

ON THE RELATIONSHIP BETWEEN MUSIC  
ANALYSIS AND PERFORMANCE

by

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## INTRODUCTION

Although using different methods and sometimes reaching different results, music analysis and performance share many common goals and interests. One of the most obvious is the desire to understand and express the essence of music. As two independent ways of interpretation, both music analysis and performance have proven their viability, but the history of their interaction is only in its incipient stage.

Several scholars have written on the relationship between music analysis and performance, especially in the last decade. However, the relationship between the two disciplines resists straightforward definition, and it can be characterized as complex and elusive. The main purpose of this document is to stimulate interest in this topic and to point out the importance of studying this relationship. By discussing and reflecting on issues related to this subject, this study aims to emphasize the great potential of an interactive relationship between music analysis and performance.

There are several aims in this paper. The first one is to compare the disciplines of music analysis and performance, in an attempt to reveal and discuss those specific links that make possible the existence of a relationship between them. In this regard, the first chapter briefly compares the two disciplines at a general level, focusing on their subjects, goals, methods of operating, and vocabularies. The chapter is divided into three sections.

The first two sections are concerned with investigating each discipline separately, and aim to establish their basic traits as musical activities. The first section, on analysis, uses excerpts from the writings of Ian Bent, John Rahn, and Pierre Boulez as resources for establishing those characteristics. The segment on performance seeks to point out some of the specific aspects of performance as an activity, and also touches on the role of the performer in the act of performance. Finally, the last section of the first chapter compares the findings of the first two sections and reflects upon the similarities and differences between the two disciplines.

Another important goal of this paper is to investigate how music analysis and performance relate to each other, both in theory and practice. The second chapter focuses on exploring this issue by presenting and commenting on different theoretical views as well as practical examples taken from scholarly writings. From a large and quite diverse pool of materials available in the specialized literature, four practical approaches, those of Edward Levy, Carl Schachter, Janet Schmalfeldt, and Joel Lester are discussed in this chapter, as they reflect compelling views on the relationship between analysis and performance. One of the conclusions of this chapter is that the relationship between analysis and performance cannot be defined according to absolute criteria. In each specific instance the relationship between analysis and performance takes a unique form, as it is shaped by and depends on the personalities and unique ways of listening, thinking, and learning of those involved in it. The conclusion of this chapter also strongly emphasizes the great interactive potential of the relationship between analysis and performance, which is considered to be a two-way road, where both performers and analysts have the power and opportunity to influence each other.

Finally, the last chapter of this document is a practical illustration of one performer's way of using music analysis as an interpretative tool. The musical example chosen for this purpose is the first movement of Brahms's *Piano Sonata Op. 5 in F minor*. The study shows how the performance of this movement can creatively be enhanced through analytical thinking. Two of the interpretative problems the author of this document encountered in the learning process of this movement are answered through analysis. The analytical observations in this section represent responses to specific interpretative concerns, and aim to clarifying those elements of music that represent the basics of expression.

The relationship between analysis and performance is a subject of great importance both for performers and analysts. This study does not attempt to cover all of the aspects of this subject, but rather to point out that an open and constructive communication between the worlds of theory and performance can only lead to more a successful understanding of the essence of music.

## CHAPTER I

### THE DISCIPLINES OF MUSIC ANALYSIS AND PERFORMANCE:

#### A COMPARISON

Music analysis and performance are, in many ways, similar activities. At the same time, they differ in certain essential aspects. This chapter is concerned with comparing the disciplines of music analysis and performance, in an attempt to reveal and discuss those specific links that make possible the existence of a relationship between them.

The chapter is divided into three sections. The first two sections are concerned with investigating each discipline separately, in an attempt to establish their basic traits as independent musical activities. The section on analysis uses excerpts from the writings of Ian Bent, John Rahn, and Pierre Boulez as resources for establishing those traits. The segment on performance seeks to point out some of the specific aspects of performance as an activity, and also touches on the role of the performer in the act of performance. Finally, the last section of the first chapter compares the findings of the first two sections and reflects upon the similarities and differences between the two disciplines.

## A. Basic characteristics of music analysis

Defining music analysis and its goals is a rather complex and complicated task. The multitude of aspects and facets of music analysis make it impossible for anyone to offer a simple definition. As R. A. Sharpe notices, “. . . analysis has been variously said to be about the musical work, the compositional process, listener competence, to be a set of implicit instructions for the interpreter, and to be a study of musical reasoning.”<sup>1</sup>

Indeed, there are numerous connotations of the term “analysis.” A variety of theories, encompassing several axes of classification, have been formulated to reflect its diverse coverage. Some of the most circulated categorizations of music analysis take into consideration different views on the nature and function of music, the music’s role in the human life, as well as the role of human intellect with regard to music.<sup>2</sup> The aim of this section is not to investigate those theories, but rather to discover and discuss some of the basic characteristics of analysis as a practical musical activity. For this purpose, Ian Bent’s, John Rahn’s, and Pierre Boulez’s definitions of music analysis are investigated.

In his comprehensive book entitled Analysis, Bent’s view of analysis is reflected in a concise but dense statement:

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<sup>1</sup> R. A. Sharpe, “What is the object of music analysis?” *Music Review* 54 (February 1993): 64.

<sup>2</sup> For a comprehensive view of these theories see Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 1980) vol. 1, p. 341, s.v. “Analysis,” by Ian Bent.

Music analysis is the resolution of a musical structure into relatively simpler constituent elements, and the investigation of the functions of those elements within that structure.<sup>3</sup>

In this definition, the 'structure' is understood to be "a part of a work, a work in its entirety, a group or even a repertory of works, in a written or oral tradition."<sup>4</sup>

The most obvious aspect revealed about music analysis in this statement is that the main concern, the *subject* of music analysis is the *musical structure*. The statement also proposes a general *method* of approaching the subject: the division of the structure into smaller units, and the investigation of their functions within the big picture. In the same line, one finds out that "... analysis is the means of answering directly the question 'How does it work?' and ... its *central activity is comparison* (emphasis added)."<sup>5</sup>

The writer elaborates on the *explanatory aspect* of analysis, emphasizing the importance of *comparison as an analytical tool* in various specialized types of analysis:

By comparison it (analysis) determines the structural elements and discovers the functions of those elements. Comparison is common to all kinds of musical analysis-feature analysis, formal analysis, functional analysis, information-theory analysis, Schenkerian analysis, semiotic analysis, style analysis and so on: comparison of unit with unit, whether within a single work, or between two works, or between the work and an abstract 'model' such as sonata form or a recognized style.<sup>6</sup>

Interestingly enough, although the statements presented above could be considered as being quite general, they offer specific details about analysis as an activity:

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<sup>3</sup> Ian Bent and William Drabkin, *Analysis*, The New Grove Handbooks in Music (London: The Macmillan Press Ltd., 1987), 1.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid., 5.

<sup>6</sup> Ibid.

they clearly name a specific subject for music analysis as well as at least two of the essential elements of the operating system of music analysis. However, Bent does not ignore a more general level in defining analysis:

A more general definition of the term (music analysis) . . . might be: that part of the study of music which takes as its starting-point the music itself, rather than external factors.<sup>7</sup>

Through this statement, the writer imposes a limitation and at the same time an enlargement on the conceptual framework he has previously established. The limitation comes from the idea that external factors are secondary in importance when analyzing a musical work. As opposed to other musical disciplines, analysis does not approach a musical work by addressing the historical, political, or social events that might have had an impact on the composition of that work. Analysis is rather concerned with discovering and explaining the musical work in its own terms, without relying on external references. The enlargement comes with the use of the phrase “music itself”: the writer opens the doors to a number of quite diverse possibilities of what the *subject* of music analysis might be. In this general definition, the musical *structure* is not named to be the concern of analysis, but “music itself” is. This raises a set of difficult questions, since it is well known that there is no agreement among musicians on what exactly represents “music itself.” The musical score, the composer’s intentions, the interpretation of a performer, and the listener’s experience are only a few of the candidates to be considered “the music itself” and therefore become possible *subjects* for analysis.

