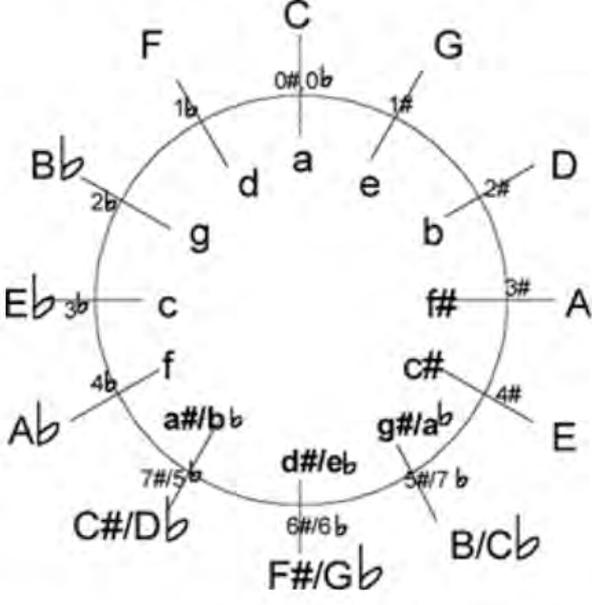


CIRCLE OF 5ths. This is a chord progression which moves around the circle

Chord diagrams for C, F, B, Em, Am, Dm, G, and C are shown above a musical staff. The staff contains a sequence of notes corresponding to the root notes of these chords: C, F, B, E, A, D, G, C.



Sometimes the composer uses it to briefly pass through several keys: Play it to see how it works and try to fill in the next bar to continue the chord sequence

The musical notation shows a piano-style score with a treble and bass clef. The key signature changes from D major to A major to D major to G major. The first three measures are pre-filled with chords, and the fourth measure is empty for the student to complete.

Chord sequence: V7 - I in A, V7 - I in D, V7 - I in G

SUSPENSIONS

Produce a very pleasant momentary dissonance. You need to know about 4 types:

<p>4-3 suspension</p>	<p>7-6 suspension</p>
<p>9-8 suspension</p>	<p>2-3 bass suspension</p>

TIERCE DE PICARDIE

This when a piece in a minor key ends on a chord I made into a MAJOR chord

BROKEN CHORDS and ARPEGGIOS.

Sometimes chord notes are broken up and played in various patterns.

This particular broken chord pattern is called an ALBERTI BASS and was very popular during Mozart's lifetime:

Arpeggios:

5: TONALITY

Tonality means KEY

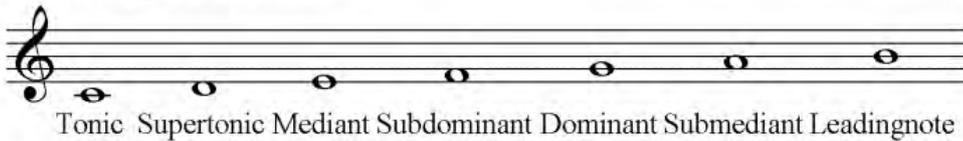
During the course of a piece of music, composers often modulate-they change key.

When thinking about the tonality of a piece we consider the key that the music starts in and which keys it changes to.

If music modulates it generally goes to a closely related key. How are keys closely related? - they have very similar key signatures.

For instance, C major has no sharps or flats so it is closely related to G major, which has one sharp. It is only very distantly related to F# major which contains six sharps.

Degrees of the scale reminder:



Piece starts in a major key → ↓	Subdominant ↓	Dominant ↓
Relative minor	Relative minor	Relative minor

Here's how it works if the piece started in G major:

Piece starts in a major key → ↓ <i>G major</i>	Subdominant ↓ <i>C major</i>	Dominant ↓ <i>D major</i>
Relative minor <i>E minor</i>	Relative minor <i>A minor</i>	Relative minor <i>B minor</i>

Work out the closely related keys for F major below

If the piece starts in a minor key, the closely related keys are:

Piece starts in a minor key → ↓	Subdominant ↓	Dominant ↓
Relative major	Relative major	Relative major

Work out the closely related keys for G minor below

How can you tell by looking at the music that it has modulated?

