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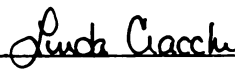
MUSIC ANALYSIS IN THE PRIVATE LESSON AND STUDIO CLASS:
PEDAGOGICAL APPROACHES FOR CLARINET PROFESSORS

presented by

MICHELLE NORMANDEAU SHOEMAKER

has been accepted towards fulfillment
of the requirements for

M.M. degree in Music Theory


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MUSIC ANALYSIS IN THE PRIVATE LESSON AND STUDIO CLASS:
PEDAGOGICAL APPROACHES FOR CLARINET PROFESSORS

By

Michelle Normandeau Shoemaker

A THESIS

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ABSTRACT

MUSIC ANALYSIS IN THE PRIVATE LESSON AND STUDIO CLASS: PEDAGOGICAL APPROACHES FOR CLARINET PROFESSORS

By

Michelle Normandeau Shoemaker

Current pedagogical approaches to music analysis and performance focus mainly on the undergraduate theory class or graduate elective class, with little attention given to the application of analysis in the private lesson or studio class. Furthermore, the literature available on this subject is mostly limited to articles that employ analytical methods and technical language unsuitable for the lesson setting. My thesis suggests how an undergraduate clarinet professor can successfully incorporate music analysis into the private clarinet lesson and studio class by using three pieces from the literature as examples: the first movement of the *Clarinet Concerto*, K.622 by W.A. Mozart, the first movement of the *Sonata in f minor*, Op. 120, no.1 for clarinet and piano by Johannes Brahms, and the song, “Der Hirt auf dem Felsen,” by Franz Schubert. Through the integration of theory and performance, the clarinet student will be better informed to make interpretive decisions and to communicate the music in an insightful and convincing way.

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1997

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Chapter 1

MUSICAL ANALYSIS AND PERFORMANCE: AN OVERVIEW

Professors of music theory seek innovative ways to prove to undergraduate students that an understanding of theory is important to their development as performing musicians, and welcome the collaboration of studio professors in nurturing a positive attitude toward theoretical studies. For many students, the most effective way to instill this appreciation for theory is by showing the connection between analysis and performance. The undergraduate performer can often feel frustrated when struggling with issues of interpretation and musicality, but if he or she can understand how the analysis of a piece affects the choice of dynamics, phrasing, and articulation, the ability to make performance decisions, as well as the student's grasp of theory, will improve. In this thesis, I provide a method of relating analysis to performance in the private clarinet lesson and studio class by using three works from the standard repertoire: the first movement of Mozart's *Clarinet Concerto*, the first movement of Brahms's *Sonata in f minor*, Op. 120, no. 1, and "Der Hirt auf dem Felsen" by Franz Schubert. My approach, which uses conventional analytical techniques, is intended to be accessible to applied professors with varied backgrounds in music theory.

While the literature on music analysis and performance is not overabundant, it is diverse in scope. Some excellent writings, however, have certain limitations when the

needs of the undergraduate clarinet student are taken into account. Edward Cone and Erwin Stein, for example, address general issues of analysis and performance through the use of excerpts that are taken mainly from the orchestral and piano repertoire.¹ Many recent articles employ Schenkerian analysis to illustrate the musical structure of complete or excerpted works.² While a studio professor may be able to apply suggestions from these Schenkerian-based articles, most undergraduate students' analytical skills are unfortunately too limited to interpret the highly technical notation. A more general approach that relates music analysis and performance to music theory pedagogy provided the most useful information for my thesis, and is discussed in detail below.

Two essays, one by Stanley Fletcher and one by Elizabeth West Marvin, address the need for more music theory (specifically analysis) in the private lesson and studio class. Fletcher puts forth his own "Theory of Musical Performance," discussing the four external elements that influence a performance: the performer, his or her instrument, the score, and the audience.³ One of his most interesting concepts, which can be applied with good results in the studio class, is that of listening as if the performer were a member of the audience. Fletcher explains that after the performer has learned the technical aspects of a piece, "he can himself become a listener, and by observing his own attention-processes as affected by his own performance, he can pretty well know how the listener is

¹ Edward T. Cone, *Musical Form and Musical Performance* (New York: W.W. Norton, 1968), and Erwin Stein, *Form and Performance* (New York: Alfred A. Knopf, 1962).

² See Jonathan Dunsby, "Guest Editorial: Performance and Analysis of Music," *Music Analysis* 8 (1989): 5-20; Steve Larson, "On Analysis and Performance: The Contribution of Durational Reduction to the Performance of J.S. Bach's Two Part Invention in C Major," *In Theory Only* 7, no.1 (1983): 31-45; and Edward Levy, "Analysis Applied to Performance," *College Music Symposium* 19, no.1 (1979): 128-138.

³ Stanley Fletcher, "For the Performer," pp.38-49, in David Kraehenbuhl, "On the Nature and Value of Theoretical Training: A Forum," *Journal of Music Theory* 3 (1959): 31-69.

being affected.”⁴ Despite good suggestions such as this one, the overall tone of his essay is negative and, in my opinion, often defeats the attempt of trying to combine music theory with performance. For instance, he spends much of the essay criticizing the “rules” of music theory and the pedagogical approaches of theory professors. Furthermore, only at the end of his essay does he casually mention the studio professor’s responsibilities to discuss the form and structure of a piece during lessons and to help a student rely more on critical thinking rather than simple “musical intuition” to justify performance choices. Fletcher does not appear to emphasize that cooperation between instructors in both areas is important to reinforce a positive attitude toward theoretical studies among impressionable undergraduate students.

Marvin’s essay, “Integrating Music Theory Instruction into Studio Teaching,” proposes that in order for students to relate positively toward theory, they need to be encouraged in particular by their studio professors and ensemble conductors, since these professors are often the most influential to their development as musicians.⁵ She suggests that the books *Structural Hearing: Tonal Coherence in Music*, Part I by Felix Salzer, *Musical Form and Musical Performance* by Cone, and *Phrase Rhythm in Tonal Music* by William Rothstein be assigned by applied professors for discussion in studio class or the private lesson. Marvin encourages the use of the first two chapters of the Salzer book as an introduction to Heinrich Schenker’s theory of the structural function of chords, which helps the student determine the broad harmonic motions in music. By teaching students the basics of Schenkerian theory, the use of a very simple reduction graph to illustrate the

⁴ Ibid., 43.

⁵ Elizabeth West Marvin, “Integrating Music Theory Instruction into Studio Teaching,” *College Music Society Newsletter* (November 1991): 1-2.

structure of a piece become a possibility; however, since studio classes include students of varying abilities in music theory, this is an ambitious task and would be more useful for a select group of advanced undergraduate or graduate students. For an understanding of hypermeter, which is the grouping of measures into larger metrical units with regular alternation of strong and weak beats, Marvin suggests Cone's book as well as Rothstein's, which opens with a discussion of "What is a phrase?" and "What is phrase rhythm?" Another excellent suggestion by Marvin is for studio professors to serve as bibliographic resources to their students, referring them to sources for review of music theory concepts. I believe, in addition, that studio professors should encourage students to read the historical background of the composer and information on the specific piece being studied.

Another article by Marvin, "Intrinsic Motivation: The Relation of Analysis to Performance in Undergraduate Music Theory Instruction," uses analyses presented in "Mid-bar Downbeat in Bach's Keyboard Music" by Charles Burkhart and "Chopin's Prelude in D major, Opus 28, No.5: Analysis and Performance" by Carl Schachter to design lesson plans and assignments that incorporate performance issues for an undergraduate theory class.⁶ In reference to Schachter's article, Marvin devises a written assignment which asks questions on form and harmony, and how his analysis influences the way the Prelude can be interpreted by a performer. In Appendices A, B, and C of this

⁶ Elizabeth West Marvin, "Intrinsic Motivation: The Relation of Analysis to Performance in Undergraduate Theory Instruction," *Journal of Music Theory Pedagogy* 8 (1994): 47-57; Charles Burkhart, "Mid-bar Downbeat in Bach's Keyboard Music," *Journal of Music Theory Pedagogy* 8 (1994): 3-26; and Carl Schachter, "Chopin's Prelude in D major, Opus 28, No.5: Analysis and Performance," *Journal of Music Theory Pedagogy* 8 (1994): 27-45.

thesis, I include similar analysis “worksheets” that can be assigned to a private student or an entire studio class.

Cynthia Folio’s article, “Analysis and Performance of the Flute Sonatas of J.S. Bach: A Sample Lesson Plan,” also shows how to incorporate music analysis and performance into the theory classroom.⁷ This article is an excellent contribution to the field, for it adds a different perspective by addressing a genre other than piano music and also includes a bibliography of music analysis and performance. Janet Schmalfeldt’s approach in her article, “On the Relation of Analysis to Performance: Beethoven’s Bagatelles Op. 126, Nos.2 and 5,” is unique among recent articles; by presenting her discussion as a dialogue between theorist and performer, the reader can identify with both sides and understand the interrelationship of the two fields of music.⁸

While many of the articles on analysis and performance address works in their entirety, only a few discuss pieces from the clarinet literature.⁹ Dennis Nygren’s article, “The Chamber Music of Berg,” begins with an analysis of the structural connections between the movements of the *Four Pieces for Clarinet and Piano*, Op.5.¹⁰ This is followed by a brief section entitled “Suggestions to Performers,” which highlights the differences between the copyist’s manuscript (who was Gottfried Kasowitz, a pupil of Berg’s) and the printed edition of Pieces I-III. Nygren then analyzes the *Adagio* from *The Chamber Concerto for Violin, Clarinet, and Piano*, followed again with “Suggestions to

⁷ Cynthia Folio, “Analysis and Performance of the Flute Sonatas of J.S. Bach: A Sample Lesson Plan,” *Journal of Music Theory Pedagogy* 5, no.2 (Fall 1991): 133-159.

⁸ Janet Schmalfeldt, “On the Relation of Analysis to Performance: Beethoven’s Bagatelles Op. 126, Nos. 2 and 5,” *Journal of Music Theory* 29, no. 1 (1985): 1-31.

⁹ See Edward Levy, “Analysis Applied to Performance,” *College Music Symposium* 19, no.1 (1979): 128-138. This article discusses excerpts of Mozart’s *Clarinet Quintet*, K.581, and the opening of the first movement of Brahms’s *Clarinet Trio*, Op. 114.

¹⁰ Dennis Nygren, “The Chamber Music of Berg,” *Clarinet* (Spring 1986): 28.

Performers.” In addition, this article includes a valuable translation of the German musical terms in each of the works. Nygren’s article is directed toward the accomplished clarinetist; therefore, suggestions for application in the private lesson or studio class are not included.

One of the most significant contributions to the area of music analysis and performance is Wallace Berry’s book, *Musical Structure and Performance*.¹¹ After a brief chapter acknowledging the research of other theorists, Berry discusses twelve “Examples of Interpretive Questions,” using specific musical excerpts to answer each question. Some of the questions ask if a motive is self-evident, or if it needs to be projected; what dynamics to play when there are none in the part; and how the analysis of form and structure influence decisions about the groupings of events. In the last three chapters, Berry applies his theory to Brahms’s *Intermezzo in B-flat*, Op.76, no.4; Berg’s *Four Pieces for Clarinet and Piano*, Op.5, no.3; and Debussy’s “C’est l’extase langoureuse” (Verlaine), no.1 of *Ariettes oubliées*. The drawback of Berry’s book is the highly technical and scholarly approach; the combination of difficult prose and extensive Schenkerian analysis makes the book inaccessible to those without a substantial theory background.

While all of these sources are excellent contributions to this field, none address the application of music analysis in the private lesson and studio class in detail. My thesis focuses on this topic, containing comprehensive analyses, performance comments, and pedagogical techniques for each of the three pieces analyzed. My pedagogical method includes directed listening and comparing of various performances by

¹¹ Wallace Berry, *Musical Structure and Performance* (New Haven: Yale University Press, 1989).

professional musicians, brief research assignments on the composer and historical context of the piece, and specific exercises to guide the student through the type of questions that should be asked when interpreting a work.