Not only the subject, but also other aspects of analysis, such as the methodological approaches used by this discipline, cannot be simplistically defined. In

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<sup>7</sup> Ibid.

his book, Bent identifies several types of analysis, according to their focus and methods of operation. Schenkerian analysis, thematic analysis, functional analysis, formal analysis, phrase-structure analysis, category and feature analysis, musical semiotics, set-theory analysis are only a few of the established types of specialized analysis identified by Bent. The variety of methods employed by analysis is directly reflected in its *vocabulary*. Varying from case to case, and greatly depending on the purpose, context, and audience for which the analysis is intended, the vocabulary of music analysis includes many choices. Bent names nine categories as possible “media of presentation”<sup>8</sup> for music analysis:

(a) annotated score or reduction or continuity line; (b) 'exploded' score, bringing related elements together; (c) list, or 'lexicon' of musical units, probably accompanied by some kind of 'syntax' describing their deployment; (d) reduction graph, showing up hidden structural relationships; (e) verbal description, using strict formal terminology, imaginative poetic metaphor, suggested programme or symbolic interpretation; (f) formulaic restatement of structure in terms of letter- and number- symbols; (g) graphic display: countour shapes, diagrams, graphs, visual symbols for specific musical elements; (h) statistical tables or graphs; and (i) sounding score, on tape or disc, or a live performance.<sup>9</sup>

An interesting fact to be pointed out is that, with the exception of the last category, all the other “media of presentation” mentioned by Bent are essentially non-aural. While the concern of analysis is to explain the “music itself,” Bent’s list shows that analysis relies mainly on a non-aural vocabulary, sometimes involving a quite technical terminology.

Following are some of Rahn’s statements on music analysis. His definition of analysis reveals one of the most important goals of analysis as a musical activity, that of

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<sup>8</sup> Ibid., 80.

<sup>9</sup> Ibid.

discovering and clarifying ways of hearing the music and sharing those ways with others.

He states it clearly:

To analyze music is to find a good way to hear it and to communicate that way of hearing it to other people.<sup>10</sup>

Although in his book Rahn concentrates on the basics of atonal theory, which in the author's own words, is "radically different" from tonal theory,<sup>11</sup> some of his statements hold true for any type of analytical theory. One example is his explanation of how *generalizations* about music are produced:

Analytical generalizations . . . can be produced and applied from either of two viewpoints: primary or secondary. Primarily, the composer, performer, or listener must generalize (consciously or unconsciously) within a specific piece of music over the population of the sounds of that piece, in order to understand that piece enjoyably. . . . Secondly, a principle of organization may be found manifesting itself legitimately in more than one piece of music. A music historian or theorist may then generalize over populations of pieces of music, saying that 'such-and-such an organizational principle is found in all these pieces' (handing you a list of titles). When many different pieces have many of their primarily generated organizational principles in common, an historian or theorist is liable to use the common principles as a criterion by which to *categorize* these pieces.<sup>12</sup>

While Rahn recognizes the importance of *generalizing* and *categorizing* for musical understanding and enjoyment, he strongly warns against applying these principles without regard to the particular idioms and unique characteristics of each individual musical work:

Secondary generalization and categorization . . . are undoubtedly useful, but beware of two pitfalls. First, the categorization may encourage shallow understanding. Every piece of music is unique, with idiosyncratic organizational principles and structures shared with no other piece of music. Such idiosyncratic principles and structures are just as important for understanding and enjoying the music as are the

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<sup>10</sup> John Rahn, *Basic Atonal Theory* (New York: Longman Inc., 1980), 1.

<sup>11</sup> *Ibid.*, 2.

<sup>12</sup> *Ibid.*, 11.

principles it happens to share with other members of its category. Secondly, it may be that a piece does not legitimately manifest *all* the principles of its category. An attempt to hear a piece in terms of inapplicable (or fruitlessly applicable) principles may obscure the beauties of a more idiosyncratic organization.<sup>13</sup>

Finally, Boulez sees analysis as “the serious study of the score themselves.” He describes the “indispensable constituents” of a good analytical method:

. . . It must begin with the most minute and exact observation possible of the musical facts confronting us; it is then a question of finding a plan, a law of internal organization which takes account of these facts with the maximum coherence; finally comes the interpretation of the compositional laws deduced from this special application. All these stages are necessary; one’s studies are of merely technical interest if they are not followed through the highest point—the *interpretation* of the structure; only at this stage can one be sure that the work has been assimilated and understood.<sup>14</sup>

Boulez’s choice of words, when referring to a good analytical method, is quite revealing. He brings into light interesting concepts. One of them is the idea that analysis is concerned not only with studying musical relationships, but with discovering the *rules of syntax* that exist behind those relationships, rules that are of crucial importance, in Boulez’s opinion, in determining the coherence and logic of a specific musical work. The three-step approach Boulez implies in his model of a good analytical method mirrors some of the elements previously mentioned in the writings of Bent and Rahn. The first step, the “*observing*” of the musical facts, is roughly equivalent with Bent’s “*investigation*” of the musical structure. The third step, the “*interpretation*” of the structure, resonates in concordance with Rahn’s ideas about categorizing and drawing generalizations about the music, as well as with Bent’s idea of using comparison as a tool for analytical interpretation. The second step, the “*finding of a plan*,” reflecting the

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<sup>13</sup> Ibid.

<sup>14</sup> Pierre Boulez, *Boulez on Music Today*, trans. Susan Bradshaw and Richard Rodney Bennett (London: Faber, 1975), 16-18.

concept that analysis should give *reasons* for the occurrences of the musical events in a musical work, brings into light another of the essential operating methods of music analysis.

Interesting to be noted is that all three definitions of analysis explored in the previous lines touch not only upon the question of *how* analysis works, but also upon the question of *why* we analyze. Bent believes that analysis has to lead to the understanding of musical structure. Rahn proposes that analysis needs to lead to identifying and clarifying ways of perceiving music. Finally, Boulez talks about assimilation and understanding as the final goals of analysis, goals that are reachable through the interpretation of the musical structure.

What are then some of the most basic traits of analysis that one can synthesize from the selected excerpts presented above? Some of the points that need to be retained by the reader for the purpose of this paper are:

First of all, it is important to realize that analysis is an *interpretative activity* whose final goal is to contribute to the *understanding and enjoyment of music* by clarifying *a way of hearing* the music (Rahn), *explaining* its inner *structure* (Bent), and revealing the *relationships and rules of syntax* that are present in the music (Boulez). Analysis usually aims to accomplish these tasks *without primarily relying on external factors*, but rather on the *objective*, identifiable terms of the music (such as motives, phrase-units, harmonies etc.).

Secondly, it is important to realize that there are different types of analysis, and that they employ different methods and tools of operating, depending on their focus and purpose. However, some of the operating tools of analysis are general enough to be

considered as integral parts of any type of analysis. In the excerpts presented above, a few of them are mentioned: Bent talks about comparison as an essential analytical tool, and Rahn mentions generalization and categorization as effective principles of any analytical method. In regard to the *vocabulary* analysis uses, it is recognized as being varied, often *technical* and sometimes aiming to *conceptualizing* analytical findings. It includes but it is not limited to graphs, diagrams, verbal descriptions, and musical examples that offer an explanation of the relationships that govern a musical work.

Finally, although not directly addressed in the writings discussed in the previous lines, the role of the analyst in the process of analysis is also very important to be considered. The analyst, as any other interpreter, has the task to present a valid point of view about his subject, by using an appropriate vocabulary and specific operational tools. The ways analysts approach the process of analysis may differ from person to person, but they usually try to achieve *objectivity* by focusing on the *definable terms* of a musical work and employing *systematic methods of operating*. Nevertheless, every analysis reflects a certain *degree of subjectivity*, as it is marked by the personality, knowledge, and intuition of its author.

Obviously, there are many other important aspects of analysis that have not been addressed in the previous lines, as a complete account of analysis is not the purpose of this section. However, it is hoped that some of the general characteristics of analysis as a musical activity have been pointed out, so a comparison with the activity of performance can be undertaken later.

## B. Aspects of music performance

Performance is often defined as “the realization of music.”<sup>15</sup> Its primary function could be summarized as the *projection in time* of a musical work to an audience, through a performer’s *interpretation*. Three elements have been identified as being essential parts in the existence of any performance experience: 1) *the music*, which represents the subject of performance; 2) *the performer*, who has the task of projecting the music; and 3) *the audience*, who is the receiver, the final aim of any performance.<sup>16</sup> While the crucial importance of all three elements in the process of a performance is obvious, for the purpose of this paper the discussion will be centered more on the specific role the performer has in the act of performance.

The exact function and the degree to which a performer is expected to bring a personal contribution in the act of performance have always constituted exciting subjects of discussion in the specialized literature. From opinions that present the performer as a servant of music to Collingwood’s statement that “every performer is co-author of the work he performs,”<sup>17</sup> performers have been portrayed in various ways.

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<sup>15</sup> Roger Sessions, *The Musical Experience of Composer, Performer, Listener* (Princeton: Princeton University Press, 1950), 65.

<sup>16</sup> Barnett talks about a “musical trinity”: the composer, the performer, and the listener. In David Barnett, *The Performance of Music* (New York: Universe Books, 1972), 1.

<sup>17</sup> R. G. Collingwood, *The Principles of Art* (London: Oxford University Press, 1938), 321.