The two big signs

1. Accidentals appear which belong to the new key.
2. A perfect cadence in the new key

Activity 1:

Identify the starting key (the tonic) and the key it has modulated to.

a.	
b.	
c.	
d.	

Research task:

- What does the tonic minor mean?
- What does tertiary keys mean?
- What does enharmonic keys mean?

How would you modulate from C to the tonic minor? Find examples of all three.

Activity 2:

a. Identify the three keys in the following passage by Handel:



Notice the chord marked * in the final cadence of this passage. It is chord *vii^b* and is used as a substitute for *V⁽⁷⁾* in this perfect cadence.

b. In the above passage, write Ic below the example of a cadential 6
4

c. Study the modulation in the following passage, which includes a pivot chord indicated by a shade box, and the complete the sentences below.



This passage begins in the key of _____ and ends in the key of _____. The pivot chord is chord _____ in the starting key, and chord _____ in the final key of the passage.

INFO

There are some other scales/ modes which you need to know about beyond major and minor:

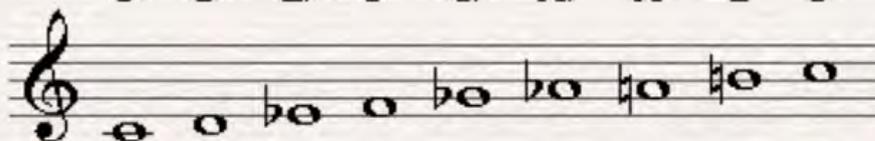
For home work research the different modes and compile a list – here’s a clue to get you going...



Octatonic Scale

The Diminished Scale (C Diminished Scale)

C D Eb F Gb Ab A B C



1 tone 1/2 tone 1 tone 1/2 tone 1 tone 1/2 tone 1 tone 1/2 tone

6. MELODY

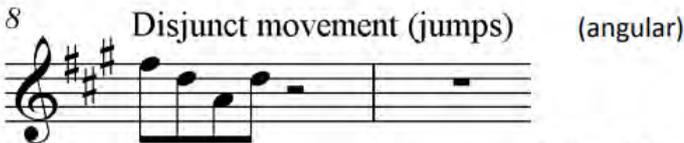
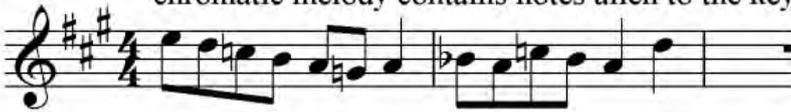
DIATONIC MELODY-uses notes in the key

Contour of the melody = shape of the melody



ascending descending

chromatic melody contains notes alien to the key



If the disjunct notes come from a chord they could be called TRIADIC (coming from a triad, a 3 note chord)

An ascending sequence: Can you complete the missing 4th bar?



A repeat:



(ostinato when the repeat is numerous times throughout the song)

Phrases- sections of melody, often 2-4 bars long with a 'breath' at the end. They are often made into pairs, called question and answer phrases. The question ends with an imperfect cadence, the answer ends with a perfect cadence.

Proper names ANTECEDENT and CONSEQUENT. Play them:



This is an equal, balanced phrase. Unequal phrase lengths might consist of phrases of different lengths within a piece.

Each individual note has a function depending on how it relates to the chord going on at the same time. Each function has a specific name:

10

Essential(chord)notes middle note is middle note auxiliarymiddle note chromatic lower auxiliary note

17

10

Appoggiatura is note of anticipation 1st B middle note is chromatic passing note B is an accented passing note

Echappée note

G is a suspension a suspension tied this time

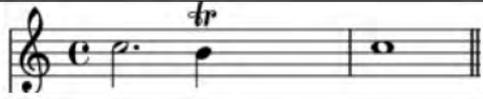
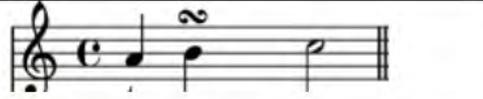
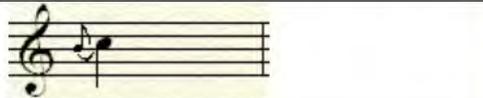
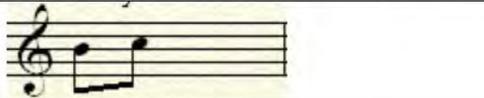
Identify the melodic function of each of the numbered notes in this melody:

27

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	

ORNAMENTS:

Trill		
Turn		
Appoggiatura		
Acciacatura	Written 	Played 
Mordent		

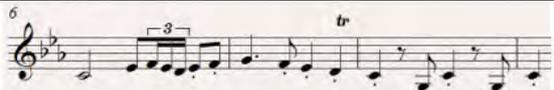
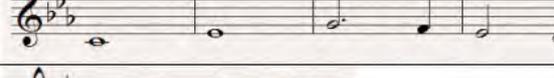
Here is a short tune littered with trills, turns and mordents. Ask someone to play it to you with some of the ornaments omitted. Circle those that are actually played.



A composer needs to use some devices to create interest and to develop a musical idea.

For example, here's the opening of Beethoven's Third Piano Concerto and some ways in which it can be varied:



Device	Description	Written
Decoration	When ornaments are added to a melody	
Sequence	A phrase of music which is immediately repeated higher, or lower	
Imitation	A phrase of music which is then copied by another part	
Inversion	A phrase which is then turned upside down	
Augmentation	The rhythm of the melody notes is drawn out	
Diminution	The rhythm of the melody notes is shortened.	
Ostinato	A melodic fragment which is repeated over and over again	
Syncopation	The notes are played off the beat	

7. FORM AND STRUCTURE

Form and structure means the same thing. Both describe the way that new material and repeated ideas are set out in a composition. All successful pieces have a satisfying balance between REPETITION and CONTRAST. Too much contrast and a composition will become confusing and hard to make sense of. Too much repetition, on the other hand, soon gets boring!! Traditionally in music we label ideas using letter names, with A meaning the first section. So a piece in three sections with the outside two being exactly the same but a different bit in the middle would be ABA. If the second section is almost the same as the first apart from a small change, we would label that A then A1.

STROPHIC FORM.

Verse 1 Verse 2 verse 3 etc. Creates AAAA

A very simple song structure. Great for community singing (eg hymns) when everyone needs to be able to join in quickly, but gets boring rather quickly

eg While Shepherds Watched their Flocks by Night

Sometimes enlivened to verses and chorus so

Verse Chorus Verse Chorus etc =ABABAB etc.

Still quick to learn for community singing but less boring than just AAAA. Eg O Come all ye Faithful-the chorus 'O come let us adore him' repeats after each verse.

Many contemporary pop songs are essentially more or less decorated versions of this, which may include an intro, an outro, a bridge, middle 8, instrumental or pre-chorus. Try listening to a pop song and labelling the sections.

The opposite to this is **THROUGH COMPOSED**. Entirely non-repetitive and linear.

Another song structure is common in songs from musicals: **32 bar song form**. This is arranged as follows:

A 8 bars long

A 8 bars long

B new material 8 bars

A 8 bars long =32 bars in total.

BINARY FORM

simple structure used in classical music

II:A:II:B:II

TERNARY FORM

ABA

ROUNDED BINARY (a cross between Binary and Ternary)

II:a:II:BA:II

RONDO FORM

ABACADA etc

RITORNELLO and **EPISODIC/ EPISODE** are similar to rondo form, in that the same passage keeps returning.

RECITATIVE/ ARIA are forms most often used in opera. Recitative is usually a connecting passage, or introduction to an aria which keeps the pace of the story going and fills us in on what is happening in the plot. The voice is often only accompanied by minimal orchestra and the tempo is often rubato. Arias are the 'big numbers' where the main characters explore their feelings and the time of the plot tends to be suspending for these moments. The full orchestra is normally used here and the structure will be much more formal – for example da capo aria form.

MORE COMPLEX STRUCTURE: SONATA FORM

Binary and ternary forms were used extensively in the Baroque when individual movements were quite short. From 1750 onwards compositions became longer and a new more complex structure was needed.