I recommend assigning listening exercises because the typical undergraduate today enters college with little experience listening to classical music. The student may be familiar with one composer or with particular pieces, but often lacks a well-rounded background in music from different style periods. Students need to be encouraged to listen to various types of art music, and the best way to engage their interest, in my opinion, is to relate this listening to the music being prepared for a lesson. Ironically, many distractions in a student's life are musical: the music professor often competes with pop, alternative, "oldies," country, college radio, MTV, movie soundtracks, CD-ROM interactive software, and the Internet. In order to attract and maintain their attention, professors must try to keep students interested in classical music in a direct and exciting way.

Initial listening assignments should include pieces that are similar in form or style to the one being studied, which is an excellent way for the student to become acquainted with a cross-section of the composer's works. At this stage, reading assignments on the biographical information of the composer, from *The New Grove Dictionary of Music and Musicians* or a similar source, are also important. After these preliminary assignments, the student can begin to listen to various recordings of the piece.¹² To prevent students from merely emulating a recording, they should be told to refrain from listening to one

¹² In "Integrating Music Theory Instruction into Studio Teaching," p. 2, Marvin offers the opposing viewpoint that "the comparison of recordings might best be saved until the work has been memorized and the student is refining his or her interpretation for performance."

recording on a regular basis. Most will welcome the encouragement to come up with interpretive ideas on their own, based upon their analysis of the piece.

Some of the suggestions for analysis in chapters two through four must be modified to the level of each particular student. For instance, students with advanced theory and analytical skills can be expected to analyze pieces on their own, while others may need more guidance from the studio professor. Since many of the first-semester, freshman-year clarinet lessons are spent correcting basic problems such as hand position and embouchure while at the same time building fundamental skills, the process of learning literature is often postponed until the second semester. Fortunately, by that point the student will have already studied music fundamentals and some basic harmony, and should be able to handle simple analysis.

My performance suggestions address the common interpretive difficulties that an undergraduate may encounter, revealing through analysis the typical ways that an inexperienced musician may misinterpret a piece and how such mistakes can be avoided. I did not intend to discuss every possible interpretation; I acknowledge that there are many different analytical and performance options, and encourage applied professors to discuss all appropriate choices with their students.

Musicians may argue that effective performances can be achieved without relying on musical analysis. I do not deny that talented musicians possess what is called “musical intuition,” and that this “intuition” incorporates a type of analytical process that is virtually automatic. However, making the analytical process a conscious one will help many students, especially undergraduates, understand more fully the music they are learning and develop them into sensitive and intelligent performers. Berry summarizes

the role of analysis to performance by saying: “Analysis tempers the purely subjective impulse, resolves unavoidable dilemmas, and offers means by which the teacher can articulate ideas persuasively and rationally.”¹³ Through the interrelationship of music theory and performance, the musical experience for both student and professor will be highly productive, intellectually stimulating, and mutually rewarding.

¹³ Berry, 2.

Chapter 2

W.A. MOZART: CLARINET CONCERTO, K.622, MVT. 1

A concerto is defined by *The New Grove Dictionary of Music and Musicians* as “an instrumental work that maintains contrast between an orchestral ensemble and a smaller group or a solo instrument, or among various groups of an undivided orchestra.”¹⁴

The evolution of the Classical concerto may be traced to Johann Christian Bach and the changes he made to the Baroque concerto, modifying Vivaldi’s first-movement form by combining aspects of concerto-ritornello and sonata form. Bach’s concerti served as models for Mozart’s first original piano concerto.¹⁵

Mozart’s concerti matured from imitations of J.C. Bach to his own formal style.¹⁶ For example, J.C. Bach’s concerti included a modulatory fantasia, a freer style of writing which often introduced new material, instead of the development section of sonata form, which expands thematic material heard in the exposition. As Mozart’s concerto form evolved, the development section replaced the modulatory fantasia. Mozart also expanded the instrumentation by adding winds, trumpets, and timpani to the string orchestra. The definition of Mozart’s concerto form as orchestral ritornello sections within a large-scale sonata form is very broad, and it has been noted by Forman that it can

¹⁴ *The New Grove Dictionary of Music and Musicians*, 5th ed., s.v. “Concerto.”

¹⁵ K Marie Stolba, *The Development of Western Music: A History* (Dubuque: Wm. C. Brown Publishers, 1990), 479-481.

¹⁶ *Ibid.*, 479-480.

be misleading.¹⁷ It is important to distinguish that the content of the orchestral ritornelli is not entirely separate from the concerted sections. For example, the opening orchestral ritornello functions as an introduction, beginning with a theme that is typically restated in the solo exposition. The remaining orchestral ritornelli frame the solo sections, continuing and closing one section while at the same time leading into the next. The following analysis of Mozart's *Clarinet Concerto*, K. 622, will show these typical characteristics of Mozart's first-movement concerto form, as well as qualities unique to the piece.

The *Clarinet Concerto* was completed in October 1791, two months before Mozart's death, for the clarinetist Anton Stadler.¹⁸ Mozart wrote the original concerto for basset clarinet in A, a new instrument developed by Stadler, which had an extended lower range.¹⁹ According to a letter written by Mozart's wife, Constanze, to his publisher, the autograph was in Stadler's possession; he claimed the score was in a trunk which was stolen, but Constanze was informed by others that the trunk was actually pawned by Stadler himself. The manuscript has never been recovered.

THE ANALYSIS

It goes without saying that an applied professor is most successful at teaching a piece after he or she has learned and performed it. Likewise, a professor is able to teach

¹⁷ Denis Forman, *Mozart's Concerto Form* (London: Rupert Hart-Davis, 1971), 16-21.

¹⁸ Lee Gibson, "The Clarinet Concerto: What Did Mozart Write?", *Clarinet* 2, no. 2 (Feb. 1975): 14.

¹⁹ Colin Lawson, *Mozart: Clarinet Concerto* (Cambridge: Cambridge University Press, 1996), 27-28. This book examines the development of the clarinet in Mozart's writing mainly from a historical perspective, and

the form and structure of a piece only after it has been thoroughly analyzed. With this in mind, I will begin by examining the overall form and main key areas of the *Clarinet Concerto*. Understanding the form of a piece and how its sections relate to the work as a whole is essential for the student, for this awareness allows the student to articulate its structure to the audience. If a student is ignorant of the form and what influence it has on melodic and harmonic goals, it will be difficult to communicate the true meaning of the piece.

The score used for the following analysis is from *Neue Mozart-Ausgabe, Serie V, Werkgruppe 14, band 4*, published by Bärenreiter.²⁰ This edition uses the best available sources, and clearly differentiates the editorial suggestions from what are assumed to have been Mozart's suggestions.²¹ According to Lawson, "The myriad of other editions--many by highly distinguished clarinetists--are generally more interventionist, some requiring careful interpretation."²²

The following diagram outlines the overall form of the *Clarinet Concerto*.

addresses issues regarding the original score for basset clarinet. A brief analysis of this movement is found on pp.62-66.

²⁰ Wolfgang Amadeus Mozart, *Neue Mozart-Ausgabe, Serie V, Werkgruppe 14, Band 4* (Basel: Bärenreiter-Verlag Kassel, 1977), 83-123.

²¹ Lawson, x.

²² Ibid.

Section	Orchestral Ritornello	Solo Exposition				Orchestral Ritornello	Development		
measure	1-56	57-154				154-171	172-227		
sub-sections		57-78 Main Theme	78-100 Transition	100-134 2nd Theme Group & Codetta	134-154 Closing Material		172-194 1st Theme Developed	194-220 Trans. Theme Developed	220-227 Closing Material
key areas	A: I	I	a: i-III-[V]	E: I- vi- V ⁷ - I	I	I	I V/ii A: V V/vi	(IV) (vi)	[V]

Section	Orchestral Ritornello	Recapitulation				Orchestral Ritornello
measure	227-251	251-343				343-359
sub-sections		251-272 Main Theme	272-288 Transition	288-322 2nd Theme Group & Codetta	322-343 Closing Material	Coda
key areas	vi IV V (I)	I	i-V	I	I	I

Figure 1 - Form of *Clarinet Concerto*, K. 622

The opening orchestral ritornello introduces the main theme that will be heard in the first statement of the clarinet. Variants of the thematic material at mm.16-24, as well as the codetta and closing section at m.25 and mm.49-56, respectively, will be heard in later orchestral ritornelli. The orchestral exposition remains in A major for its entirety.

The solo exposition begins at m.57, with the main theme supported at the lower third by the first violins for four measures. After the initial eight-measure phrase, the main theme and its harmony is heard in the first and second violins, accompanied by an obbligato melody in the clarinet. The main theme ends with a cadential extension (mm.73-76) and a perfect authentic cadence in A major.

The next two measures elide the main theme with the transition that follows, modulating to the key of a minor in m.78. Within several measures, its relative major key, C major, is established. Although C major is tonally related to a minor, it is distantly

related to A major, and its appearance in an A major piece is very unusual in Classical-era music. Along with this untraditional tonal relationship, the melody of the transition is independent of the main theme; typically, the melody of the transition grows out of the main theme in standard sonata form. After approximately ten measures, this section modulates to e minor by the use of a German augmented sixth chord in mm.92-93, ending at m.100 with a half cadence.

At m.100 the second theme group begins and the dominant key, E major, is confirmed four measures later. Following a passage in c# minor, a half-diminished seventh chord in m.124 leads to a half cadence at m.127.

A codetta, which parallels mm.25-30 from the orchestral ritornello, proceeds into the closing theme at m.134, the accompaniment of which resembles mm.39-42. The clarinet now has a virtuosic line above this closing material, which ends with a perfect authentic cadence in E major at m.154, bringing the solo exposition to a close.

The second orchestral ritornello of the movement follows from mm.154-171, with most of the thematic material taken from the first orchestral ritornello. Whereas the function of the opening ritornello was to introduce the exposition, this one closes the solo exposition while at the same time introducing the development section.

The development begins at m.172, with alterations of the main theme in the solo clarinet. At m.187 the phrase modulates to f# minor, with a half cadence at m.194. The modulation back to the original tonic is already evident at this early stage in the development, for f#, which is ii in E major, is vi in A major. (Furthermore, the upcoming modulation to D major is more closely related to A major than E major.) The next six measures connect the tutti section with the melody from the transition of the exposition,

modulating to D major in m.198; mm.200-209 then restate material found in mm.85-93 of the solo exposition. After a brief tonicization of c# minor in mm.205-208, the music returns to f# minor by m.210. The four measures beginning at m.216 vary the motive introduced at mm.194-197 and function as a transition into the closing phrase of the development, which ends with a perfect authentic cadence in f# minor at m.227.

The orchestral ritornello that follows develops material from the opening exposition while functioning as a retransition to the return of the main theme. Measures 239-246 reintroduce material from mm.16-23 and modulate to E major, the dominant of the original key. The clarinet enters at m.248, eliding with the cadence, then sustains its e² until the music returns to A major in m.251, the beginning of the recapitulation.²³

The transition section of the recapitulation (mm.272-288) remains in the key of a minor for its entirety, without the modulation to C major that occurred in mm.78-100. In addition, different melodic material is featured in mm.275-285. The orchestral tutti of mm.286-288 ends with a half cadence, eliding with the second theme group.

As expected in sonata form, the second theme returns in the tonic key of A major in m.291. Although mm.303-311 contain new material in the clarinet, the violin lines closely resemble the material heard at mm.115-123 of the exposition. Also, at m.304, the piece has briefly modulated to f# minor (vi of the tonic key, rather than the more common digression to IV found in Classical-era recapitulations) before returning to A major at m.312.

The codetta after the fermata corresponds to that of the solo exposition; however, two measures of closing material have been omitted from the clarinet part at mm.322-

²³ Throughout this thesis, references to the clarinet's pitches will be in concert pitch.