An interesting view presents the performer as the critic of music and performance as an implied act of criticism.<sup>18</sup> A critic's task, according to R. P. Blackmur, is "the job of putting the audience into a responsive relation with the work of art: to do the job of an intermediary."<sup>19</sup> Leonard Meyer points out that the principal task of a critic is not to be judgmental about a work of art, but "to explicate and illuminate" it.<sup>20</sup> The performer's task is very similar, since he represents the direct link between a musical score and an audience. Both the critic and the performer accomplish their tasks by trying to express or project their own understanding of a specific work to other people, in other words, by *interpreting* the work. For the purpose of this document, it is important to note that the interpretative role of the performer, as the intermediary between the music and an audience, is identical in purpose with the interpretative role of the analyst. Both performers and analysts are concerned with communicating their own understanding of a musical work to an audience.

Another interesting view presents the performer as an actor and performance as "a species of acting."<sup>21</sup> Exactly as an actor, the performer starts from a script, in his specific case the musical score, and aims to communicate its content to his listeners. Also, again as in the case of an actor, the performer needs to discover the dramatic elements of the text and project them into an eloquent performance. It is generally accepted that just a

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<sup>18</sup> See Edward T. Cone, "The pianist as critic" in *The Practice of Performance*, ed. John Rink (Cambridge: Cambridge University Press, 1995), 241-53.

<sup>19</sup> R. P. Blackmur, *The Lion and the Honeycomb* (New York: Harcourt Brace, 1955), 199, quoted in Cone "The pianist as critic," 241.

<sup>20</sup> Meyer, L. B, *Explaining Music: Essays and Explorations* (Chicago: The University of Chicago Press, 1973), 16-7.

<sup>21</sup> William Rothstein, "Analysis and the act of performance," in *The Practice of Performance*, ed. John Rink, 237.

simple reproduction of lines or sounds does not constitute a compelling performance.

Performers need to get involved both mentally and emotionally and identify themselves with the music they perform in order to produce meaningful interpretations.

But what exactly is a performer expected to project in a performance? What kind of meaning is performance expected to reveal?

Since a performer operates with a rather non-specific vocabulary, namely musical sounds, transmitting precise information or explaining a musical work cannot be considered as being the main concerns of performance. However, some kind of information is present in every performance.<sup>22</sup> The performer, through his interpretation, offers the listener the opportunity to understand the form of a work, to listen for its tonal structure, to recognize the recurring motives etc. For this to be accomplished, the listener has to be an active participant in the process of performance and have the ability and knowledge to listen for that “information” during the act of performance.

However, the very central task of a performance is to provide the audience not with an explanatory or informative experience, but with a vital, vibrant, musically meaningful experience. The performer’s aim, according to Rothstein, is “to provide the listener with a vivid experience of the work, not an analytical understanding of it.”<sup>23</sup> To achieve this task, Rothstein says, the performer has to create “a musical narrative” and pass it to the listeners. He explains that the performer “synthesises this narrative from all he or she knows and feels about the work” and emphasizes that although one performer’s

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<sup>22</sup> Leonard Meyer believes that musical experience is informative. He says that “the psycho-stylistic conditions which give rise to musical meaning . . . are the same as those which communicate information.” He believes that one facet of musical meaning can be realized through the comprehension of musical relationships. In Meyer, *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture* (Chicago: University of Chicago Press, 1967), 5.

<sup>23</sup> Rothstein, 237.

narrative may differ radically from another's for the same work, "a narrative must be there, even if it is one which cannot be translated into words."<sup>24</sup> The path Rothstein suggests toward achieving this task is through analysis, which, carried out as "a combination of intuition, experience, and reason,"<sup>25</sup> provides the performer with many helpful sets of tools for constructing his dramatic approach.

L. H. Schaffer also supports the concept of musical narrative as a performer's way of conveying the "mood" or "character" of a musical work. He believes that the performer's main task is the *creation of musical character*, which can be achieved through a convincing use of specific expressive tools such as timing, dynamics, timber, articulation etc. In this regard, he says:

If we . . . suppose that music can convey an abstract narrative . . . the performer's interpretation can be viewed as helping to define the character of the protagonist. . . . The shaping of expression and the choice of expressive features—timing, dynamics, timbre, and articulation—is a function of the musical character, and is, at least partly, *created* (emphasis added) by the performer.<sup>26</sup>

Another opinion is expressed by Donald Barra, who believes that a successful performance is dependent on the performer's ability to bring to light the "expressive qualities and dynamic characteristics that are contained *within* the musical structure,"<sup>27</sup> by discovering and presenting to the listeners the relationships between "tension and energy" that are present in the music.<sup>28</sup> Barra's theory of interpretation says that the most

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<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

<sup>26</sup> Shaffer, L. H. "How to Interpret Music" in *Cognitive Bases of Musical Communication*, eds. M. R. Jones and S. Holleran (Washington: American Psychological Association, 1992): 265.

<sup>27</sup> Donald Barra, *The Dynamic Performance: A Performer's Guide to Musical Expression and Interpretation* (Englewood Cliffs, N.J.: Prentice-Hall Inc., 1983), Preface, vii.

<sup>28</sup> Ibid., 2.

important relationship in music, for performer and listener alike, is that which exists between tension and energy. Tension in music, according to Barra, is created by the patterns that exist within the musical structure, or more correctly, “by the listener’s efforts to grasp those patterns and anticipate their evolution.”<sup>29</sup> Musical energy, Barra says, is determined by the loudness, pace, resonance, and pitch of the sound and is contained directly within the tonal impulse. Thus expression in music can be achieved by adjusting the energy elements of the tonal impulse in such a way that they enhance or reinforce the patterns of tension present in the music.

Finally, Roger Sessions talks about “musical gesture” as being “the essence of music, the essential goal of the performer’s endeavors.”<sup>30</sup> Sessions believes that musical gestures are defined by the movement of the music, which, in his opinion, represents the essence of music. “Music not only expresses movement,” Sessions says, “but embodies, defines and qualifies it. Each musical phrase is a unique gesture . . . .”<sup>31</sup>

Whether a performer approaches the dramatic aspects of a musical work as “a narrative,” as “musical gestures,” as “patterns of tension and energy,” or in any other unique way, he has control over every aspect of the work. He needs to decide, on the basis of the musical score, which features of the music are important to be emphasized, which need to be subdued, and which ones need to be left to speak for themselves. Of course, in order to achieve a valid performance, true to the spirit of the music, the

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<sup>29</sup> Ibid.

<sup>30</sup> Sessions, *Questions about Music* (New York: W.W. Norton, 1971), 65.

<sup>31</sup> Sessions, *The Musical Experience*, 22.

performer needs to derive his choices and decisions solely from the musical text, more precisely from the musical structure, and never try to apply them from the exterior.

But how is musical structure reflected in performance? While a complete answer to this question is beyond the scope of this study, a brief discussion of Erwin Stein's theory of interpretation reveals the essential place of musical structure in the process of performance. Summarized, Stein's theory of interpretation proposes that the performer's artistic task is to realize the *character of the music* through the *shaping of the musical form*. Form is recognized by Stein as the very subject-matter of music:

The order of the notes, i.e., the form, must tell us how the music ought to be performed. . . . Melody, harmony, texture, rhythm, dynamics and colour are the elements of musical form and, though they are inseparable and interdependent, in performance each of the elements as well as their mutual relations must be taken into account. *For performance is a function of musical form* (emphasis added).<sup>32</sup>

In his attempt to explain how performance reflects musical structure, Stein first considers the basic elements of music. He identifies two large categories: the elements of musical sound (length, strength, and colour), and the elements of musical form (tonal, temporal, dynamics, timbre, and colour). He views the combination of these elements as forming the structure of the music, which embodies the music's character. The performer's task, according to Stein, is to realize the character of the music "in a continuous movement, by phrasing the melody, focusing the tempo, and coordinating the sections of the form, so its architecture is adequately balanced."<sup>33</sup> One point that Stein strongly emphasizes is that in order for the performer to realize the character of the music, he not only needs to understand the structure of a musical work, but *form and*

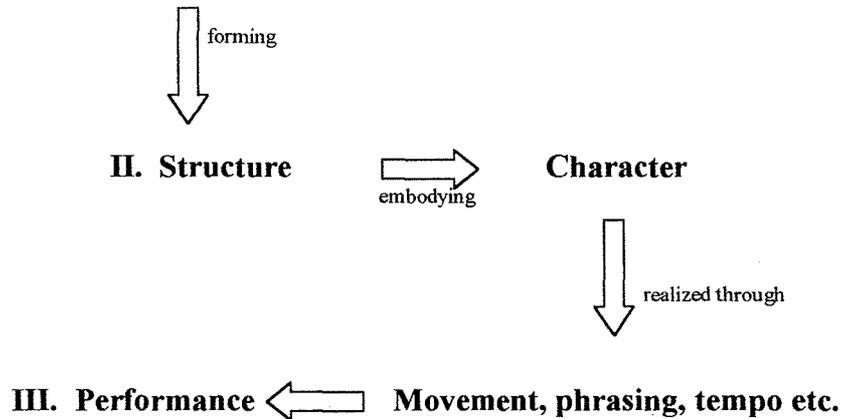
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<sup>32</sup> Erwin Stein, *Form and Performance* (New York: Alfred & Knopf, 1962), 14.