Sonata Form was based on Ternary Form in having three distinct sections

A	B	A
<p>EXPOSITION <i>The section in which the composer's main ideas are first presented to the listener. Ie the ideas are exposed/shown</i></p>	<p>DEVELOPMENT <i>In ABA form this section would contain new, contrasting ideas BUT in sonata form the composer takes ideas/themes from section A and in this middle section, 'plays about with' them –develops them</i></p>	<p>RECAPITULATION <i>If you 'recap' something, you go back over it. Here the composer repeats the Exposition but with two big differences. (See below)</i></p>
<p>There are two main ideas here: <u>1st subject</u> in the tonic key <u>2nd subject</u> in a new key, usually the dominant. They have a section in between called a <u>Transition</u> to get you from the tonic key to the dominant. Then there is a little ending called a CODETTA to finish off</p>	<p>Themes/ideas from the exposition are played about with/disguised and treated in a variety of different ways, often the music moves through a number of other keys, taking us on a journey away from the tonic key.</p>	<p>1st subject in the tonic Transition 2nd subject now in the tonic (we're nearly at the end of the piece so we need to be back in the home key here!!!) Bigger ending than the Exposition, called a CODA</p>
<p>The exposition is then repeated</p>		

Revision Notes - Romantic Piano Music – Character Pieces

NB This is a brief guide to the Romantic piano works for A-Level. It provides some context and broad indicators of style for each composer and is not intended to replace the detailed notes on your annotated scores.

Character piece: *A piece of music, usually for piano solo, expressing a single mood (e.g. martial, dream-like, pastoral) or a programmatic idea defined by its title.*

Grove Dictionary of Music and Musicians, 1980.

Context

Due to a decline in aristocratic patronage, fewer and fewer musicians served a prince (or church) so had to make a living as a free agent through teaching, composing and performing. Rather than composing in most genres, like those before, composers of the 19th century were at liberty to compose as they desired, often finding a niche through specialisation e.g. for Chopin and Liszt it was virtuoso piano works.

The middle classes were growing in size and influence. The industrial revolution mechanised manufacturing, drawing people from the country to work in factories, thus giving the middle classes more leisure time. Leisure was a sign of status, therefore music was a means of displaying your wealth. Middle and upper class women and girls were expected to stay at home and pursue feminine accomplishments such as music and needlework, away from the harsh world of work assigned to men. This created great demand for music composition and printing. Alongside this, innovations in manufacturing increased the availability of pianos.

Chopin and Liszt partly supported themselves by teaching the piano to wealthy women. Teachers were demanding, expecting several hours of practise a day, keeping young ladies occupied but also helping some to achieve astonishing fluency.

Fryderyk Chopin (1810-1849)

Composed almost exclusively for piano. His entire output comprises about 200 solo piano pieces, 6 works for piano and orchestra (composed for him to perform as a young virtuoso), 20 songs and 4 chamber works.

His piano writing appealed to many, writing pieces suitable for both amateurs e.g. Nocturnes, and more advanced players e.g. Ballades.

Etudes

Wrote 27 in two periods, 1829-1832 and 1832-37. They are intended to develop technique, each piece addressing a different skill. Chopin's were among the first to contain significant artistic content, often being played in concert, thus inaugurating the Concert Etude.

Preludes

Less virtuosic than the Etudes, but still address specific performance problems. They demonstrate his inventiveness with figurations and mastery of chromaticism e.g. E minor No.4.

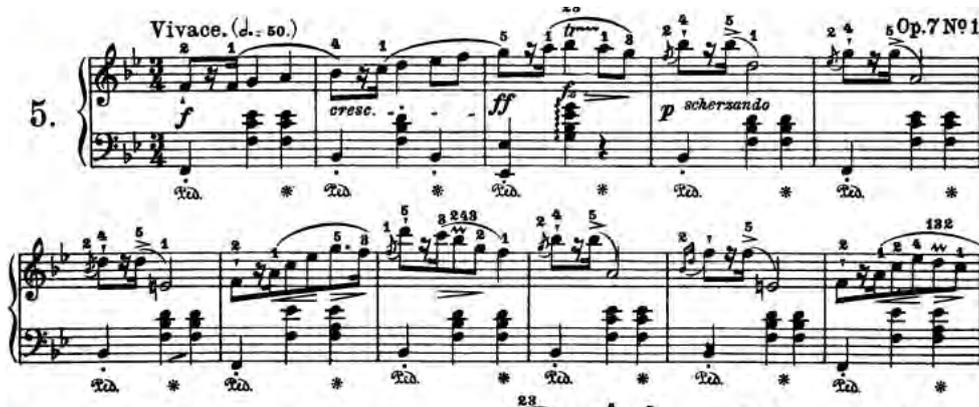
Waltzes, Mazurkas and Polonaises

Often composed for his students and dedicated to them when published. They were suitable for players of limited skill.