333, probably to allow the soloist to rest before the closing section. This section is also similar to earlier material, with a perfect authentic cadence in the tonic key completing the recapitulation at m.343. The final orchestral ritornello contains material from previous ritornelli, functioning as a coda for the movement.

PERFORMANCE ISSUES TO BE ADDRESSED IN THE PRIVATE LESSON OR STUDIO CLASS

The main goal of a performer is to communicate a piece of music as the composer intended. This is not always an easy task, given the often limited information in the score. When preparing the *Clarinet Concerto*, many issues of interpretation face the clarinetist. Mozart used dynamic markings sparingly, and they were mainly indicated in the orchestral accompaniment. Many of the performance suggestions in this section address the issue of dynamics and how to use them to shape the solo line. Another area of uncertainty is articulation. According to Lawson, Mozart expected that the phrasing and articulation practices of the time would be performed by the soloist.²⁴ He also states that a detached, articulated style was common during Mozart's time, and many writings of the Classical era discuss how attention to detail was a component part of an expressive performance.²⁵ Specific nuances of articulation will be suggested in the comments that follow.

²⁴ Lawson, 73-74.

²⁵ Ibid. Lawson refers to clarinet tutors by Backofen and Lefèvre as well as writings by Quantz and C.P.E. Bach.

Once the form and key areas have been determined, the professor must acquaint the clarinet student with the phrase structure, melodic structure, and texture of the piece. Through this type of analysis, appropriate performance choices will be clearly revealed.

At the beginning of the solo exposition, the clarinet plays an eight-bar phrase with an antecedent-consequent construction. The student needs to determine the goal of this phrase, the downbeat of m.64, so that the intermediate measures can be accurately interpreted. The antecedent, mm.57-60, needs to be performed as one gesture; some students may have a tendency to give too much emphasis to the second $c\sharp^2$ in m.58 due to the articulation in this measure, the subphrase ending on the relatively accented third beat, and the quarter rest on beat four. By lifting slightly on the $c\sharp^2$, however, the line will more naturally connect with the two measures that follow. Another performance consideration in the first two bars of the phrase is the $f\sharp^2$ appoggiatura on the downbeat of m.58. To lead into this figure, a slight but intense crescendo should be applied in the previous measure. In order to maintain the direction of the antecedent phrase, a crescendo on beats three and four of m.59 will lead the music from the ii^6 harmony to the arrival at the half cadence, followed by a small decrescendo and slight lift at the end of m.60. This lift will allow the listener to hear the continuation of the phrase into the next measure, in which the leading tone resolves to the tonic.

The first measure of the consequent phrase, m.61, begins with neighbor motion that decorates the tonic pitch, then moves stepwise toward the dominant. The rhythm leads into the downbeat of m.62, where the melodic and rhythmic weight is shifted to beat two by a large upward skip. The leap can be emphasized with a bit of rubato in order to bring out the change of direction and melodic design. In his essay "On the Relationship

of Analytical Theory to Performance and Interpretation,” Eugene Narmour discusses the following hypothesis, which may be applied to this passage:

. . . the first hypothesis we need in order to analyze the performance of melody is this: with the possible exception of the leap of an octave, the larger a melodic interval is, the more implicative it is . . .²⁶

Narmour continues by stating the harmonic and rhythmic context of the passage needs to be considered for such a hypothesis to be valid. At m.62, the minor seventh interval, which leaps to the seventh of the dominant chord, supports his claim. The chordal seventh needs to resolve down by step, and it is further emphasized rhythmically by the syncopation stressing the second beat. Since there are many factors drawing attention to the d², any rubato taken should not overemphasize this measure.

A parallel period and cadential extension follow in mm.65-75. In mm.65-68, phrasing techniques should be employed in the clarinet that coincide with the thematic material in the first violins, as suggested by the Bärenreiter edition. The four-bar subphrase that follows delays the resolution of the V chord of m.68 until m.71, so a slight crescendo in m.70 can help lead the line into the a² on the next downbeat. This note, however, is one of a series of eighth notes in this bar, and the clarinetist should perform all of them in a light manner, as indicated by the printed articulation (slightly detached, yet still legato). This will allow for greater contrast in the closing cadential extension. By examining the applied dominant harmony in m.72, one can hear the leading function of this measure into the next, so the pitches b¹-c^{#2}-d² in m.72 should gradually increase in intensity to the next downbeat, which is an intermediate point before the goal of a¹ in m.75.

²⁶ Eugene Narmour, *Explorations in Music, the Arts, and Ideas* (Stuyvesant: Pendragon Press, 1988), 328.

The four-bar cadential extension beginning at m.73 overlaps with the beginning of a new section in m.76, where the strings have a two-measure link into the transition. This link is important in establishing the tone of the transition and its contrast to the main theme. After a perfect authentic cadence in m.75, at a forte dynamic employing the entire orchestra, the texture is suddenly thinner and the dynamic is piano in the following bar. The relative minor key, a minor, appears at the start of the transition, suggesting the use of a darker tone color in the clarinet to highlight the minor key and lyrical melody. The goal of this eight-measure phrase is the e^2 on beat two in m.85, with an intermediate goal of a^1 on the second beat of m.80. A crescendo should be performed in m.81, brought on by the harmonic instability of the V^7 of the new key, C major. This crescendo leads into m.82, where arpeggiations of the V^7 chord are featured. I suggest playing the triplets in a detached manner, yet not staccato, and employing a slur-two-tongue-two articulation during m.83, providing contrast to the legato character of the end of the phrase at mm.84-85 (and the melody that follows in mm.85-90). A tenuto placed on the f^2 in m.83 draws attention to the dissonance of the still-unresolved seventh, and a slight decrescendo and change to a lighter tone at m.84 leads into the legato melody of the next phrase.

The passage at mm.86-94 begins with a new accompanimental texture in the first violins, which is pianistic and thinly scored. The clarinet can be quite soft here, without the threat of a balance problem. A crescendo should begin in mm.88-89 to lead into the harmonically unstable German augmented sixth chord in m.92. This can be reinforced by playing the c^2 and e^2 of m.89 with a slight articulation, so that the first instance of this motive (m.87) would be staccato, the second (m.89) slightly articulated, and the last (m.90, only one bar later), legato. Measures 91-94 should continue to increase in

dynamic, leading into the half cadence in e minor at m.94. The last four measures of this passage feature the chalumeau register, which has not yet been used in the movement.

For this reason, mm.94-95 should be played stronger than the next two measures, which are an octave higher; in turn, this would also allow greater contrast to mm.98-99, which is dense in texture and suddenly forte. The two-measure tutti phrase serves a dual function by completing the transition and eliding into the second theme.

The first two phrases of the second theme group oscillate between legato and articulated textures in both the clarinet and the accompaniment. The second theme group is also more regularly constructed into clearly-separated eight-measure statements, unlike the elided phrases of the main theme, with the exception of the codetta from mm.128-134. Internally, however, mm.100-107 are irregularly divided into subphrases of four and one-half and three and one-half bars, overlapping in m.104. I suggest playing the aria-like line of the first subphrase in a dolce style and with a light tone color. Tenuto may be placed on the downbeats of mm.101-102, and the soloist should take care not to accent the low notes of these figures. The second subphrase features short, articulated passages. Since mm.106-107 are a varied repetition of the previous two bars, play them a bit stronger in dynamic. In contrast, the next phrase (mm.108-115) will begin piano to allow for a gradual crescendo to the intermediate goal of e^2 on the downbeat of m.112. In this bar, a slight rubato can be taken on the b^2 to begin the next four-bar subphrase. The e^2 at m.114 should be shaped by a crescendo to coincide with the diminished seventh chord in the accompaniment, and a slight decrescendo and lift should complete this phrase.

The next phrase of the second theme group (mm.115-127) begins with the accompanimental texture from m.86. The first two measures of the clarinet's phrase can

be described as the “question” to the “answer” that follows in the next two measures.

The first part should be played softly and dolce, in contrast to the second part, which is in the dark, robust range of the clarinet. This section repeats and then leads into the four measures that precede the fermata. The triplets at m.123 should crescendo into the a^2 of m.124 to help emphasize the half-diminished seventh chord, then taper before increasing the dynamic again through the next set of triplets to the downbeat of m.125. A tenuto on the downbeat of m.126 can further highlight the a^2 pitch, which now occurs over the dominant harmony and initiates the arpeggiation that leads to m.127.

The fermata needs special discussion. A unique aspect of this movement is the absence of a cadenza between the recapitulation and the coda, typical in Mozart’s other concerti.²⁷ Instead, one finds a fermata in m.127 (and later in m.315) that may be briefly decorated as suggested in the Bärenreiter edition. Gibson, in his article on the *Clarinet Concerto*, acknowledges that these decorations were expected during Mozart’s time.²⁸ He points out that cadenzas are intended to be followed by “positive thematic statements or orchestral tuttis,” and expresses the opinion that a cadenza would not be appropriate in these measures. Unfortunately, he does not comment on what type of decoration would be preferable for these fermatas. In Lawson’s analysis of the first movement, he states that “the first of the movement’s two short cadential flourishes occurs on a dominant seventh chord of E . . . inviting a short elaboration from the soloist.”²⁹ Evidently, a brief decoration rather than an extended cadenza in these measures reflects the style of the period without distorting the intended form.

²⁷ Stolba, 481.

²⁸ Gibson, 17.

The seven-measure phrase of the codetta begins with the head motive of the main theme written in stretto between the first violins, violas and cellos, and clarinet. When the clarinet enters in m.129, this imitative entrance should use the same articulation as the strings, as indicated by the Bärenreiter score (although many performers do not follow these articulation indications). To avoid having the closing theme at mm.134-138 sound like a finger exercise, tenuto should be placed on beats 1, 2, 3, and 4 in the clarinet, coinciding with the cello line, as well as on the second half of beat four (creating in m.134 the figure e, f#, e, d#, f#). At m.141, articulation varies from player to player. The clarinet professor may modify the articulation according to the capabilities of the student or based upon individual preferences. At m.142, rubato can easily be taken on beat two due to the sustained accompaniment on the applied dominant harmony. A crescendo should be performed through mm.145-147, emphasizing the applied diminished seventh chord in m.147 and leading into the cadential six-four chord of the next bar.³⁰ After the downbeat of m.148, the clarinetist must begin the thirds at a piano dynamic and gradually crescendo to the highest note of the phrase, b² at m.150. A decrescendo through the next bar allows the soloist to employ one more dramatic crescendo at the end of the exposition, from m.152 into the trill at the cadence.

The development begins with a variant of the lyrical main theme in a texture similar to that of the solo exposition. The initial eight-bar phrase contains two identical four-bar subphrases. To prevent the music from becoming static and inexpressive, the second subphrase should be performed at a pianissimo dynamic, and the same technique

²⁹ Lawson, 64. Beats two and three of m.145 and 146 are performed an octave higher to allow for unbroken arpeggios. (This is believed to be closer to Mozart's liking.)

³⁰ Gibson, 15.

can be used for the identical passages that occur in mm.180-184. Beginning at m.184, however, a crescendo should lead into the climax of the phrase at m.187, maintaining a forte level into the cadence at m.192. The syncopated rhythm against the metric accompaniment in mm.188-189 also helps to drive this phrase forward. Slight accent should be placed on the b# in m.191 to emphasize the applied dominant in f# minor.