<sup>33</sup> *Ibid.*, 21.

*sound must become identical in his mind. The performer's entire conception of the structure has to be articulated in terms of sound.* The following three-level scheme synthesizes Stein's conception of how "performance as a function of form" has to be initiated and resolved in sound:

**I. Basic elements of music**



From Stein's theory, two essential ideas about performance as a musical process need to be remembered. The first one refers to the fact that performance and musical structure are inseparable: a successful performance has to be based on the understanding of the musical structure. The second one is a continuation of the first idea, but emphasizes that in performance it is essential that the musical structure be understood *in terms of sound*.

Important questions seem to be appropriate to be asked at this point. How do performers interpret a musical work, more specifically the musical structure? Also, are the performers' interpretative approaches similar or different from those of other musicians?

Obviously, each performer approaches music in a unique manner, based on his own personality, experience, and knowledge. However, certain aspects of the performers' interpretative processes are general enough to be mentioned in the following lines. Janet Schmalfeldt observes that most performers describe their effort toward interpreting a musical work as a "*primarily intuitive process* (emphasis added), a matter of becoming intimate with the work through physical as well as mental activity."<sup>34</sup> While Schmalfeldt recognizes the important role of intuition in the interpretative process, Charles Fisk talks about the *experimental* facet of this process. He describes the way the performers approach a work as an experimental process of "learning to 'hear' . . . through their hands and arms, their breath, their vocal chords."<sup>35</sup> Referring to some of the most important aspects of a good interpretation, Robert Donington also points out that intuition is essential for interpretation. However, he emphasizes that a performance based only on an intuitive response is not satisfying. The interpreter needs to assist his intuition with knowledge and experience. He explains it clearly:

The faculty most needed for good musical interpretation is an intuitive responsiveness (well trained and experienced and served by sufficient technical dexterity) to implications already latent in the composition. There are, however, other requirements, one of which is a general familiarity with the style of the music performed; another is a detailed knowledge of practices originally attaching to it, but by no means self-evident to the intuition of interpreters whose early training and native idioms it forms no part.<sup>36</sup>

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<sup>34</sup> Janet Schmalfeldt, "On the Relation of Analysis to Performance: Beethoven's *Bagatelles* Op. 126, Nos. 2 and 5," *Journal of Music Theory* 29 (1985): 1.

<sup>35</sup> Charles Fisk, "Performance, Analysis, and Musical Imagining," *College Music Symposium*, vol. 36 (1996): 62.

<sup>36</sup> Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 1980) vol. 9, p. 276, s.v. "Interpretation" by Robert Donington.

Similar opinions resonate in Blackmur's writings on the qualities that a music critic needs to possess when approaching a musical work. He identifies three "modes of understanding"<sup>37</sup> that are required for the interpretative activity of criticism, modes that fit perfectly well the case of performance. They are the musicological, the technical, and the experiential. The "musicological" mode of understanding refers to the fact that the interpreter needs to be familiar with the facts that form the background of a specific composition and have the ability to determine which of those factors are important and which are not when making interpretative decisions. The "technical" mode of understanding refers to the ability of the interpreter to understand the musical language employed and to explain, through analysis, the internal organization of the musical work. Finally, the "experiential" mode refers to the skill of being able to provide insight into a work by using prior personal experiences as a starting point, as well as through a close study of the work itself.

A comparison between the ways the performers, critics, and analysts approach music reveals many similarities between them. As activities that are concerned with interpreting music, music analysis, music performance, and music criticism aim to present valid views of a musical work to an audience, by relying on the intuition, experience, and knowledge of the interpreting musicians. In this regard, the general goals and approaches of the three interpretative activities are identical. However, the activities of analysis, performance and music criticism are far from totally overlapping. Their specific goals and means of approaching those goals are quite different. For example,

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<sup>37</sup> R. P. Blackmur, *Language as Gesture* (New York, 1952), 372; quoted in Edward Cone, "The Authority of Music Criticism," *Journal of the American Musicological Society* no. 34 (1981): 4.

Barnett's definition of performance points out one of its very specific aspects, muscular control.

Barnett<sup>38</sup> explains performance as a synthesis of three categories of method: contextual (knowledge of external factors that have the power to influence interpretative decisions), analytical (understanding of the structure), and muscular control. While the first two categories mirror the same concepts as Blackmur's modes, Barnett's third category, referring to the *physical component of performance*, points out one of the aspects that is specific to performance only, and not to other interpretative activities. Matthay also emphasizes that the performer not only has to be involved intellectually and emotionally in the act of performance, but he also needs to pay attention to music through his instrument. He says that the performer has to be "keenly alert to what his sensation-apparatus as a whole conveys from the piano."<sup>39</sup> In the end, the way a performer handles his body has serious consequences for his interpretation. In this regard, Schmalfeldt explains that a live performance cannot ever be considered as a definitive interpretation mainly because of the physical component that is involved in it:

Just one false move—a finger placed too heavily (or too lightly) on the key, an arm motion that misses its target—can force the performer to adjust the fine points of his strategy; suddenly new decisions must be made, and with these, a new 'view' may be born.<sup>40</sup>

Of course, there are many other aspects of performance, beside its physical component, that make it different from other interpretative activities. Probably the most important, crucial in defining the performer's function in the act of performance, is the

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<sup>38</sup> Barnett, *The Performance of Music* (New York: Universe Books, 1972), 29-30.

<sup>39</sup> Tobias Matthay, *Musical Interpretation* (Boston: The Boston Music Company, 1913), 147.

<sup>40</sup> Schmalfeldt, 28.

fact that *performance unfolds in real time*. Sessions says that “it is this essential quality of music-its fluidity, the fact that it is an art, even the art par excellence, of time-that has inevitably produced the performer.”<sup>41</sup> In a live performance, which has to proceed inexorably in time, the performer cannot go back to explain or change anything in his interpretation. His performance not only has to reflect with fidelity the musical text, but at the same time it needs to be dramatically eloquent and convincing. While the knowledge, musical intelligence, and creativity of each individual performer play decisive roles into determining the validity or non-validity of a real-time interpretation, it is the performer’s conviction, his personal involvement in the act of a real-time performance that determines the final success of that performance. This idea leads to another topic that is specifically associated with performance, that of *expressiveness* or *affect*.

While usually one does not talk about an “expressive analysis” or an “expressive criticism,” performance is almost always judged as being or not “expressive.” But what is expression in music? Although several theories of affect<sup>42</sup> have been formulated, none can be considered as definitive. Nevertheless, those who articulate ideas on this topic agree that the musical experience centers on its *affective dimension*. A few *practical tools* performers use to build expressive performances have been identified. Cone recognizes tempo as a “determinant of music expression.”<sup>43</sup> Matthey talks about rubato

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<sup>41</sup> Sessions, *The Musical Experience*, 66.

<sup>42</sup> Several theories of affect have been formulated. Some of the most known are those of Leonard Meyer, Susanne Langer, James Mursell, Louis Arnaud Reid, and Bennett Reimer. Several composers such as Cage, Sessions, Copland, Bernstein, Schoenberg, and Hindemith also discuss the emotional aspect of music in their writings. For a summary of these theories see Reimer & Wright, eds., *On the Nature of Musical Experience* (Niwot, Colorado: University Press of Colorado, 1992), 196-205.

<sup>43</sup> Cone, “The Pianist as Critic,” in *The Practice of Performance*, ed. John Rink, 245.

as “an important and all-pervading Means of Expression.”<sup>44</sup> He also discusses tone and duration contrasts as indispensable factors of expression. Sessions speaks of “contrasts and contours” as being crucial for the affect of a work. Other aspects of music such as tone variety, voicing, harmonic coloring, pedaling etc., some not necessarily marked into the score, also represent tools of expression that are available to performers.

How could then the performer’s goals and means of achieving those goals be summarized? This study concludes that the performer’s central task is to *interpret the musical structure in terms of sound, reveal the character of the music, and project it in a convincing manner by using the specific tools of expression* that are available to him. In order to achieve his task, the performer needs to be not only knowledgeable and creative, but also eloquent. In the end, it is the artistic sincerity and the personal involvement of the performers that lead to convincing performances. Nobody says it better than

Sessions:

It is the task (of the performer) . . . to apply his imagination to discovering the musical gestures inherent in the composer’s text, and then to reproducing them according to his own lights; that is, with fullest participation on his own part.<sup>45</sup>

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<sup>44</sup> Matthey, 62.