Waltzes – evoke the ballrooms of Vienna

Polonaise – An aristocratic dance in 3/4 usually marked by  on the first beat.

Mazurka – A Polish folk dance that by Chopin's time had become an urban ballroom dance popular among high society in Paris as well as in Poland. Again in 3/4 but with frequent accents on the second or third beat e.g. op 7 No 1 in B flat.



The melodies are often more instrumental than vocal displaying elements of Polish folk music e.g. trills, grace notes, large leaps, and slurs starting on the final semiquaver of the bar, imitating folk bowing.

Nocturne

Chopin's initial conception of the Nocturne owes much to the Irish pianist-composer John Field (1782-1837) who invented the genre, and Polish pianist-composer Maria Szymanowska (1789-1831); both composers were active in St Petersburg. All three composers drew inspiration from the vocal Nocturne – a piece for two or more voices with piano or harp accompaniment. The Nocturne was essentially a song without words.

The style of the Nocturne draws on the Bel Canto vocal style of Bellini's opera arias (see Dopo l'oscuro nembo)

Similarities between the vocal Nocturne and the piano Nocturne include:

- Parallel thirds and sixths
- Wide leads
- Triplets, quintuplets and septuplets
- Cadenza-like passagework in the R.H. against steady semiquavers in the L.H.

"A graceful and sweet melody, tender and mysterious, simple phrases, harmony that is not elaborate, but full, mellow and without triviality; these are the qualities that should be encountered in the nocturne". Castil-Blaze on the qualities of the Nocturne

Ballades and Scherzos

These pieces are longer and more demanding than his other single movement piano works. Chopin, along with Clara Schumann was one of the first to use the term Ballade for an instrumental piece. It is applied to instrumental music (usually for solo piano) that has a narrative content. Chopin wrote four Ballades and they are believed to have been inspired by the works of Polish poet Adam Mickiewicz, though little evidence exists to support this claim.

Johannes Brahms (1833-1897)

During the latter part of the 19th century, an interest in music of the past developed composers' music. Most of the scholars responsible for this were German, who were mainly interested in German composers, linking the revival of past music to nationalism. Audiences now had the opportunity to hear music both new and old, a feature that until this point was absent from the performing tradition. Some composers were rather backward looking. For example, Brahms competed with the classical masters on their own ground, writing symphonies and chamber works worthy of Beethoven, and piano pieces like Schubert, Schumann and Chopin. Others, like Wagner and Liszt moved towards genres of a programmatic nature.

Brahms developed a highly individual piano style characterised by full sonority:

- Broken chords
- Frequent doubling of the melodic line in octaves, thirds and sixths
- Multiple double/triple appoggiaturas
- Frequent use of cross-rhythms

Like Chopin, Brahms was one of the rare composers of the late 19th century who wrote music both accessible to the amateur performer but still interesting for the connoisseur. In addition to this, Brahms was a lover of song, giving rise to many song-like melodies in his music, very much like Chopin.

Edvard Grieg (1843-1907)

Whilst the Mighty Five were forging a distinct Russian idiom, Grieg was writing a series of songs, short piano pieces and orchestral suites that emulated the modal melodies and harmonies as well as native dance rhythms of his native Norway. His Peer Gynt and Slåtter (Peasant dances) are prime examples. His piano style, with its delicate grace notes and mordents, owes something to Chopin, but the all-pervading influence in his music is that of Norwegian folk songs and dances. This is reflected in his modal turns of melody and harmony:

- Lydian raised 4th
- Aeolian lowered 7th
- Alternative major/minor 3rd
- Drones in the bass/middle voices
- Combination of 3/4 and 6/8 rhythm (vertical hemiola, also known as sesquialtera)



A Hardanger Fiddle

Not all of Grieg's music is nationalist. He studied at the Leipzig Conservatory and thoroughly absorbed the tradition of Mendelssohn and Schumann represented there e.g. his piano concerto in A minor is modelled on Schumann's A minor concerto.