At m.198, the contrast to the previous measures should be brought out by a brilliant tone and forte dynamic. A slight rubato could be taken on the first g² of m.199, emphasizing the V⁷ that is a part of the cadence in D major. A change to a lighter tone color may occur in the following bar, due to the thinner texture in the accompaniment and the lyrical qualities of the melody. As in the corresponding section in the exposition, a crescendo should lead from m.211 into m.213. The dynamic level and intensity must be maintained to m.214; the syncopated rhythm, however, will cause the phrase to drive forward, so care needs to be taken not to rush. At m.216, the clarinet remains piano as its unstable line leads to m.220, which begins the prolongation of the dominant of f# minor. A brighter color at the start of this passage will bring out the Neapolitan harmony in m.216 as well as highlight the chromatic progression leading to V; a crescendo should not begin until the end of m.221. By decreasing the dynamics at m.224, the chromatic eighth notes leading into the trills can be shaped by another crescendo that would continue to the cadence at m.227.

Following the ritornello, the clarinet enters at m.248 for the brief retransition to the recapitulation of the main theme. This entrance should be strong, but with a decrescendo at the end of m.250 to return to the dynamic level of the beginning of the exposition. In other words, the clarinetist should leave room to shape the opening phrase

in the manner already discussed. The e^2 at the downbeat of m.251 should not be rearticulated, as it is often performed, for this interrupts the transitional function of the previous three bars.

The phrase structure in the recapitulation mirrors that of the exposition until the transition section. While mm.272-274 correspond to mm.78-80, the music of mm.81-94 is omitted and replaced with sequential material. At mm.278 and 282, the clarinetist needs to connect the solo line with the melodic fragments that occur in the first violins. As in the exposition, the dark color of the low register should be brought out at mm.282-284 to provide contrast to the preceding lyrical melody. This material is again repeated and, as suggested earlier, should be played at a softer dynamic. The next section is similar to the corresponding phrase in the exposition, and there is room for rubato at the leap in m.300 to emphasize the change of register (another example of an implicative leap described by Narmour) and set the top note of the legato. Although a varied melody appears at mm.303-311, the phrasing discussed for mm.115-123 may be used here, including the brief decoration of the fermata. When the clarinet enters with the closing material, tenuto should again be applied as in the exposition. At mm.326-328, the slur markings are not included in the Bärenreiter score as they were in the exposition (mm.138-140). The simplest option for most students would be to slur each of these measures; however, this may be an appropriate spot for the student to decide on a different articulation. Another place for rubato is the a^2 at the downbeat of m.330; this will emphasize the dominant of D major that is sustained in the orchestra. The dynamics and phrasing for the remainder of the recapitulation parallels that of the exposition.

PEDAGOGICAL TECHNIQUES

As demonstrated by the new theme that occurs in the transition, Mozart's *Clarinet Concerto* does not fit into the typical concerto form. For this reason, one of the first assignments for the student would be to listen to a model of standard concerto form, such as the first movement of Mozart's *Piano Concerto in Bb*, K.595. According to Stolba, this work is "Classical in every respect. In it, Mozart's complete mastery of concerto composition is evident; the first movement is a textbook example of concerto-sonata form."³¹ A reading assignment reviewing the standard concerto form could be given in conjunction with the listening assignment to help the student recognize the form of the *Piano Concerto*. In the following lesson, the large sections and key areas of the *Piano Concerto* could be determined, preferably by the use of a score and recording; to save time, more advanced students could write the analysis on their own and the teacher could correct their work.

Listening assignments would continue into the next week. A few different recordings by various clarinetists (including the professor!) would be assigned, with a brief discussion of the differences in the performances during the following lesson.

The next step is a matter of preference for the professor. If the student is still young (in terms of playing ability and intellectual maturity), then a guided tour through the form of the *Clarinet Concerto* would be the best choice. This would occur over a few lessons, or until the student has finished working through the piece. If the goal is to guide

³¹ Stolba, 524.

a student into making more independent musical decisions, then the student could be asked to do the analysis on his or her own.

The performance choices already discussed can be worked into the private lesson through directed questions for the student. For example, the student could be given short-answer questions to work on during the week while learning the technique of the concerto. Appendix A contains a sample worksheet that could be used, which is modeled after a worksheet Elizabeth West Marvin created to use as an assignment for a theory class.³² This particular worksheet is geared toward a student with three to four semesters of basic music theory. It would be necessary to modify the questions if the student has had less experience with tonal harmony.

When dealing with literature such as the *Clarinet Concerto* that will eventually be performed by most undergraduate clarinetists, listening assignments could also be given to the entire studio class and discussed as a group. Under these circumstances, more time could be spent examining the finer points of concerto-sonata form. These sessions would also give the students practice in communicating musical ideas verbally in a convincing way.

If a student were preparing this concerto for a competition or performance, it would have to be memorized. Instead of merely learning notes or finger patterns, the student who has carefully analyzed this piece will know how the phrases and larger sections relate to one another, and as a result will be more successful with memorization.

The preparation of the *Clarinet Concerto* can be quite daunting to young clarinetists. If the path to a complete understanding of the formal, melodic, and harmonic

³² Marvin, "Intrinsic Motivation," 55-56.

structures is taken, the students will play this challenging work with confidence and artistry.

Chapter 3

JOHANNES BRAHMS: SONATA, OP. 120, NO. 1, MVT. 1

Johannes Brahms created a new chamber form by utilizing the clarinet in duo-sonatas, which had been a genre for mainly strings and piano.³³ In 1891, Brahms heard the clarinetist Richard Mühlfeld perform Weber's clarinet compositions and, as a result, composed the *Trio in a minor*, Op. 114, followed by the *Clarinet Quintet in b minor*, Op. 115. In 1894, he composed the *Sonata in f minor*, Op. 120, no. 1 and the *Sonata in Eb major*, Op. 120, no. 2 for Mühlfeld.

Brahms's musical style combines elements of Romanticism, such as rich harmonies, lyrical melodies, and unconventional modulations, with formal characteristics of Classical style.³⁴ In reference to Brahms's treatment of sonata form, Joel Lester states that "Brahms is probably the only composer of the latter half of the nineteenth century who attempted to re-create a vibrant sonata form as a single overarching form of a movement."³⁵ He explains the essential quality of sonata form as a single large tonal motion that proceeds from the beginning of a movement to the end.³⁶ Whereas composers of the nineteenth century such as Schubert, Schumann, and Mahler experimented by expanding the traditional sonata form, creating movements with distinct

³³ Michael Musgrave, *The Music of Brahms* (Oxford: Clarendon Press, 1994), 251.

³⁴ Stolba, 707.

³⁵ Joel Lester, *Rhythms of Tonal Music* (Carbondale: Southern Illinois University Press, 1986), 240.

³⁶ *Ibid.*, 229-241.

sections (many with their own formal schemes) that sometimes lack unifying melodic, harmonic, or rhythmic elements, the first movement of Brahms's *Clarinet Sonata in f minor*, Op. 120 is an excellent model of “overarching form,” as shown in the following analysis.

THE ANALYSIS

The score used for the following analysis is the *Sonaten für Klavier und Klarinette oder Viola, Opus 120*, published by Henle.³⁷

The following chart outlines the form of the movement.

section	Exposition				Development				
measures	1-89				90-131				
small section	Introduction	Main Theme Group	Transition	2 nd Theme Group	Transition Material	Intro. material	2 nd Group Material	Retransition (intro. mat.)	
measures	1-45	5-438	38-52	53-89	90-100	100-115	116-119	120-129	130-137
key areas	f: i	i	VI	v	III	E: [V ⁷] (I)	c#: vi	c#:E (seq.) V ⁷ chords seq. down by 5th	f#:----V (C#) f: VI-(+6)

section	Recapitulation			Coda
measures	138-205			206-236
small section	Main Theme Group	Transition	2 nd Theme Group	
measures	138-152	153-167	168-205	
key areas	i	I	i	i-----I

d=downbeat

Figure 2 - Form of *Sonata in f minor*, Op. 120, no.1, mvt. 1

³⁷ Johannes Brahms, *Sonaten für Klavier und Klarinette oder Viola, Opus 120* (München: G. Henle Verlag, 1974), 5-33.

Much of the melodic material used in this movement is quoted or derived from several specific motives. Motive 1a, from m.1 to the downbeat of m.2, is characterized by an ascending perfect fourth followed by two descending major seconds, and is primarily stated in quarter note rhythm. Motive 1b, eliding with the end of 1a in m.2, is characterized by the double neighbor figure (or similar contour) and a rhythm of dotted quarter followed by three eighths (fig. 3).

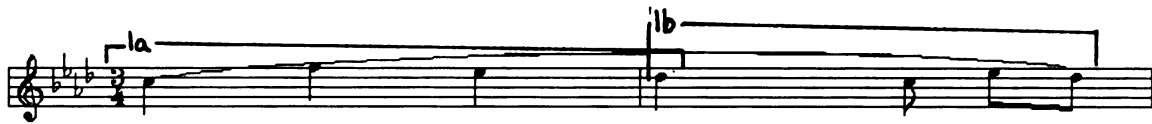


Figure 3 - Motives 1a and 1b

The remainder of the material in the introduction is derived from these two bars, eliding with the statement of the main theme.

The main theme group begins in m.5 with an eight-measure phrase in the clarinet. Motive 2a, the descending triad in mm.5-6, generates motive 2b in mm.7-8, which appears several times in this movement. Along with the descending third of motive 2a, motive 2b incorporates the rhythm of motive 1b (fig. 4).

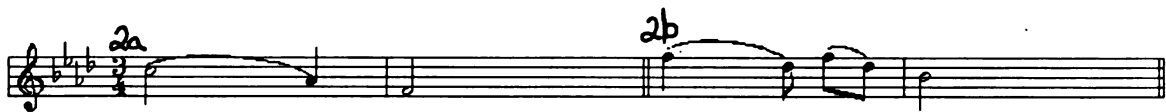


Figure 4 - Motives 2a and 2b

Motive 3a appears in m.6, characterized by the ascending minor tenth in a rhythm of half note followed by quarter note. This in turn generates motive 3b in mm.8-downbeat of m.11, which is also developed throughout the movement (fig. 5).



Figure 5 - Motives 3a and 3b

The second phrase of the main theme group begins with an antecedent phrase in m.12, characterized by the syncopated rhythm in the piano that accompanies melodic material derived from motives 1a and 1b. The consequent phrase, starting at m.16, features motive 1a embellished by octave displacement and eighth-note motion. Measures 19-20 contain a similar embellishment of motive 1a in the piano, superimposed with statements of motive 1b in the clarinet. The cadential extension that follows utilizes a varied inversion of motive 1b in augmentation, creating a hemiola in mm.21-22 (fig. 6) and eliding into the third phrase of the main theme group at m.25.



Figure 6 - Motives 1a and 1b embellished

In the third phrase, the piano has an embellishment of the main theme. The clarinet responds to the piano in m.26 with descending thirds derived from motive 2a, now in diminution; in mm.28-30, falling and rising arpeggiations in triplets complement the rhythm of the bass line of mm.25 and 27. This is the first extensive use of the triplet rhythm, although Brahms has anticipated these figures with the use of a triplet at the approach to the cadence in m.11. Measures 32-37 complete the main theme group with motive 3b in the piano and more arpeggiations in triplets in the clarinet, while the cadential extension retards the motion (by using the rhythm of motive 1b, tied over the bar in mm.36-37) in order to close this section and introduce the transition. The main theme group remains in the key of f minor for its entirety, colored with the occasional use of bII harmony. This harmony is foreshadowed with the Gb passing tone in m.4, then presented as Neapolitan-sixth chords in mm.8, 24, 28 and 33.³⁸ The use of Gb beginning at m.33 provides a pedal tone (transferred by octaves) that ultimately becomes the seventh of the V⁷ chord in Db major, effecting the modulation to that key at the beginning of the transition. With this modulatory technique, Brahms departs from traditional sonata form in which the expected initial key of the transition is the tonic, not VI. In addition, this transition introduces a new theme, whereas a typical transition grows out of main theme material.