<sup>45</sup> Sessions, *The Musical Experience*, 74.

### C. Similarities and differences between music analysis and performance

The following table summarizes some of the similarities and differences between the disciplines of analysis and performance, as established in the first two sections of this chapter:

Music analysis	Music performance
Both start from the “music itself”	
Both are interpretative activities	
Both are marked by the intuition, knowledge, and personality of the interpreter	
It aims to explaining/understanding the music	It aims to shaping/ projecting the music
It does not primarily address external factors	It considers various external factors
It is primarily concerned with structure	It is primarily concerned with character/gesture
It is not limited by temporal duration	It unfolds in real time
It is transmitted verbally/graphically	It is transmitted aurally
It can be selective in its focus	It aims to synthesizing all of the aspects of a score
It is primarily a mental activity	It involves mental, emotional, and physical aspects
Draws generalizations from a score/conceptualizes	It specifies what the score leaves unspecified

As reflected in the lines above, music analysis and performance have important common characteristics, but they also diverge in many notable ways. While their general goals, of communicating valid views of a musical work to an audience, are identical, their specific goals and the means of achieving those goals are quite different. As established in the first section of this chapter, analysis primarily focuses on *explaining the structural aspects* of a musical work. Music analysts aspire to make objective and explicit

statements about a musical work, to explain, define, demonstrate, compare, draw generalizations or conceptualize aspects of a work in tangible and specific terms.

Although many times prompted by an intuitive response to the music, the methods of operating and the vocabulary of analysis could be considered almost “scientific,” as they usually are based on systematic and definable terms. Performance on the other hand centers on *sounding out the musical structure* and bringing the music into actual physical being. The performers’ concerns focus less on conceptualizing the music and more on discovering and shaping the music’s character in time, as well as on the dramatic impact that a work will make on an audience. As a consequence, performers are primarily interested in experimenting with the tools of expression that are available to them, such as tempo, contour, dynamics, colors, texture, timbre, articulation, phrasing, timing, and spacing. This “less-conceptual” approach to music is reflected in the ways performers approach a musical work, usually at several levels (aural, mental, physical) at the same time, and not necessarily in a systematic manner.

At first sight, one might conclude that the points of intersection between analysis and performance seem to be overpowered by the differences between the two disciplines. Indeed, a unity of purpose between the disciplines of analysis and performance cannot be established, as they represent two very different modes by which music is experienced. However, this study proposes that there are strong links uniting the two disciplines, both at general and more specific levels, links that offer many opportunities of fruitful interactions between them.

At a general level, analysis and performance are linked through the fact that they both are interpretative activities. The concerns of analysis as a whole have much in

common with those of performance, as they both act as intermediaries between music and an audience. Analysts, like performers, are concerned with bringing musical meaning to the musical score, and communicating and sharing that meaning with others.

At a more specific level, analysis and performance are strongly linked by the fact that analysis is an integral part of the performer's process of preparing for performance. Whether conscious or not, the performer's process of discovering the character of the music involves some kind of analytical acts. If used as an interpretative tool, analysis enables the performer to clarify how the tools of expression specific to performance have to be used in order to express and project the meaning of the music. In the end, as Meyer says, "the performance of a piece of music is . . . the actualization of an analytic act—even though such analysis may have been intuitive and unsystematic."<sup>46</sup>

Starting from these conclusions, the next chapter aims to explore in more detail the relationship between music analysis and performance, as it is presently reflected in scholarly writings.

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<sup>46</sup> Meyer, *Explaining Music: Essays and Explorations*, 29.

## CHAPTER II

### VIEWS AND THOUGHTS ON THE RELATIONSHIP BETWEEN ANALYSIS AND PERFORMANCE

Recognized as complex, the relationship between analysis and performance has raised many debates in the worlds of both theorists and performers. Opinions on this topic range from questioning the existence of any kind of relationship between the two disciplines to considering them as practically dependent activities. The following lines consider some of the most circulated theoretical views as well as some practical examples of this relationship, in an attempt to investigate its intricacies.

Both in theory and practice, the relationship between analysis and performance is understood and defined in varied ways by different musicians. Some musicians strongly argue that any valid performance has to solely be derived from analysis. In this regard, Larry Solomon states:

If . . . analysis is not the basis for interpretation, then what is? . . . analysis is essential, and analysis reveals structural relations. Only these relations can reveal how the music should be performed, for without them there would be nothing but unorganized notes.<sup>47</sup>

Wallace Berry, who is also a strong supporter of the idea that performances have to be thoroughly grounded in analysis, goes even further saying that “every analytical

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<sup>47</sup> Larry Solomon, “Music Theory and Performance: Part I” at <http://community.cc.pima.edu>

finding has an implication for performance, even when it suggests a relatively neutral execution that projects explicit, self-evident factors of structure.”<sup>48</sup>

Other writers challenge the idea that a direct relationship between analysis and performance is possible. Although most of the supporters of this view recognize analysis as an important specialized activity, they deny its direct applicability in performance. Jonathan Dunsby considers analysis an enriching activity that can offer the performer insights into the structure of a work, but he questions “the extent to which a unified focus in performance and analysis is even desirable, let alone possible.”<sup>49</sup> Some performers share similar views. Arthur Schnabel, although he encouraged his students to study the structure and harmonic relations of a work, believed there was no basis for interpretation in most of those.<sup>50</sup> In the same line of thought, of questioning the fact that a direct and total application of analysis in performance is possible, John Rink makes an interesting analogy:

Attempting to recast the findings of analysis into a performance mould seems to me not unlike translating a book into another language word-for-word, without regard to the second language’s particular idioms, inflection, grammar, and syntax. A sentence or two might survive such a process, but generally the result would be stilted, contrived and possibly nonsensical. Capturing the meaning or ‘spirit’ of the original—surely the most important goal of any translation—would be virtually impossible in such an undertaking.<sup>51</sup>

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<sup>48</sup> Wallace Berry, *Musical Structure and Performance* (New Haven: Yale University Press, 1989), 44.

<sup>49</sup> Jonathan Dunsby, “Guest Editorial: Performance and Analysis of Music,” *Music Analysis* 8, nos. 1-2 (1989): 5.

<sup>50</sup> Konrad Wolff, *Schnabel’s Interpretation of Piano Music* (New York: W. W. Norton, 1979), 18-9.

<sup>51</sup> John Rink, review of *Musical Structure and Performance*, by Wallace Berry, in *Music Analysis* 9:3 (1990): 319.

Finally, other writers seek a middleground, but do not necessarily agree on how analysis and performance relate to each other. Despite the lack of agreement on certain issues, some of those who belong to this category view the relationship between analysis and performance as a didactic one, where the performer “takes on the role of apprentice to the analyst, who acts as the advisor on abstract matters concerning structure.”<sup>52</sup> However, even within this picture, the exact degree to which analysis can influence performance decisions remains a controversial topic.

For the purpose of this paper, four scholarly writings specifically addressing the relationship between analysis and performance have been chosen for discussion. The validity of the analyses presented in these writings does not constitute the subject of this discussion. This study rather aims to describe and compare the general approaches used by the four musicians when addressing the relationship between analysis and performance.

Approach 1. The first study chosen for discussion is that of Edward Levy of Yeshiva University. Although in theory Levy cautiously acknowledges that “the application of analysis to performance may meet obstacles” and “deriving an interpretation from an analysis may . . . be problematic,”<sup>53</sup> his analysis translates into very specific suggestions for performance in the first phrase of Mozart’s Clarinet Quintet K. V. 581.

Levy starts his analysis by considering the following segmentation of the opening measures: mm. 1-4 is one phrase, subdivided 2+2; and mm. 5-9 is the second phrase,

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<sup>52</sup> Catherine Nolan, “Reflections on the Relationship of Analysis and Performance,” *College Music Symposium* 33 (1994): 114.

subdivided 2+3, with uncertainty about how to explain m. 7. This reading, Levy observes, would produce a symmetrical performance as indicated in the following example:

Ex. 1: Levy's interpretation based on a symmetrical segmentation of the passage<sup>54</sup>

The image shows a musical score for Clarinet and Cello. The score is divided into two systems. The first system shows the Clarinet and Accompanying notes (Cello) with two "2-measure unit" brackets above the Clarinet line. The second system shows the Clarinet and Accompanying notes with a "2-measure unit" bracket and an "unclear derivation" bracket above the Clarinet line. A circled "5" is in the first measure of the second system.