¹Borodin, Balakirev, Cui, Mussorsky, Rimsky-Korsakov

²Peer Gynt was a play to which Grieg wrote incidental music. The Slåtter are a series of original tunes played on the Hardanger Fiddle, heard and transcribed by Johan Halvorsen (a Norwegian composer) and arranged by Grieg.

Chopin

Nocturne in E minor

Typical – one mood throughout, use of cantabile melody.

Tempo, Metre and Rhythm

Andante tempo

Typically interpreted with tempo rubato

Stylistic directions – espressivo b.2

Great variety of rhythm in r.h. – improvisatory flourishes (particularly on weak beats)

Cross rhythms frequently appear b. 4

Melody

Return of theme A b. 31-38 - extensive use of melodic decoration harking back to Bel Canto e.g. acciaccatura b. 2 grupetti b.33, wide ranging rapidly descending arpeggio of dim 7th b. 3

Harmony

Key: E minor

Modulates to dominant in b.22 to prepare for a diversion in the key centre in b. 23 (Theme B)

Essentially diatonic harmonies with many extended chords for interest e.g. b.8 l.h. arpeggio.

Use of the diminished 7th chord e.g. b.34

Texture

Broken chords with 'c' appoggiatura blurring clarity of the harmonic progression

Use of octaves e.g. b. 10

Dense chords e.g. b.27 on repetition of theme B

Parallel 3rds – b 29

Dynamics and Articulation

Mostly legato

Some use of accents e.g. b. 21

Staccato b. 41

Sonority

Use of sustain pedal

Structure

Simple ABAB form with short 3 bar Coda at end

b. 1 introduction of L.H. broken chord accompaniment

b.2-9 Theme A

b.10-17 Variation of theme A with octaves in R.H.

b.18-22 Interlude – modulatory to get to B major

bar 23- 30 Theme B – 4 bar phrase repeated with variation

b.31-38 Ornamented variation on Theme A – 4th beat ornamented with runs/turns decreasing in note value with each appearance. R.H. alternates between long notes and rapid flourishes – typical.

Ballade in F Major

Typical – use of contrasting sections through differing musical elements.

Tempo, Metre and Rhythm

Stark contrasts of rhythm between two section

Section A: Andantino 6/8 dotted siciliano rhythm evokes pastoral thoughts - cf Handel He Shall Feed His Flock

'stretto piu mosso' to link A2 to B2

Section B: Presto con fuoco in 6/8 with much use of cross rhythm, syncopation and an 'agitato' direction in B1 for added unrest

Melody

Section A: Largely step-wise. Mostly in the R.H.

Section B: Wide spanning, virtuosic runs in the right hand. Not song-like at all.

Harmony

Largely diatonic with much use of chromaticism, suspensions and modulations

Section A: F major

A = 98 suspension b.26 (G-A)

A = b. 17-21 harmonic sequence

A1 = pivot note to change key b.118

A1= lots of diminished 7th chords – typical 133² -135

Section B: A minor

B = lots of unprepared dissonances in L.H. b.50-51

Texture

Section A: Very homophonic – hymn-like

Section B: Very polyphonic – very frenetic and tumultuous

Dynamics and Articulation

A = sotto voce (in an undertone), pp, crescendo and diminuendo, smorzando (dying away),

B = ff

Accents b. 155 L.H.

Sonority

Use of sustain pedal- typical of Romantic piano music

Contrasting use of range between sections: Section A = mostly 4 voice chords, Section B = many octaves and densely voiced chord in R.H.

Structure

Section A b.1-45 Andantino: calm, pastoral siciliano rhythm

Section B b.46-81 Presto con fuoco (Quickly with fire!)

Section A1 b.82-140 Tempo primo (Andantino)

Section B1 b.141-197¹ Presto con fuoco

Codetta 197² –end Tempo Primo

Brahms

Intermezzo in A Major

Typical Brahms – full sonority, dense texture, irregular use of metre.