At m.38 the piano begins the first phrase of the transition with motive 1a in hemiola in the bass. The clarinet answers with a variant of the same motive, transposed and ordered e^{b1}-b^{b1}-d^{b2}, which in mm.42-46 is repeated, extended, and modified to create a hemiola with the piano in mm.44-45. This material, as well as the related material in

³⁸ Roger Graybill, "Brahms' Integration of Traditional and Progressive Tendencies: A Look at Three Sonata

the remaining seven measures of the transition, is used later in the development. The hemiola is the characteristic rhythmic element of the transition, recurring in mm.46-47, 48-49, and 51-52.

The second theme group begins in m.53 in c minor, v of the tonic key. This key change happens abruptly without preparation by its dominant, which ordinarily occurs in the transition of classical sonata-form movements. As with the key of the transition, the modulation to v is a departure from the harmonic scheme of a typical minor-key sonata, in which the second theme would be in the relative major, or III.³⁹

The melodic material at the start of the second theme group is constructed as an eight-measure phrase, the same phrase length of the main theme group. Other aspects of this new theme are also derived from earlier material; for instance, the sixteenth- to quarter-note rhythm at the end of each measure is related to the rhythm in the piano at mm.12-17. However, the syncopation has moved from the accompaniment to the melody and from beat two to beat three, giving the second theme a rhythmic character that contrasts with the melodic material of the main theme group and transition. A link to the opening of the work is found in m.54, which contains a modified and contracted version of motive 1a (fig. 7).

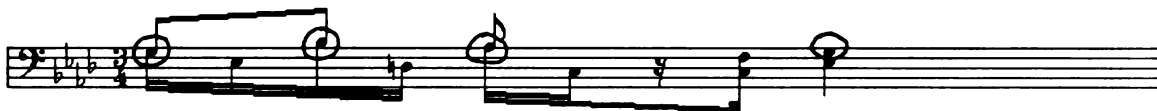


Figure 7 - Motive 1a contracted

Expositions," *Journal of Musicological Research* 8 (1988): 145.

³⁹ Ibid., 144-147.

At beat three of m.60, the beginning of the next eight-measure phrase elides with the end of the previous phrase. The momentum builds and the register climbs with an augmentation of the second theme in the piano and virtuosic runs in the clarinet. At m.68 a continuous sixteenth-note rhythm is established by the piano, reflecting the gradually increasing rhythm of this section. The clarinet enters in canon to the piano with a descending scalar melody in m.69, which is then embellished with the descending-third motive when the clarinet leads the piano in mm.72-74. The clarinet line is transposed down an octave beginning in m.74, leading to a cadential extension during which the sixteenth-note motion in the piano is interrupted and eventually stopped.

The closing section of the second theme group begins with new melodic material in the piano, although answered by sixteenth-note figures in the clarinet derived from material found in m.62. Also reminiscent of previous music is the hemiola rhythm in mm.79-80 and 86-87, which comes from the transition. A phrase elision occurs in m.81, where the material from m.77 is repeated; however, the clarinet enters two beats early in m.82 with only a fragment of the run. A dialogue between the piano and clarinet continues into the expanded cadence that closes the exposition.

The construction of the second theme group contributes to the overarching form of this movement. Lester discusses the consistent structure of second theme groups within Classical sonata-form movements, a section which must serve a dual role by confirming the new key of the exposition while at the same time avoiding a conclusive cadence until the end.⁴⁰ To accomplish this, the second theme group typically uses

⁴⁰ Lester, 229-230.

extensions or elisions that delay the cadence of a phrase, a feature seen in the second theme group of this sonata. Lester continues by stating that the closing phrases of the second theme group usually feature a series of short cadential phrases, each eliding with the next, before the final resolution is reached; this occurs in mm.77-89 of this movement.

The development begins in Ab major, effected by the implied 5-6 motion over the bass from the end of the exposition. The harmonic relationship between the second theme group (c minor) and the opening of the development (Ab major) is i-VI, the same harmonic relationship between the main theme group (f minor) and the transition (Db major). There is no clear confirmation of Ab major during the development, however, for the root-position tonic chord is avoided. The material in the piano is derived from the transition and motives 1a and 1b, while motive 1a in its reordered form of mm.40-41, followed by motive 1b, create the thematic material for the clarinet. At m.100 the development modulates to E major, again with no clear confirmation of the key; Brahms creates a smooth modulation through an enharmonic relationship that transforms the Ab pitch into $\hat{3}$ of E major. Measures 100-115 develop melodic material from the transition, continuing the imitation of motive 1b until it dissolves into the eighth notes of mm.112-115. The next four measures restate the theme from the introduction and modulate to c# minor by m.120, another third relationship to the previous key, where the head motive of the second theme is developed. A subsequent modulation to f# minor begins in m.123 through a sequence of dominant seventh chords whose roots descend by fifth every two beats (D#⁷ on beat three, m.123; G#⁷ on beat two, m.124; C#⁷ on beat one, m.125; resolves to F# on beat one of m.126). Following two sequential and highly unstable bars

of music, the dominant of c# minor in m.128 leads to the cadential six-four, dominant seventh, and tonic chords of f# minor, finally confirming this key in mm.129-130. The agitated harmonic rhythm of this section is accompanied by an increase in melodic-rhythmic activity in the instrumental lines. Stretto entrances of the fourth bar of the second theme (derived from m.56) begin in m.123 at a distance of two beats, and continue in m.125 at one beat. The piano then extends this syncopated rhythm through a scalar line that descends two octaves. The rhythmic intensity is brought to a halt at m.128, where the figure G#-c#-B# of the left hand, followed by c#-f#-e# in m.129, foreshadow the modified statement of motive 1a in m.130. At this point, the clarinet closes its short phrase as the theme from the introduction, serving as a retransition, begins in the piano. The introductory material is extended beyond the cadence in m.134 and elides with mm.136-137, where the piano's triplet rhythm anticipates the accompaniment that will appear in the recapitulation. The final measures of the retransition modulate from C# major, V of f# minor (and, enharmonically, VI of the original tonic, creating another VI-I relationship) through a German augmented sixth chord in m.137, arriving at f minor at the beginning of the recapitulation.

In the recapitulation, the main theme is not repeated exactly as in the exposition; instead it is decorated with triplet figures, which complement the accompanimental figure in the piano. The remainder of the main theme group (mm.145-152) is truncated, for the corresponding material from mm.13-37 is not restated. Instead, an inversion of the head motive of the second theme over a pedal tone in the clarinet at mm.147-150 (fig. 8) is accompanied by a rhythmic figure in the piano that is similar to mm.12-17.

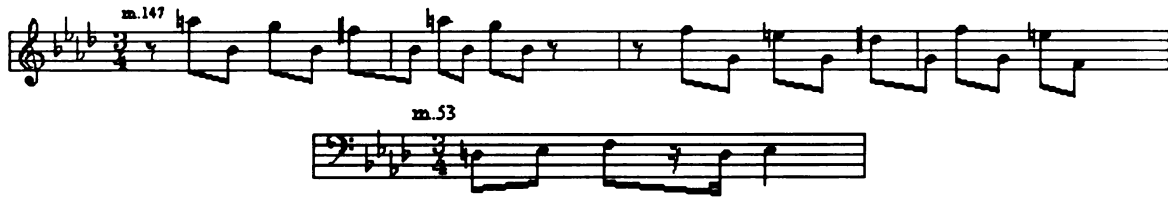


Figure 8 - Second theme inverted and original head motive

The transition contains the same thematic material found in the exposition, but in F major, the parallel major key; the original (minor) tonic returns for the recapitulation of the second theme group. Unlike the dialogue that occurred between the instruments in mm.53-56 of the exposition, the piano states the second theme alone during the first four bars of the phrase, with the clarinet entering in m.172 against the sixteenth-note figures in the piano. The material that follows at mm.183-191 is essentially the same as that of mm.68-76, but a new complexity of rhythm causes the melodic lines not to align as before. At m.184, Brahms diminishes the length of each melodic note in the piano by one sixteenth note, creating a four-against-three rhythm against the clarinet for this measure. The same figure recurs when the clarinet has its next scalar descent in mm.185-186. These bars are the rhythmic climax of the recapitulation and of the entire movement, the intensity dissipating with the return of the falling third figures in mm.187-191. The closing material that follows is similar to that of the exposition, concluding with a series of chords in mm.202-205 that relax the rhythm for the coda.

The design of the recapitulation also reflects Lester's notion of overarching form. In the recapitulation of a Classical sonata-form movement, the length, texture, rhythm, or

harmony of the main theme is sometimes varied in order to connect it with the end of the development; in turn, the main theme is followed by a restatement of a substantial portion of the second theme group.⁴¹ Despite the omitted measures, the recapitulation of this movement does exhibit these features, effectively linking it with the exposition and development sections.

The clarinet initiates the coda in m.206 with the main theme in a lower octave, the altered pitches of a natural (m.207) and d natural (m.208) supporting the applied dominant and Bb major harmonies in those bars. The following measures feature imitation between piano and clarinet, which continues (mostly in inversion) through the phrases of mm.214-219 and 219-226. A continuous triplet rhythm for three bars begins in m.221 due to the stretto between the instruments, but at mm.224-226 the rhythmic motion is decreased in preparation for the final statement of the introduction, this time in a lower register of the piano. The clarinet echoes the piano at m.231, cadencing with a major I chord which provides a brighter tone color to the closing of an otherwise dark and dramatic composition.

PERFORMANCE ISSUES TO BE ADDRESSED IN THE PRIVATE LESSON OR STUDIO CLASS

The goal of the clarinet's first phrase is the g¹ in m.12, confirmed by the leading tendency of the applied dominant in m.11 and the half cadence. The intermediate goal of this phrase, the b^{b1} in m.8, needs to connect the first half of the phrase to the second and

⁴¹ Ibid., 240.

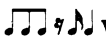
must be shaped to lead into the d^{b2} . During mm.8-10 the wide leaps may cause a student to segment the line by clipping the upper note of each interval; a full quarter note value should be played on beat three of each measure to lead into the following downbeat.

Awareness of the construction of this phrase, as well as technical control, are the tools needed to perform this line musically. In m.17, a tenuto placed on the e and a^{b1} will help bring out the embellishment of motive 1a; the same technique can be used in the next measure, with a small amount of rubato on the f^2 ushering in the cadential extension.

The end of this phrase elides with the next on the downbeat of m.25. Although Brahms has written a quarter rest between the g^{b1} in the clarinet in m.24 and its resolution to f^1 in m.25, the student must interpret the phrase correctly by shaping the g^{b1} to lead into the f^1 . At m.25, the piano has the main theme while the clarinet interjects imitative fragments of the piano's material. During passages such as this one in which the piano has the melody, the student must be aware of the phrasing in order to interpret the arpeggiations properly. For example, the clarinet's first fragment at m.26 imitates the top line of the piano of m.25, and the subsequent clarinet line (mm.28-30) imitates the triplet figures of the piano accompaniment of mm.25 and 27. The clarinet imitation stops during the middle of the piano phrase, and this gesture in m.30 should be performed so that it doesn't sound final; placing a lift on the f^2 will help the student avoid an inappropriate accent on the note, which has a tendency to be bright compared to the lower notes of the arpeggio.

In the transition, the clarinet's tone should be lighter and less dramatic than in the previous section due to the mood change brought on by the modulation to Db major, and in order for the introduction theme to be heard in the piano in mm.46-48, which is

marked *dolce*. During mm.43-45, the student can use rubato from the d^{b2} to the f^2 and back, emphasizing the hemiola and the seventh and ninth of the applied dominant harmony. Since the piano has this figure a third below the clarinet, the ensemble needs to be carefully aligned for a flawless performance.