However, Levy's analysis does not stop here. He notices that "the second group of six notes in the clarinet line is sequential to the first six notes, one step higher and with a shift of metric placement and rhythmic values."<sup>55</sup> Levy continues saying that "it is clearly untenable to suppose that Mozart could not hear what he wrote, (and) it is also clearly unacceptable to conclude that this relation of the second six to the first six notes is just coincidence."<sup>56</sup> This observation leads him further to a different analysis, starting from the perception of pitch contour as defined by the two groups of six notes. In his

<sup>53</sup> Edward Levy, "Analysis Applied to Performance," in *College Music Symposium* 19 (1979): 128.

<sup>54</sup> Reproduced from Levy, 129, with permission of the publisher.

<sup>55</sup> Levy, 129.

<sup>56</sup> *Ibid.*

analysis, Levy's aim is to demonstrate that a performance that takes into account the elements of pitch contour could bring out "an elegant and subtle asymmetry and a sense of motion."<sup>57</sup>

Ex. 2: The two groups of notes considered by Levy as defining pitch contour<sup>58</sup>

The image shows a single staff of music in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first six notes are grouped together with a bracket and labeled "[first six notes of clarinet line.]". The next six notes are also grouped with a bracket and labeled "Sequential repetition; metrically shifted, rhythmically varied." The notes in the second group are rhythmically varied compared to the first group.

The following detailed analysis of the registral levels is offered by Levy in support of his point that an evident sense of asymmetry is present in the first nine measures of the movement:

Ex. 3: Levy's analysis of the registral levels<sup>59</sup>

The image shows a two-staff musical score in treble and bass clefs with a key signature of one sharp (F#) and a 2/4 time signature. The top staff contains a melodic line with notes grouped into two levels: a higher level (marked with a hat over the number 3) and a lower level (marked with a hat over the number 2). Below the staff, bar numbers 1 through 13 are circled. Chord symbols are placed below the staff: I, IV, II, V, I, I, V, V, (V7 of) V. The text "arpeggiated V7" is written below bars 7 and 8. The notes in the lower level are mostly quarter notes, while the notes in the higher level are mostly eighth notes.

In his explanation of the above graph, Levy interprets the initial A as the start of the melodic line's lower level because of its consonance over I, and also because it is stressed both metrically and agogically. The following D, also consonant over the same

<sup>57</sup> Ibid., 130.

<sup>58</sup> Ibid.

<sup>59</sup> Reproduced from Levy, 130, with permission of the publisher.

I, is heard by Levy as short and metrically unstressed in both appearances. Although not yet a structural note, the D prepares the middle registral level. Finally, the F# of m. 1 is also viewed as short and unstressed, but because it is the highest note in the line, it is considered as preparing the line's upper level. Each of the first three notes of m. 1, together outlining the tonic triad, begins one of the three registral levels of the melody's basic structural line. The lower level, following the A in m. 1, is continued by the B in m. 2, particularly the second, which is stressed, supported by IV, and occupying the entire measure. The half-note B also represents the beginning of the six-note sequence, but since the chord does not change, this second B is interpreted by Levy as an elision. Further, the E in m. 3 which is metrically and rhythmically stressed and supported by a triad whose root is also E, is viewed as a continuation of the middle level that started on the D of m. 1. The G in m. 3 is considered to be a continuation on the upper level from m. 1's F#. Both the E and G of m. 3 are interpreted as carrying the promise of their resolutions to D and respectively F#, which actually occur in m. 4. The chord change to a V chord for the third beat in m. 3 is heard as an upbeat to the resolution to the I of m. 4. Summarizing his interpretation of the first four measures of this movement, Levy says that "the motion of the elided B in m. 2 across the barline has created asymmetry, for the first pitch-group is now less-than-two measures long and the second one is now more-than-two measures long."<sup>60</sup> Further, the G and B of m. 5 as well as the D on the downbeat of m. 6 are interpreted as being unstable. Resolution occurs on the second beat of m. 6, with the A supported by I. This A is viewed as completing the A-B-A motion on the lower level left unfinished in the first four measures and also as an elision note,

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<sup>60</sup> Ibid., 131.

leading into mm. 7-9. Levy proposes that the asymmetrical proportion of the first four measures raises the expectation for another asymmetrical unit to follow. He interprets mm. 7-9 as fulfilling this expectancy and balancing the lengthening and asymmetrical proportions of mm. 1-4. Levy then concludes that the entire nine-measure segment can be characterized as being “a symmetry of asymmetrical proportions.”<sup>61</sup>

The direct implications for performance of Levy’s analysis, as suggested by the writer, are reflected in the following example:

Ex. 4: The implications for performance of Levy’s analysis<sup>62</sup>

The image displays two systems of musical notation for a piano piece. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a piano (*p*) dynamic. Annotations include:
 

- Accents (>) over the first notes of measures 2 and 3.
- Deaccent marks (-) over the first notes of measures 4 and 5.
- A bracket labeled "framing" tonic triad spanning measures 2, 3, and 4.
- Two brackets below the staff: "less than 2 bars" under measures 1-2, and "more than 2 bars" under measures 3-5.

 The second system continues the piece with similar annotations:
 

- Accents (>) over the first notes of measures 6 and 7.
- Deaccent marks (-) over the first notes of measures 8 and 9.
- A bracket below the staff labeled "2 bars, elided into 3 bars, plus elided note." spanning measures 6-8.

As shown in Example 4, Levy’s interpretation suggests that the B of m. 2 should be played as an elision to m. 3, “with a little crescendo,”<sup>63</sup> and the E of m. 3 should receive a metric stress. The next G would receive what in poetry is called a “tonic accent,” because of its highest position in the line. Then the three notes of m. 4 should

<sup>61</sup> Ibid., 133.

<sup>62</sup> Reproduced from Levy, 132, with permission of the publisher.

not be “rounded-off” as a phrase end, but rather be played as a pick-up to m. 5.

Similarly, the A of m. 6 is suggested to be played with a slight crescendo to lead into mm. 7-9. In this way, Levy says, “the motion is continued—not interrupted and fragmented—from one unit to the next,”<sup>64</sup> and a rhythmic subtlety, which enriches this passage, is produced.

Levy’s overall approach is interesting to analyze. Using the tools that are specific to music analysis--methodology, vocabulary, media of presentation--Levy first reaches analytical conclusions about the work, and then translates them into specific suggestions for performance. Starting from theoretical issues, such as aspects of pitch contour and registral levels, Levy’s analysis leads to issues that are specific to performance, such as phrasing and dynamics. Two independent stages are identifiable in Levy’s approach: the first one is concerned with analyzing the music by using specific specialized theoretical tools, vocabulary, and techniques; the second one translates the analytical conclusions of the first stage into specific suggestions for performance. Levy’s approach to the relationship between analysis and performance, in this specific instance, could thus be characterized as *applied analysis*, or *analysis that leads to conclusions for performance*. Also, although not necessarily intentional, Levy’s study brings into light a crucial aspect of the relationship between analysis and performance, namely that different analytical approaches to a musical work can lead to different analytical conclusions, and subsequently, to different performing interpretations. Although in this case the writer obviously favors a performance based on pitch-contour analysis, his initial reading, based

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<sup>63</sup> Levy, 131.

<sup>64</sup> *Ibid.*, 132.

on a symmetrical segmentation of the phrase under discussion, and its direct implications for performance, stands by itself as a viable interpretation of this passage.

*Approach 2.* Carl Schachter's<sup>65</sup> discussion of the relationship between 20<sup>th</sup>-century analysis and Mozart interpretation is another example of how the relationship between analysis and performance is understood in theory and practice. In his study, Schachter states his belief that "insightful analysis can speak to ears and hearts -sometimes even to muscles-as well as to minds,"<sup>66</sup> and that performers should investigate what theory and analysis have to offer them. At practical level, Schachter discusses several excerpts from Mozart's music from a Schenkerian perspective. Schachter's study focuses on demonstrating how the Schenkerian concept of 'composing out' can help performers perceive the contours of a passage in ways that can have direct influence on performance. Schachter explains that by 'composing out' Schenker means that "the chord unfolds in time, regulating the flow of melodic lines, of contrapuntal combinations of lines, and of chord successions."<sup>67</sup> Using several Mozartian excerpts, Schachter demonstrates that the application in performance of Schenker's 'composing out' concept can influence aspects such as articulation, phrasing and even "emotion, . . . and its projection through tone colour."<sup>68</sup> Schachter's analysis of the opening bars of the *Andante* from *Piano Sonata*, K . 311 raises some interesting issues.

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<sup>65</sup> Carl Schachter is Professor Emeritus of Music at Queens College, City University of New York and CUNY Graduate School; he also teaches at the Mannes College of Music. He is the author of numerous publications on music theory and analysis. He has lectured on the relation between analysis and performance, and is working on a book on this subject.