Tempo, Rhythm and Metre

Contains many tempo directions: Andante Teneramente, rit., piu lento

b.16³-23 – Metric displacement by 2 beats – accent on beat 3 not 1. Very Brahmsian. Also irregular phrase structures. More in b.38³-44².

b.29 cross rhythm in R.H. against L.H.

b.44³-46² hemiola metre=2+2+2, not 3+3 as expected.

b.49 use of cross rhythms between L.H. and R.H. 2 against 3.

Melody

Contour of first three notes used motivically

b. 3³-4² doubling of melodic line in 6ths

b.25-28: Rising chromatic melody in combination with crescendo = building intensity.

b.34³-35 opening melody inverted

b.49-54 much imitation between R.H. and L.H.

Harmony

b.1 A major (Tonic)

b.49 F# minor (relative minor)

b.57 F# major (tonic major of relative minor)

b.76 A major (Tonic)

Texture

b.10 – arpeggiando to facilitate large stretch and make texture denser

b. 57-59 - Hymn like texture – doubling in octaves=characteristic. Chords of 6 notes or more.

Dynamics and articulation

Many dynamics and stylistic directions e.g. dolce, espressivo, calando, crescendo, diminuendo

Sonority

b.57 – change of timbre – una corda pedal (left pedal on piano)

Structure

An over-arching ternary form (ABA) but each larger section contains smaller subsections.

Section A

b.1 subsection A

b.9³ subsection A1 (repeat of A)

b.16³ subsection B

b.25 subsection C

b.34³ subsection B1

Section B

b.49 subsection D

b.57 subsection E

b.64³ subsection D1

Section A

b.76³ subsection A

b.84³ subsection B

b.93 subsection C

b.102³ subsection A1

b.106³ subsection B1

Ballade in G minor

Typical Ballade – use of contrasting sections through differing musical elements.

Tempo, Rhythm and Metre

Crotchet/dotted minim harmonic rhythm in the opening bars. Increased harmonic rhythm at b. 3⁴-b.5 (twice as fast as previous two bars)

Melody

b.2⁴ Melodic decoration- accented passing notes

b.6-10 essentially an outline of descending a Gm melodic scale.

b.113 Use of notes of melodic decoration – L.H. F natural (first note of bar) = Appoggiatura

Harmony

b.2⁴-5 outlines circle of fifths progression

Use of secondary dominant (A major) b.4² to land on dominant.

b. 10⁴ Modulation to relative major of subdominant minor (Eb). Melodic material based around opening motif.

b. 32 Transition to section B uses G (tonic pedal) beneath I⁷, iv and vii^{o7} to create some harmonic instability, settling on I^{7b} chord in b.36. He then uses the 3rd of the chord (b natural) as a pivot note to B major (median of tonic major). Subtly introduces section B melody in the middle of the texture (uses initial minor 3rd). Section B is an opportunity to explore a new melody and distant keys.

b.52-56 Brief return of section A melody, outlining a D# melodic minor scale. Distant to home of G minor! Very Romantic. D# minor = relative minor of dominant of this section (Tonic of section B = B major. Dominant = F# major. Relative minor = D# minor).

Texture

b.27 melody doubled in octaves and 6ths for textural variety.

b.69 Arpeggiando to facilitate large stretches and fill out the texture with rich sonorities.

Dynamics and Articulation

Staccato bass and chords accompany a strident, accented melody

b.41 theme B is characterised by a dotted, legato R.H. melody in 3rds and 6ths, accompanied by wide spanning L.H. quaver arpeggios.

Sonority

Frequent use of sustain pedal

Structure

b.0 Section A – Fiery G minor melody in the R.H. accompanied by insistent, staccato chords

b.41 Section B – flowing melody in 6ths and thirds in the distant key of B major

b.52-56 – brief return of section A melody for 4 bars

b. 72⁴ Transition to Section A. Calmly quotes melody of section A until return proper at b. 76⁴.

b. 108 – Coda – taken from material in b. 32.

Grieg

Norwegian March

Heavily influenced by folk music traditions e.g. simple, diatonic melodies making great use of step-wise motion and drones.

