the various motivations for signification. As used here, a semiotics of music embraces structuralist (stylistic correlations mediated by markedness) and hermeneutic (strategies of interpretation) approaches.

Topic- A complex musical correlation originating in a kind of music (fanfare, march, various dances, learned style, etc.) used as a part of a larger work. Topics may require expressive correlations in the Classical style, and they may be further interpreted expressively. Topics can combine with narrative trajectories in multiple ways.

Tragic narrative- One of the four narrative archetypes; defined as the defeat of a transgression by an order-imposing hierarchy, and logically expressed as the combination "defeat + transgression." Adapted from Frye and Liska.

Transvaluation- Application of Liszka; "a rule-like semiosis which revaluates the received, imagined, or conceived markedness and rank relations of a referent as delimited by the rank and markedness relations of the system of its signans and the teleology of the sign user."