<sup>66</sup> Carl Schachter, "20<sup>th</sup>-century Analysis and Mozart Performance," *Early Music* 19 (November 1991): 620.

<sup>67</sup> *Ibid.*

<sup>68</sup> *Ibid.*, 623.

Ex. 5: Mozart, *Piano Sonata* in D, K. 311, mvt. ii<sup>69</sup>

Andante con espressione

In his analysis, Schachter observes that the first two bars compose out the G major tonic, which appears in the first half of measure 1 and again in the second half of measure 2. The sounds between the two tonics are identified by Schachter as an inverted dominant harmony that functions as a neighbour-note. Schachter explains that the composing out of the inverted dominant makes it possible for the two outer-voice neighbour notes to appear at different times—first F#, then C, then a return to F#. The displacement is explained through the reading of the slurs: the bass four-note slur that begins in the middle of the first measure, and the two two-note slurs that appear in the melody. Schachter reads the slurs as follows:

Since slurs normally imply an emphasis on their initial note, the left hand would bring out the first F#, and would place less emphasis on the downbeat. The right hand, by contrast, would emphasize the C with its new slur, and it would emphasize it more than the A under the previous slur: C falls on a first beat, it forms a dissonance against the harmony, and it is a higher pitch.<sup>70</sup>

The writer further points out that the concept of 'composing out' can lead performers to a better grasp of the compositional function of the slurs. Understanding the

<sup>69</sup> Reproduced from Schachter, 622, with permission of the publisher.

<sup>70</sup> *Ibid.*, 622.

four bass notes within the left-hand slur as elaborating a single chord, Schachter says, will prevent hearing the apparent G major chord at the end of the first measure as a structural return to tonic harmony. In performance “this awareness will foster a fluent, melodic performance of the passage rather than an excessively vertical chord-by-chord approach.”<sup>71</sup>

In summary, Schachter’s approach, in this specific instance, to the relationship between analysis and performance, centering on the concept of ‘composing-out’, logically demonstrates that the understanding of a theoretical concept can shape or validate interpretative decisions. Although his analysis can be considered as “specialized,” since it starts from and centers on a specific theoretical concept, its overall approach can be considered as less technical and more eclectic than Levy’s. The eclecticism of Schachter’s approach is indebted to the fact that he considers several factors that have direct relevance for performance, such as articulation markings and performance practice traditions, as premises for his analysis. Although Schachter powerfully demonstrates that theory can be used to reach or validate interpretative decisions, he also recognizes that one does not need Schenker to read Mozart’s slurs. One of the important points Schachter makes during his analysis is that the relationship between analysis and performance is not unidirectional. Regarding the musical example under discussion, he says that “one might use this excerpt as the initial example in another paper, one on the influence of performance on analysis, for the performance implications of these slurs would necessarily form part of the input of any successful

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<sup>71</sup> Ibid.

analysis.”<sup>72</sup> By recognizing this, Schachter points out an important aspect of the relationship between analysis and performance, one that is seldom investigated or even considered, that of *reciprocity* or *interaction*. Overall, Schachter’s *eclectic* approach could be characterized as *starting from theoretical premises but not being preliminary to performance*; it could rather be viewed as a process *parallel* to performance.

Approach 3. Another approach to the relationship between analysis and performance is illustrated in Janet Schmalfeldt’s article on Beethoven’s *Bagatelles* Op. 126, Nos. 2 and 5.<sup>73</sup> In an attempt to find out which modes of analysis specifically address the problem of how to shape a performance, she examines the music by alternately assuming the roles of both the Analyst and the Performer, and imagining a dialogue between them. In the case of the Second *Bagatelle*, Schmalfeldt starts with the point of view of the Analyst, and then gives the Performer the opportunity to answer to the points made by the Analyst, as they specifically relate to her performance. For the Fifth *Bagatelle*, the Performer introduces the work first and then invites the Analyst to respond to specific interpretative questions.

In her discussion of the Second *Bagatelle*, the Analyst starts by stating that the opening of this work is challenging for the Performer because of the place where its first internal punctuation should occur. In the Analyst’s opinion, the first formal punctuation occurs not at m. 4, despite the striking change of design at m. 5, but rather at the half cadence in m. 8. She considers the first 8 measures as the antecedent phrase of a 16 measure period. The antecedent phrase is viewed as being formed by a basic idea

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<sup>72</sup> Ibid.

<sup>73</sup> Janet Schmalfeldt, “On the Relation of Analysis to Performance: Beethoven’s *Bagatelles* Op. 126, Nos. 2 and 5,” *Journal of Music Theory* 29 (1985): 1-31.

(m. 1-4) and a contrasting idea (m. 5-8). Measures 9-16 are identified as the consequent phrase where “the basic idea returns unchanged, but the contrasting idea adapts to the role of providing a stronger, authentic cadence in the mediant.”<sup>74</sup> The Analyst further observes that the degree of contrast between the basic idea and the contrasting idea in the 8-measure antecedent phrase is extreme in respect to register, texture, contour, articulation, dynamic, and rhythmic values. She then proposes that the basic idea and the contrasting idea “have been juxtaposed as rivals.”<sup>75</sup> The Analyst further focuses on demonstrating how the duality of the opposing characters established in the first eight measures drastically affects the dramatic process of the entire movement.

In support of her theory, the Analyst addresses two compositional issues that she considers as fundamental to this *Bagatelle*. First, she proposes that the motivic content of the basic idea, whose essential characteristic is its capacity to be developed, has “an immediate and a long-range influence on the structure of the work.”<sup>76</sup> Secondly, the Analyst specifically addresses the influence of the basic idea upon the contrasting material of the work. Following are a few of the Analyst’s points about the work. References by measure numbers are to Example 6, unless otherwise indicated.

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<sup>74</sup> Ibid., 6.

<sup>75</sup> Ibid.

<sup>76</sup> Ibid.

Ex. 6: Beethoven, *Bagatelle* Op. 126, No. 2<sup>77</sup>

antecedent  
8 (4: basic idea)      +4: contrasting idea)

head motive      consequent  
8 (4)

HC

+4)      10 (2)      +8)

12)      17) closing statement

PAC in III

1. 2.

PAC in III

3

8 *Cantabile*

in III: I      11<sup>6</sup>      V      I      11<sup>6</sup>

7

33)      35)      *cresc.*

V  
HC in III

<sup>77</sup> Reproduced from Schmalfeldt, 3-5, with permission of the publisher.

## Ex. 6 (continued)

Development  
1st stage

8  $\frac{4}{4}$

39

42

1 1 6 1v

+4)

2d stage

4 (2)

*sempre f*

45

+2)

3d stage

4 (1 1 2)

+1

51

54

+1)

+1)

4: model

50

4: sequence

5

60

5

64

*dim.*

66

*cresc.*

(IV)

Detailed description of the musical score: The score consists of six systems of piano music. The first system (measures 39-42) is marked 'Development 1st stage' and features a 4/4 time signature. It includes a circled measure number 39 and a circled measure number 42. A bracket under measures 39-42 is labeled '1 1 6 1v'. The second system (measures 43-46) is marked '2d stage' and includes a circled measure number 45. A bracket under measures 43-46 is labeled '+4)'. The third system (measures 47-54) is marked '3d stage' and includes circled measure numbers 51 and 54. Brackets under measures 47-50 and 51-54 are labeled '+2)' and '+1)' respectively. The fourth system (measures 55-60) includes a circled measure number 50 and a bracket labeled '4: model'. The fifth system (measures 61-66) includes a circled measure number 60 and a bracket labeled '4: sequence'. The sixth system (measures 67-72) includes circled measure numbers 64 and 66. It features dynamic markings 'dim.' and 'cresc.' and a bracket labeled '5'. A circled measure number 66 is also present. The bottom of the system shows a chord symbol '(IV)' and a bracket labeled '5'.

## Ex. 6 (continued)

The image displays four systems of musical notation for a piano piece. The first system (measures 69-73) features a treble and bass clef, a key signature of one flat, and a 3/4 time signature. It includes a 'dim.' (diminuendo) marking and a 'PAC' (Piano Ad libitum) ending. The second system (measures 74-78) includes a 'sempre più dim..' (sempre più diminuendo) marking and a 'codetta' section. The third system (measures 79-83) includes a '\*' marking. The fourth system (measures 84-88) includes a 'cresc.' (crescendo) marking and first/second endings.

One of the central ideas presented by the Analyst refers to the motivic features of this *Bagatelle*. The Analyst observes that the developing quality of the basic idea is already evident in the first four measures: “a head motive is presented and immediately repeated (m.1); the motive is presented again, but now extended downward (m. 2); then the extension itself is expanded sequentially (mm. 3-4).”<sup>82</sup> She further observes that “the three iterations of the head motive give this figure such clarity that it will be entirely possible for the motive to stand alone later.”<sup>83</sup> The Analyst then explores this aspect in

<sup>82</sup> *Ibid.*, 7.