To connect the last bar of the transition with the second theme group, the clarinetist should not take a breath between mm.52 and 53. Brahms has written a *decelerando* into the music with the hemiola, and an additional pause or break would interrupt the line. The darkest tone color of the chalumeau register should be used to bring out the mysteriousness of this passage as well as the modulation to c minor. In both the piano and clarinet parts, placing a lift on the third eighth of the rhythm  will delineate the syncopated rhythm correctly. If the eighth note is played too long, the effect of this contrasting rhythm to the first theme and transition will be greatly reduced. At the sustained notes in the clarinet in mm.61, 63, and 65, back off slightly after the initial attack and build intensity into each set of arpeggiations. (The rhythm of the block chords in the piano keeps the pulse steady during these measures.) The canonic entrances at mm.68-72 should be played as one continuous line, not broken up into two groups of five quarter notes. The following phrase can be executed in a similar way, but emphasis in the clarinet due to the octave transposition in m.74 needs to be avoided. In the closing phrases of the exposition, the clarinet's placement of tenuto, combined with a small rubato on the first note of the runs in mm.79, 83, and 86, will help contribute to the romantic style of Brahms's writing by articulating the note groupings and hemiola.

In mm.90-112 of the development, the double neighbor figure of motive 1b is imitated between the clarinet and piano, along with a complete imitation of motive 1 in

mm.96-100. Measures 94-95, written at a softer dynamic, echo mm.92-93; relaxing the tempo in the clarinet on the third beat of m.95 signals the end of the echo passage. In the following four measures, the dark sound of the lower register in the clarinet as well as the *espressivo* marking in both instrumental lines contrast to the serene beginning of the development. At m.99, the clarinet can take rubato into the downbeat of m.100, where the piece modulates to E major. Measures 100-115 should be played simply, remaining at a soft dynamic. The character of the piece changes at m.116, brought on by the new texture, the *forte* dynamic marking, the modulation to c# minor, and the syncopated rhythm. It is important to emphasize to the student that by playing mm.100-115 as softly and *dolce* (as marked in the score) as possible, the greater mm.116-132 will contrast in character. During the climax of the development (mm.119-120), the sixteenth- to-quarter-note rhythm in the clarinet should line up carefully with the material in the piano; the most dramatic clarinet playing of the development should be saved for the end of this section, mm.129-131.

The performance suggestions for the opening of the exposition can be applied to the first phrase of the recapitulation. Beginning at m.146, the new material in the clarinet is difficult to execute due to the descending intervals. The melody is contained in the upper note of each interval beginning at m.147, and the student could be advised to practice the melody without the pedal tones. After the shaping of the melody has been learned, the lower notes can be added.

Measures 168-182 do not require any new performance considerations. During the rhythmic climax of the recapitulation, in mm.183-186, the cross-rhythms that occur are difficult to align. By concentrating on the phrasing and direction of the melody rather

than the syncopated rhythm, the chance of these measures lining up accurately is greatly increased.

The coda begins with a slow, pulsating accompaniment in the piano and a variation of the main theme in the chalumeau register, the dark color of which should be brought out. The second half of this phrase, mm.210-213, features a dialogue between the triplet figures in the piano and clarinet. During mm.210 and 212, the dotted half note in the clarinet can be shaped by a crescendo-decrescendo motion to avoid a flat-sounding tone. After the forte-piano dynamic of m.214, that measure and the next should remain quiet and mysterious. The imitation of the triplet figure continues, and a slight rubato can be taken from the a^{b1} in m.218 to the f^1 at the elision of the phrases on the next downbeat. As the triplets become more frequent during the subsequent bars the motion can drive forward, returning to the original tempo at the eighth notes in m.224. The introductory material that returns in the piano at mm.227-228 is very solemn; the clarinet provides a contrasting statement to the piano in mm.231-236 due to the higher register. A sweet tone color should be brought out in this phrase as it leads to its conclusion on the major tonic harmony.

PEDAGOGICAL TECHNIQUES

Before a student begins to approach the Brahms *Sonata in f minor*, the professor should stress the importance of the collaboration between clarinetist and pianist that such a piece requires. Often clarinet students view the piano part as secondary to their own material, so the professor must insist that this work be approached as the chamber music

that it is. Playing the Brahms *Sonata* can be compared to performing in a woodwind quintet, a clarinet quartet, or even the woodwind section of an orchestra. Any analogy that will draw a connection for the student will help tremendously when he or she begins working with the pianist. The score should be consulted regularly during lessons in order for the student to understand how the clarinet part relates to the piano part, and to comprehend the reasoning behind the performance suggestions given by the professor.

Some preliminary listening assignments may include the *Cello Sonata*, Op.99, the *Piano Quintet*, Op.34, or the *Piano Sonata*, Op.5. Michael Musgrave compares Brahms's "passionate rhetorical expression and formal adventure" in these works and the *Sonata in f minor* for clarinet.⁴² In the studio class or private lesson, a discussion of the similarities between these works, highlighting the main points, would give the student a broader view of Brahms's style. This would be followed by a listening assignment of different performances of the *Clarinet Sonata in f minor*, along with an analysis of the large-scale form of the piece. An advantage for the clarinet professor is that by the time most students are accomplished enough in their playing to learn this piece, sonata form will have been taught in their music theory course.

The performance suggestions discussed in the previous section can be incorporated into each lesson as the student learns the piece. As with the Mozart *Concerto*, a worksheet could be given to facilitate independent thinking on the part of the student; Appendix B serves as an example. Again, this would be followed with discussion during the lesson or studio class. Before the ensemble rehearsals and coaching sessions begin, collaborative analysis and listening between the clarinetist and pianist

⁴² Musgrave, 252.

should be encouraged by the professor. In addition, the ensemble will be better coordinated if the clarinetist is taught to cue, make eye contact, and discuss and rehearse specific rubato sections.

Brahms's *Sonata in f minor*, Op.120, no.1 presents the clarinetist with a wide variety of challenges. The chamber music aspects of this piece alone can be problematic for students. By examining the form and how themes and motives interact between clarinet and piano, the student will come much closer to a convincing musical performance.

Chapter 4

FRANZ SCHUBERT: DER HIRT AUF DEM FELSEN, D.965

Franz Schubert's last completed song, *Der Hirt auf dem Felsen* ("Shepherd on the Rock"), was written in October 1828, only one month before his death.⁴³ Set for soprano, piano, and clarinet obbligato, it continues to be a significant composition for this instrumental combination.⁴⁴ Written at the request of the soprano Anna Milder-Hauptman, it is uncertain whether Schubert set the entire text sent by her or a modified version; nonetheless, the first four stanzas are from the poem "Der Berghirt" ("The Shepherd"), and stanza seven, with a few words omitted, is from the second stanza of the poem "Liebesgedanken," both by Wilhelm Müller. Stanzas five and six are presumed to be written by Helmine von Chézy, an acquaintance of Schubert and Milder-Hauptmann.⁴⁵

Schubert's lieder can be classified into four categories: the simple strophic song form, in which each verse is set to the same music; the modified strophic song form, exhibiting various alterations to strophic form; the through-composed or *durchkomponiert* piece, a collection of various melodies and recitatives set to an often unchanging accompaniment; and the "scena" type, containing separate episodes of

⁴³ Stolba, 602.

⁴⁴ Dave Rex Harman, "Poetic Sources and Historical Background for Schubert's *Der Hirt auf dem Felsen*," *Woodwind World: Brass and Percussion* 17, no. 6 (1978): 10, 44. Other works for this combination include Mozart's "Parto" from *La Clemenza di Tito* and Louis Ludwig Spohr's "Sechs Deutsche Lieder."

⁴⁵ Ibid.

different tempi and mood.⁴⁶ *Der Hirt auf dem Felsen* is of the “scena” type, and is even referred to as a “small cantata” by Whitton.⁴⁷ In addition, *The New Grove Dictionary of Music and Musicians* states that while the solo cantata as a form of chamber music did not outlive the Baroque period, its influence can be seen in later works such as *Der Hirt auf dem Felsen* by the distinct sections, aria-type melodies, and pastoral subject (which was typical of both Renaissance and Baroque music).⁴⁸

Several aspects of Schubert’s compositional style define his lieder. His ability to write lyrical melodies that contribute to the literal and the emotional meaning of the text revolutionized song. According to *The New Grove Dictionary of Music and Musicians*, Schubert’s music often contains signature harmonic progressions and tonal relationships.⁴⁹ The most familiar are his passing from minor mode to major and, less often, from major to minor; his use of the Neapolitan sixth and relationships based upon it; and the frequent use of augmented sixth and diminished seventh harmonies. Schubert often modulates by mediant relationship; he especially likes to pass, with little preparation, into the key that lies a major third below the tonic, a characteristic that is evident in *Der Hirt auf dem Felsen*.⁵⁰ Lastly, Schubert’s lieder are known for their varied piano accompaniments, many of which help depict the meaning of the text. In *Der Hirt auf dem Felsen*, the piano plays a rare subordinate role; although different accompanimental patterns are utilized, the role of the instrument in text painting is limited.

⁴⁶ *The New Grove Dictionary of Music and Musicians*, 5th ed., s.v. “Schubert, Franz, 19: Songs.”

⁴⁷ Kenneth Whitton, *Lieder: An Introduction to German Song*, (New York: Julie MacRae Books, 1984), 48.

⁴⁸ *The New Grove Dictionary of Music and Musicians*, 5th ed., s.v. “Cantata: since 1800;” and Stolba, 296-297.

⁴⁹ *The New Grove Dictionary of Music and Musicians*, 5th ed., s.v. “Schubert, Franz, 19: Songs.”

ANALYSIS AND PERFORMANCE SUGGESTIONS

Unlike the chapters on the Mozart *Concerto* and the Brahms *Sonata*, I have combined in this chapter the analysis and performance suggestions for the clarinetist into one section. There are large sections of the piece during which the clarinet does not play, and while the connections between the vocal line and the text are addressed in these passages, the music is not analyzed in detail. The score used is from *Neue Schubert-Ausgabe IV, Lieder, band 14, teil b*, published by Bärenreiter.⁵¹

The following translation of *Der Hirt auf dem Felsen* is from Harman's article, "Poetic Sources and Historical Background for Schubert's 'Der Hirt auf dem Felsen.'" ⁵²

Wenn auf dem höchsten Fels ich steh',
in's tiefe Thal hernieder seh'
und singe,

Fern aus dem tiefen dunkeln Thal
schwingt sich empor der Widerhall,
der Klüfte.

Je weiter meine Stimme dringt,
je heller sie mir wiederklingt
von unten.

Mein Liebchen wohnt so weit von mir,
drum sehn' ich mich so heiss nach ihr
hinüber!

In tiefem Gram verzehr' ich mich,
mir ist die Freude hin,
auf Erden mir die Hoffnung wich,
ich hier so einsam bin.

So sehnend klang im Wald das Lied,
so sehnend klang es druch die Nacht,
die Herzen es zum Himmel zieht
mit wunderbarer Macht.

When on the highest crag I stand,
[I] look down on the valley far below
and sing,

Far from the deep dark valley
soars up the echo
of the caverns.

The further my voice is flung,
the clearer it returns to me
from below.

My beloved lives so far from me,
so ardently I long to be with her,
o'er yonder!

In deep grief I waste away,
all joy is gone,
on this earth all hope gives way,
I am so lonely here.

So yearningly my song sounds through the woods,
so yearningly it sounds through the night,
it draws our hearts heavenward
with wondrous might.

⁵⁰ Stolba, 603; and *The New Grove Dictionary of Music and Musicians*, 5th ed., s.v. "Schubert, Franz, 19: Songs."

⁵¹ Franz Schubert, *Neue Schubert-Ausgabe IV, Lieder, band 14, teil b*, (Berlin: Bärenreiter, 1964), 219-243.

⁵² Harman, 44.

Der Frühling will kommen,
 der Frühling meine Freud',
 nun mach' ich mich fertig,
 zum Wandern bereit.

(The) Spring will come,
 spring my joy,
 now I get ready,
 to wander once more.