Tempo, Rhythm and Metre

Allegro Marcato

Much use of 'vertical hemiola' (cross-rhythm)– superimposition of 6/8 in L.H. and 3/4 in R.H – very like The Skuldal Bride from Slåtter. Folk influence.

b.78 Rhythmical fragment of main theme featuring the prominent vertical hemiola (cross-rhythm) Melody

b. Grace notes – ornamented melody – very much like a folk tune decoration.

Harmony

b. 1-5 Tonic pedal – very like a drone on a folk fiddle – folk influence

b. 26 – use of 'open 5ths' as a drone – folk influence – like Hardanger fiddle. Also seen in lots of other Grieg Piano music compare The Skuldal Bride.

b. 27 alternating major and minor thirds in a D7 chord over a G and D double pedal.

b. 29-37 Use of circle of fifths progression

b.45-52 – descending sequence of suspensions in R.H. – Alternating 53 and 42 chords.

b.68 Typically Romantic tertiary modulation (tertiary = by a third. C – Ab = major third) – Flattened submediant.

Texture

Largely melody dominated homophony i.e. chords accompanying a melody. The melody and accompaniment swap hands frequently.

b.60² Lots of doubled octaves to reinforce the melody in the L.H.

b.69 Rich chordal sonorities in the bass accented with staccati and accents evoke a marching drum. Characterful.

Dynamics and Articulation

b. 3 Use of Staccato makes for a light feel to contrast the legato main melody.

b. 3 Accents are used in the R.H. to enforce the 34 metre set against the written 68 metre.

Sonority

b. 40 High tessitura = change of sonority to previous 39 bars

Structure

Not much contrast here as the sections are signposted by a change in pitch:

b.1 - Low

b. 40² – High

b. 60 – Low

b. 107 – High

b. 127 – Low

Notturmo

Very contrasting to the Norwegian March. Harmony very influenced by Wagner. Much linear chromaticism and a number of extended chords.

Tempo, Rhythm and Metre

Section A is in an expansive 98 metre marked Andante. Section B is in a more driven 68 marked piu mosso. This then leads back to the repetition of the Andante A section.

Melody

b.1-2 Use of descending chromatic scale from tonic to dominant of home key under a major third C-E in the L.H. This causes a blurring of tonality, especially when mixed with the R.H. and L.H. A in b.2.

b.4 Use of his 'Grieg Motif' decorates the tonality blurring melody of b.2.

Cantabile R.H. melody

Harmony

b.5-9 bassline descends chromatically like opening two bars but with tripled note values. The harmonic outline here is that of a very chromatic cycle of fifths.

Deeply chromatic harmony – Grieg heard Wagner's Ring Cycle with its deeply chromatic harmonies.

Extended chords make for very colourful chordal sonorities e.g. half diminished 7th b. 6, b.13 includes flat 6th and 9th both of which resolve downwards onto chord tones G major (dominant).

b. 12³ makes use of a borrowed chord – ii half dim 7 taken from G minor – G major is the new tonic at this point.

b.15-17 repeated a minor third higher in b.18-20 = tertiary modulation

Lots of extended chords- dominant 9ths and 11ths that don't resolve as expected – very colourful

b.27 use of secondary dominant 9th (V9/V in C major) –D9

b.31-33 Unresolved dominant 11th chord left floating rather like Wagner's opening Tristan chord

Texture

Section A characterised by R.H. cantabile melody and L.H. accompaniment featuring an ostinato. Here the ostinato is characterised by syncopated chords.

Dynamics and Articulation

Lots of dynamic directions often paired with increasing harmonic direction (see section B)

Sonority

b.21- Una corda

Use of sustain pedal throughout.

Structure

A b.1-14 Cantabile melody accompanied by rich chords

Link b.15-20 A moment of stillness – slower harmonic rhythm with a delicate, birdcall-like melody in R.H.

B b.21-33 A sense of forward motion with faster rhythms and tempo.

A b.34-54 Return to cantabile melody and richly chromatic chords, this time with b.43-48 being b.9-13 transposed up a 4th to C major.

Coda b.55 to end – comprising material from the link section