The following chart outlines the form of the piece.

large section	A						
sub-section	Introduction		a	b		Transition	a ¹
measures	1-38		38-63	63-81		81-95	95-119 119-127
key areas	g ⁺ V B ^b . I		I	bVI III#		I	I vi g ⁺ i
measures	1-6	7		64-77	78-87	88-95	127
text	(Clarinet/Piano)		Stanzas 1 and 2	Stanzas 3 and 4		(Clarinet/Piano)	Stanzas 1 and 2 (Clarinet/Piano)

large section	B				
sub-section	c		d	e	Closing section/cadenza
measures	127-161		161-183	183-206	207-218
key areas	i bII a: i G: ii		chromatic V ⁺ I	[V] V I	i B ^b : V ⁺
measures	127-148	149-154	155-168	169-182	183-189 190-206 207-209 209-218
text	Stanza 5		Stanza 6, lines 1 and 2	Stanza 6, lines 3 and 4	

large section	C						
sub-section	Introduction	f	g	Transition	f ¹	Coda	
measures	219-226	226-262	263-288	288-290	291-314	314-339	339-349
key areas	I	I	III#	III#	I	I	I
text	(Clarinet/Piano)	Stanza 7	Stanza 3, lines 1 and 2	Stanza 7, line 1	Stanza 7	Stanza 3, lines 1 and 2	(Clarinet/Piano)

Figure 9- Form of *Der Hirt auf dem Felsen*, D.965

The piece begins with a six-measure piano introduction that introduces the triplet rhythm featured in the accompaniment of the A section. The dominant chord of g minor is emphasized, which lies a major third above the key of Bb major that follows, one of the

signature harmonic relationships mentioned earlier. In addition, the emphasis on D major foreshadows the g minor section that occurs at mm.127-148. The clarinet enters at m.6 on the common tone of the D and Bb triads, d¹, marked with a fermata and crescendo/decrescendo gesture resembling an echo, which foreshadows the word “Widerhall” (“echo”) in the second stanza of the text. The dynamic in the clarinet after the fermata is a soloistic piano; during the introduction (mm.6-38) the clarinet has the melody the entire time and the piano is in a low register, so there is no concern for balance problems between the two instruments. This provides the professor with an excellent opportunity to discuss relative dynamics: for example, how a piano or forte dynamic marking has different meanings in wind ensemble, a chamber group, or during an unaccompanied performance.

The first phrase in the clarinet, in Bb major, is ten measures (plus the anacrusis) in length, with an intermediate goal at the V⁷ harmony of m.10. The legato melody plus the sudden change to a major key require a sweet tone color in the clarinet, a contrast to the dark mood of the opening bars. Students may find it difficult to play the melody of the A section with a smooth legato because of the leaps in the melodic line. During mm.7-10, the triplet rhythm on beat three of each measure propels the line forward to the intermediate goal; maintaining breath support and building intensity through the triplets will result in the correct phrasing. At m.10, the c² dotted quarter note should be tapered slightly and no breath should follow, allowing the last three eighth notes of the bar (which are now duple rhythm rather than triplets) to lead into the next part of the phrase.

At m.11 (and later at m.13), the c^{b3} has a tendency to be emphasized due to the altissimo register and sixteenth-note rhythm. The function of the c^{b3} is that of an upper

neighbor to b^{b2} , determined by analyzing the melodic line as well as the harmony of mm.11-14. Since the c^{b3} clearly decorates the b^{b2} , the student must realize that it is not an important note of the phrase fragment and as a result should not be emphasized. The clarinet ends the first phrase at the half cadence of m.16, which is followed by a cadential extension in the piano until m.19, where it elides with the beginning of the next phrase.

During this fourteen-measure phrase (from the anacrusis of m.19 to m.32), the first four bars are identical to mm.7-10. Dynamic and rhythmic intensity are decreased in mm.23-25, preparing the crescendo in m.26 and the increasing rhythmic motion in m.27. The chromatically ascending bass from the V^7 harmony in m.22 to the I harmony in m.32 results in the tonicization of a minor in mm.27-29, a key area that will return in the B section of the work. The dynamics of mm.26-27 help lead to the accented downbeat in the clarinet at m.28; preceded and followed by legato gestures, it should be played according to the lyrical style of the piece thus far, executed as a breath accent rather than an articulated accent. The e^2 will still be articulated, but the image of placing weight on this note, rather than striking it with both the breath and the tongue, provides a mental picture for the student to understand the type of accent required. Without this accent, the tendency would be to emphasize the f^2 in m.28, since it is the highest note of the phrase and longer in duration than the preceding and following notes; however, that pitch functions as an incomplete neighbor to the e^2 and, as a dissonant tone of the diminished seventh harmony, it need not be emphasized. Here the professor has an additional opportunity to discuss a more general issue: the differing styles of accents, and which are appropriate to the genre, composer, mood, and dynamic of a piece (for example, this Schubert lied in comparison to the Brahms *Sonata* or the Mozart *Concerto*). After the e^2

of m.28, the melody descends, rounding off at the c^2 of m.29. The student should be advised to avoid a breath between the c^2 and e^2 in m.29 in order to continue the phrase to the climax on the downbeat of m.31 and, ultimately, to the goal of the phrase on the second beat of m.32.

In m.36 of the six-bar closing phrase (from the anacrusis of m.33 to m.38), the dynamic marking should not be taken too literally. Begin to build intensity on the g^1 , gradually increase the dynamic to the f^2 , then decrescendo to the b^{b1} (the goal of the phrase). If the crescendo begins too late in the line, it will sound abrupt. In addition, a slight rubato may be taken on beat three of m.36, preparing the final cadence of the introduction.

The text of the A section (mm.38-119) is constructed in modified strophic form: stanzas one and two are repeated during mm.95-119, set to a variation of the initial melody and accompaniment from mm.38-60. The clarinet line is subordinate to the voice, with the exception of the closing section; the main purpose of the clarinet is to imitate portions of the melody. A general performance issue that needs to be addressed during the entire piece is that when the clarinet imitates the vocal line, it should match the vocalist's style in every possible way. Harman states that Schubert's choice of the clarinet for the instrument of the obbligato line is partly due to its capability of producing a vocal legato.⁵³

Measures 38-48 of the a subsection begin with the melody of mm.6-10 in the vocal line and the same accompaniment in the piano. The clarinet imitates this line down a step at a pianissimo dynamic in mm.44-46, another foreshadowing of "Widerhall." At

⁵³ Ibid.

m.48, the clarinet begins an imitation of the voice in canon, and the piano enters an eighth-note later, on the downbeat of m.49, to provide support at the lower third for the clarinet line. Again, the accents in the clarinet are of the breath rather than the articulated type. Measures 47-50 exemplify word painting: the text “und singe” (“and sing”) and its imitation in the instrumental lines are set in a style similar to a yodel.

The vocalist’s next phrase (mm.51-60) also begins with the melody and accompaniment of mm.6-10. Word painting is evident in mm.51-56, beginning with the text “Fern aus dem tiefen dunkeln Thal” (“Far from the deep dark valley”), set to a dramatically descending and rising line sung at a soft dynamic. The following line, “schwingt sich empor der Widerhall” (“soars up the echo”), suddenly changes to a forte dynamic, and the melodic figure on beat one of m.56 symbolizes the echo rising up from the valley. When the clarinet enters at m.57, a brighter tone color and the mezzo-forte dynamic provide contrast to the piano dynamic of mm.51-54 as it echoes, in variation, the “Widerhall” of m.56. After the vocalist sings “der Widerhall der Klüfte” (“the echo of the caverns,” derived from “und singe”) in mm.59-61, the clarinet and piano enter with similar figures, now in dotted rhythms, to imitate the final gestures of the voice.

The b subsection begins with a sudden modulation to Gb major, a major third below the tonic and another example of Schubert’s characteristic use of mediant relationships. This modulation to a remote key paints the text, “The further my voice is flung,” and the brighter color of the new key, coupled with the forte dynamic, depicts “the clearer it returns to me.” The texture has changed during these measures, brought on by the new accompanimental pattern in the piano, as has the rhythmic character of the voice. In mm.67-69, the accompaniment returns to the sustained bass and triplet rhythm of the a

subsection, the melody decreases to a piano dynamic, and the clarinet imitates the voice in canon for both statements of “von unten” (from below), painting the text with descending leaps to d^{b1} . Again, the clarinetist should use a breath accent in mm.68 and 69, which helps to articulate the 3-against-2 rhythm between the piano and clarinet and also brings out the resolution of the clarinet’s dissonant e^{b2} . Similar accents are to be employed when the clarinet returns to imitate the voice in mm.74-75.

At m.78, at the text “je heller sie mir wiederklingt,” the phrase modulates to the key of D major, an enharmonic third relationship to the preceding key. The dynamic decreases to piano, and the accompanimental pattern of the introduction returns at m.80. As the vocalist ends her phrase, the clarinet begins the transition that connects the b and a^1 subsections. Measures 81-85 function as closing material to the b subsection, followed by a two-measure extension into m.88. The color should be sweet and somewhat dark in the clarinet during these bars, taking care to follow the dynamic markings. The repeated d^1 in the clarinet in m.87, however, may increase in intensity, and rubato may be taken from the end of the bar into the downbeat of m.88. As at the outset of the piece, the d^2 common tone effects the unprepared modulation from D major to Bb major. At this point the clarinet should decrease the dynamic, in order to prepare for the crescendo of m.89, after which melodic material from the end of the introduction is restated. At mm.92-94 the performance suggestions of mm.35-37 may be applied.

During mm.95-107 of the a^1 subsection, the clarinet echoes the vocalist as it did during mm.38-50. Measure 114, however, contains a new imitation; here, the clarinet and piano imitate exactly the vocalist’s melodic figure of m.113, then quickly decrease in dynamic. The clarinetist should return to a sweet tone color after this decrescendo, and

continue to diminish in volume to m.117, setting the tone for the repetition of the text, “der Widerhall der Klüfte.” The closing material in mm.123-127 modulates to g minor, the key that was implied at the outset of the piece, by moving through the Neapolitan sixth chord in mm.123-124.

Compared to the A and C sections, the role of the clarinet line is the least significant during the B section, with the exception of the closing material from mm.207-218. The mood is very different from the A section due to the text of stanza five, which expresses sorrow, loss of hope, and loneliness by means of a sustained and stepwise vocal line, minor mode, and static piano accompaniment. When the clarinet enters at m.139, connecting lines two and three of the stanza, the color should be brighter because of the Neapolitan sixth chord, which contrasts with the minor harmony of the vocal phrase. Also in m.139, the a^{bl} in the clarinet may require a more emphasized accent because of the overlap with the a^{bl} in the voice and the poor projection of the clarinet’s throat tone register. The last three eighth notes in the clarinet in m.140 can decrease in volume and change to a darker color, returning to the mood of the beginning of this section and allowing the eliding entrance of the voice to be heard.

In mm.161-164, the beginning of the d subsection, the clarinet foreshadows the sustained melody that follows in the vocal line. The tonality of this passage is somewhat ambiguous as the bass and lower inner voice of the piano move chromatically from the key of a minor to the dominant seventh harmony of g minor in mm.169-172; a similar chromatic motion links [V6/5] in m.173 with root-position [V] in m.178, which is then extended to the imperfect authentic cadence in m.183. The climax of the vocal line in m.169, and likewise in m.177, is emphasized by the crescendo leading to the forte-piano

marking. The clarinet, imitating this melodic fragment in mm.171-173 and again in mm.179-182, should diminuendo slightly from an accented piano dynamic, avoiding a balance problem with the overlapping entrance of the voice.

The piece abruptly shifts to the key of G major at the start of the e subsection in m.183, another mediant relationship to the original key of Bb major. During this passage the vocalist sings the last two verses of stanza six without imitation by the clarinet, finishing her last phrase at m.206. At m.207, the start of the closing section, there is a sudden change to g minor, requiring the clarinet to begin with a darker tone color. As the phrase ascends to the climax and descends, it is ultimately supported by the V⁷ of the original key, which is then expanded with the cadenza. A breath should not follow the f² of m.216, for it would cause an unnecessary break in the phrase. The closing section provides a gradual change in mood from despair to hope, an effective transition into the next section which discusses the coming of a joyous spring.

The C section begins in m.219 with an eight-measure introduction in the clarinet. The simple piano accompaniment and the rhythm of the melody establish the playful mood of this section, but the dynamic is still piano and the clarinet line should be played lightly. In m.224 in the clarinet, each note of the bar should have the same color, avoiding extra emphasis on the d³.

After an introduction by the clarinet and piano that previews the upcoming melody, the f subsection starts at the vocal entrance in m.226. The joyful text of the seventh stanza is completed by the end of the phrase at m.234, after which the clarinet repeats the introductory material of mm.219-222. The vocalist completes the phrase begun by the clarinet in mm.238-242, forming a sixteen-measure parallel period. During

mm.242-250, the clarinet imitates the vocal line at two-measure intervals as it evolves into a more significant part of the texture. In the final vocal phrase of this subsection (mm.250-258), the piano accompaniment is taken from mm.226-234 with an altered cadence, whereas the text setting (once again the entire stanza) is that of mm.226-230 combined with the setting of mm.238-242. In mm.252 and 254, the clarinet imitates the vocal line in varied fashion at a contracted, one-measure interval, overlapping with the voice and contributing to the increasing excitement and intensity of this passage. Legato markings for the clarinet are not indicated in the Bärenreiter score; however, in order to imitate the voice stylistically, these measures should be slurred.

Measures 258-262, where a statement of the melodic material from mm.223-226 appears in the piano, function as a link to the g subsection. Schubert modulates abruptly into D major in m.263, remaining in this key until m.291. The text from stanza three, minus the words “von unten,” is set in mm.263-288. The accompaniment at the beginning of this section imitates the dotted eighth and sixteenth rhythm of the vocal line, which is borrowed from the previous statements of this text during the A section. Also as before, the modulation to a remote key depicts “The further my voice is flung,” and the brighter color of the new key and forte dynamic (the first forte of the C section) portray “the clearer it returns to me.”

At m.265 the clarinet imitates the vocal line at the lower third, doubling at the octave one of the lines of the piano accompaniment. The student must be reminded that the accents in the clarinet during this phrase should not overpower the accents in the vocal line. Beginning in m.267, the piano returns to the accompaniment of the f subsection and the clarinet line imitates one-measure fragments of the vocal line at m.268

and m.270; these fragments must decrease in volume to avoid overbalancing each new vocal entrance.

At mm.275-284 the material from mm.262-272 is repeated; however, the clarinet has the first statement of the melody and the vocal line imitates it in the following measure. The clarinetist should take care to follow the mezzo-forte marking at m.275 in order to build to the climax of the line at m.279. The cadence at mm.285-288 includes new cadential material in the vocal line, accompanied by an imitation of m.283 in the clarinet that leads to the climax of that line in m.286.

In the transition from mm.288-290 each word of the text is set to d^2 , the common tone of the D and Bb triads, relating back to the same pitches in the clarinet in mm.6 and 86-87. This transition decreases the dynamic to pianissimo, setting the mood for the f^1 subsection that follows. Measures 234-242 of the earlier f subsection are omitted from this passage, compressing it by eight bars. No new material is stated, so the performance issues discussed previously may be applied. In addition, the piano interlude of mm.259-262 is omitted, eliding the f^1 subsection with the beginning of the coda at m.314.

In the opening of the *più mosso*, the vocal line is now “flung” in virtuostic runs of scalar sixteenth-note fragments that repeat the first two verses of stanza three. The clarinet enters by imitating the voice at the distance of a measure in mm.316 and 318. At m.319 the clarinet accompanies the voice a third above its line but continues to its highest pitch of the piece, e^{b3} , as the voice descends from its high b^{b2} . The vocal line and piano accompaniment of mm.314-322 are restated, with a varied cadence, in mm.322-330, creating the second of the two sixteen-measure parallel periods found in this work. During mm.324 and 326 the clarinet complements the rising melody with descending

scales, followed by parallel thirds with the vocal line in mm.327-329. According to the Bärenreiter score, Schubert did not include legato slurs above these sixteenth-note runs in the clarinet; however, they should be slurred in order to resemble the melismatic writing of the vocal line, as mentioned previously in regard to mm.256 and 285.

Momentum continues to build into the vocalist's closing phrase with the return of the dotted eighth and sixteenth rhythm, complemented by the rhythm in the clarinet line and increased harmonic rhythm in the piano. This phrase leads to the climax in mm.335-337, where the harmonic and rhythmic intensity increases even further with the appearance of the applied diminished seventh chord. In mm.337-338, the clarinet line rapidly descends through the cadential V harmony to the perfect authentic cadence, eliding with the closing phrase in m.339; the clarinetist may want to add the articulation slur-two, tongue-two to keep the line from sounding like a routine exercise.

The final measures of the piece may be played using the same articulation. These measures have a tendency to accelerate to the end, due to the rapid harmonic rhythm in the piano and the rising, sequential line of the clarinet. The clarinetist should use the syllable "tah" on the first sixteenth-note of each group of four to perform the rhythm evenly. Another suggestion is to practice playing only the notes on beats one and two of mm.339-344 for steady rhythm and also to get a better sense of the direction of the line toward its climax. To finish this phrase, m.344 should decrease in dynamic into the downbeat of m.345, followed by a dramatic crescendo to the top of the ascending scale and into the final cadence.

PEDAGOGICAL TECHNIQUES

The first assignment for the student would be to read the article “Schubert, Franz, 19: Songs” from *The New Grove Dictionary of Music and Musicians*, in which the various categories and common characteristics of Schubert’s songs are explained. This reading would be followed by listening assignments that would include *Auf dem Strom*, D.943, in which Schubert uses the French horn for the obbligato line, and the “scena” pieces *Der Wanderer*, D.489 and *Kriegers Ahnung*, D.957.⁵⁴ These reading and listening exercises would give the student a foundation for determining how *Der Hirt auf dem Felsen* fits into the vast body of lieder written by Schubert.

Before assigning the student to listen to and analyze *Der Hirt auf dem Felsen*, be sure an adequate translation is available. After the professor has corrected the student’s analysis of the large form and main key areas, the form could be discussed in greater detail during the lesson. The connection of the performance issues mentioned earlier to the analysis would be applied in subsequent lessons as the student learns the piece. A worksheet could be used, as shown in the previous chapters, to facilitate independent and critical thinking by the student. The example worksheet in Appendix C tests concepts from the reading and asks directed questions regarding performance choices.

Covering the analysis during the studio class is an alternative to using lesson time. The clarinet professor might collaborate with the voice professor and plan a combined studio class. Another option would be to invite a theory professor to present the analysis, especially if his or her primary research area is Schubert studies.

⁵⁴ *The New Grove Dictionary of Music and Musicians*, 5th ed., s.v. “Schubert, Franz, 19: Songs.”

Learning a chamber piece such as *Der Hirt auf dem Felsen* creates new challenges for the clarinet student that are not encountered when preparing solo pieces or sonatas with piano. The student must be aware that the function of the clarinet line depends primarily upon the vocal line, and with the exception of a few passages, the clarinet is subordinate to the voice. The student must be concerned with issues of balance, and must imitate the vocalist's style and phrasing as much as possible. The sensitive approach to playing that is learned when preparing *Der Hirt auf dem Felsen* is advantageous, for it can be applied with good results to other chamber and ensemble playing.

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By combining music theory with aspects of performance and pedagogy, I have shown in this thesis that music analysis can be used effectively in the clarinet private lesson and studio class. The clarinet professor will find that the methods presented for the first movement of Mozart's *Clarinet Concerto*, the first movement of Brahms's *Sonata in f minor*, and Schubert's *Der Hirt auf dem Felsen* are also applicable, with modifications when necessary, to other types of repertoire, such as the various genres of chamber music, unaccompanied works, and even orchestral excerpts. The result of this approach will produce clarinetists with strong analytical and musical skills who will excel in their ability to teach others.

APPENDICES

APPENDIX A

APPENDIX A

Analysis for Performance, Assignment #1

Piece: Mozart *Clarinet Concerto*, K.622

Section: Solo Exposition--Main Theme

After listening to a recording of the concerto, please answer the following questions:

1. What is the goal note of the first phrase of the solo exposition? _____
2. What note is the intermediate goal of the phrase, dividing it into two parts? _____
3. With this intermediate goal in mind, how do you think measure two should be executed in relationship to measure three? What types of nuances could be applied in order to keep the direction of the phrase moving forward?

4. What measure of this phrase contains a syncopation? _____
5. In the clarinet, what is the concert pitch of the syncopated note? _____

What member of the harmony is this note and what is its tendency of resolution?

In what way could this tendency tone be emphasized during performance?

6. How do mm.65-68 relate to the first phrase? (hint-examine the orchestra parts)

Based on your findings, how would you phrase the clarinet's obbligato line?

7. What term is used to describe what happens in m.72, when one phrase ends as the next begins? _____

Explain the harmony that occurs at m.72 and where it leads, and discuss possibilities of dynamic in this measure.

APPENDIX B

APPENDIX B

Analysis for Performance, Assignment #2

Piece: Brahms *Sonata in f minor*, Op. 120, no.1, mvt. 1

Topic: Exposition: Main Theme Group and Transition

After listening to a recording and completing an analysis of the large-scale form of the first movement, please answer the following questions:

1. During the first phrase of the main theme in the clarinet (mm.5-12), where does the intermediate goal occur? _____. How can the wide ascending intervals during this phrase be shaped (especially mm.8-12) in order to maintain the direction of the phrase to the goal of m.12?
2. Study the next phrase from mm.12-25 carefully. This phrase can be divided into ____ parts, specifically the _____ and the _____. In what ways is the clarinet line similar between mm.13-15 and mm.17-19?

Discuss a possible way to bring out this relationship when playing this line.

3. During mm.25-32, which instrumental line has the main theme? _____. What is the function of the clarinet during these measures? (In other words, describe how the clarinet material relates to that in the piano.)

After making these observations, would you consider the clarinet line primary or secondary to the piano?

What issues need to be addressed regarding the balance between the instruments during this phrase? Regarding the phrasing?

4. The exposition begins in the key of f minor. At m.38, the start of the transition, what key has the piece modulated to? _____. Point out any foreshadowing of this key that occurs in the first 37 measures.

The mood changes significantly at the transition. What factors contribute to this change of mood?

APPENDIX C

APPENDIX C

Analysis for Performance, Assignment #3

Piece: Schubert, *Der Hirt auf dem Felsen*, D.965

Topics: *Grove* article, large form, and introduction (mm.1-38)

After listening to a recording of the work, please answer the following questions:

1. According to the article “Schubert, Franz, 19: Songs” in *The New Grove Dictionary of Music and Musicians*, what are the four main categories of Schubert’s songs?

Which category does *Der Hirt auf dem Felsen* belong to? _____

This piece is divided into _____ large sections.

2. What are the most familiar characteristics of Schubert’s harmony?
3. What harmony does the piano introduction (mm.1-6) emphasize? _____
What key does it change to at the downbeat of m.7? _____
4. By comparing the key and character of the music in mm.7-38 with that in mm.1-6, how do these two sections differ? What type of tone color should the clarinetist use?

5. The first phrase in the clarinet is how many measures long?

The phrase divides into two parts: mm. _____ - _____ and mm. _____ - _____.

With what type of cadence does the phrase end? (circle one)

PAC IAC Half Deceptive Plagal

Therefore, how should the end of this phrase be played, especially when examining the dynamic marking at m.14?

6. In what ways is the next phrase similar to the first phrase in the clarinet and piano parts?
7. During mm.18-30, where are the best places to take a breath without disrupting the phrase or direction of the line? (Remember: it is not always best to take a breath right after an intermediate goal. Ask yourself the question, “Will a breath here cause an inappropriate break in the melody?”)

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