<sup>83</sup> *Ibid.*

mm. 17-26, as she interprets the motivic content and formal function of these measures. It is at this point (m. 17), the Analyst says, that the rivalry of the two contrasting ideas begins. The basic idea at this point appears to be weakening, first because only its head motive appears, and also because it is stretched in time. At the same time, the contrasting idea gains power. Regarding the formal function of measures 17-26, the Analyst proposes that they should be heard as a closing statement whose dramatic purpose is to present “the breaking down of the basic idea and the ascendancy of its rival.”<sup>84</sup>

Further, when addressing the influence of the basic idea upon the contrasting material of the work, the Analyst proposes that “beneath the musical surface, the distinctive motivic content of this idea will be treated to additional modes of development.”<sup>85</sup> For the purpose of displaying them, the Analyst provides two voice-leading graphs, presented here as Example 7:

Ex. 7: Schmalfeldt’s voice-leading graphs for mm. 1-26<sup>86</sup>

The image displays two musical staves, A and B, representing voice-leading graphs for measures 1-26. Staff A is labeled 'antecedent (basic idea)' and 'contrasting idea'. It shows a sequence of notes with voice-leading lines connecting them across measures. Roman numerals (I, iv<sup>6</sup>, V<sup>7</sup>, I, iv, V) are placed below the staves to indicate chord changes. Circled numbers 1 through 7 are placed above the notes in staff A to indicate specific voice-leading points. Staff B shows the same music with voice-leading lines, but without the annotations of staff A.

<sup>84</sup> Ibid.

<sup>85</sup> Ibid., 8.

## Ex. 7 (continued)

In her explanation of graph A, which presents the basic idea's compound melodic structure, the Analyst points out the two predominant features that she considers as playing essential roles in the structure of the entire work: first, the arpeggiation of the head motive from 1 to 5; second, the linear 5-6-5 neighbour motion that occurs when the head motive is repeated. The ways these two initial features are exploited and developed through the work are further investigated. For example, the Analyst notices that the contrasting idea (mm. 5-6 of graph A) mimics the basic idea's initial arpeggiation from 1 to 5. At m. 7 the ascent proceeds to the neighbour 6, which is fully supported by the subdominant. Finally, at mm. 7-8 the resolution of 6 is enlarged in a complete turn figure. As she proceeds through the *Bagatelle*, the Analyst shows how the enlarged neighbour motion around 5 serves "as the outstanding means of prolonging this melodic tone until it is ready to make its final, fundamental descent back to 1."<sup>83</sup> One of the variants of the enlarged melodic pattern is identified within the closing statement, at

<sup>82</sup> Reproduced from Schmalfeldt, 9, with permission of the publisher.

<sup>83</sup> *Ibid.*

m. 17, where a middleground stepwise melodic ascent is initiated “from B-flat through the registrally displaced C-natural at m. 19 (supported by the dominant) to the further displaced D-natural at m. 23 (supported by the tonic).”<sup>84</sup> Graph B draws attention to the way the ascent is realized, through a “reaching-over process,”<sup>85</sup> explained by the Analyst as follows:

... When the contrasting eight-note legato idea enters at the upbeat to m. 19, it approaches the C-natural by first “reaching over” one step higher, to the prefix D-natural. Once the fundamental B-flat—C-natural—D-natural has been recognized as the basis of the complex foreground descent in mm. 19-23, the E-flat at the upbeat to m. 23 will be understood to result from a second instance of reaching-over. The primary tone D-natural thus having been achieved once again via its upper neighbour, something quite wonderful now happens. The reaching-over pattern will not yet be halted: a sudden acceleration of the harmonic rhythm at mm. 23-24 helps to propel the reaching-over process beyond its D-natural goal to the neighbour E-flat, once again, as at m. 7, approached from F-natural and now metrically stressed. The newly achieved middleground E-flat (supported by IV) return to the primary tone D-natural when the cadential dominant arrives at m. 25.<sup>86</sup>

The second part of the *Bagatelle* is noticed to start with two concealed repetitions of the very idea that marks the end of the first section. The contrasting idea, which had gained control within the closing statement, is viewed by the Analyst as maintaining its control by virtue of content as well as character within the *cantabile*. However, the Analyst says, although the material of the *cantabile* is rooted in the music of the previous section, the theme itself emerges as “a new theme in its own right,”<sup>87</sup> mainly because its enlarged repetitions are concealed. The Analyst elaborates on this aspect and on its implications for performance:

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<sup>84</sup> Ibid.

<sup>85</sup> Ibid., 10.

<sup>86</sup> Ibid.

<sup>87</sup> Ibid., 12.

... As we move from the end of the first part to the beginning of the second, the immediate augmented repetition of the melodic motion D-natural to C-natural should be very perceptible, and I firmly believe that the Performer will want to project that repetition. But at mm. 29-30, the motion A-natural to B-flat is heavily concealed by an accented passing tone and a register transfer, it can be easily shown that the Performer *must not* give strong emphasis to the A-natural and the B-flat.<sup>88</sup>

Further, the Analyst points out that by m. 42 the contrasting idea is in a much weaker position. The silent beat of m. 42, abruptly ending an irregular seven-measure phrase, is viewed as the beginning of an eight-measure phrase that serves as “the first stage of a three-stage development within which the basic idea will gradually reassemble its forces.”<sup>89</sup> Through the three stages, as Example 6 indicates, the basic idea regains its strength by reversing the process that led to its disintegration in the first section of the piece. One instance is identified in the third stage, at mm. 54-57, where the basic idea “steals” the turn figure from the original contrasting idea. By m. 57 the basic idea is considered to have completely regained its strength of character and be in position to surpass the contrasting idea. The direct confrontation between the two ideas of this *Bagatelle* occurs in mm. 58-65, where “sforzandos, giant leaps, unusual voice leading, and bold exchanges of parts”<sup>90</sup> reflect this “battle of ideas.”<sup>91</sup> Continuing her analysis, the Analyst presents mm. 58-77 as being a counter-balance to the sixteen-measure development, whose purpose is to substitute for a tonic reprise and unite the essential elements of contrast. The weak metric placement of the tonic arrivals at mm. 73 and 77 is viewed as undermining the effect of finality and “creating a need for a series of

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<sup>88</sup> Ibid.

<sup>89</sup> Ibid.

<sup>90</sup> Ibid., 16.

<sup>91</sup> Ibid.

codettas.”<sup>92</sup> The purpose of these codettas, in the Analyst’s view, is to end the conflict of the work, completing a dialectic. The new idea of the codetta in mm. 78-86 is thus heard as a “synthesis of the basic idea and the contrasting idea, in which only residues of their original forms remain.”<sup>93</sup>

To summarize, the final outcome of the conflict in this *Bagatelle*, as viewed by the Analyst, is that “neither rival has won the battle,”<sup>94</sup> but rather a synthesis of them has been created to conclude the work. To those for whom the dialectic argument seems to be forced, the Analyst offers an alternate view, which proposes that the conflict of this *Bagatelle* is being resolved in the subsequent *Bagatelle*, “when a completely new legato *cantabile* theme is permitted to dominate.”<sup>95</sup> With this idea, of the Second *Bagatelle*’s totality depending upon its context within the cycle, the Analyst concludes her interpretation and submits it for consideration to the Performer.

In response to the Analyst’s interpretation, the Performer acknowledges four specific instances where the analytical view offered by the Analyst has helped her to clarify *specific performance issues*. First, the Performer points out that the understanding of the basic idea’s compound melodic structure has helped her to “*regulate the energy*” necessary to project the “effect of a great struggle” at the beginning of this work. Specifically, the Performer concludes, the initial upbeat of this work needs to be strong, since the G serves as the essential bass tone, and the fundamental 5-6-5 neighbour motion

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<sup>92</sup> Ibid.

<sup>93</sup> Ibid., 17.

<sup>94</sup> Ibid.

<sup>95</sup> Ibid.

should not be brought out with accents, but rather with a slight crescendo to the neighbour E-flat. Secondly, the Analyst's dramatic image of the rivalry between the basic idea and the contrasting idea leads the Performer to considering *issues of tempo*. ". . . If the soft contrasting idea will truly rival the initial idea, then it must never become languid; an unwavering steadiness in tempo will allow this idea to hold its ground within the conflict,"<sup>96</sup> the Performer reasons. Thirdly, the Performer acknowledges that by playing the Analyst's voice-leading graphs she has gained a better understanding of how mm. 17-26 should be *phrased*. Finally, the Analyst's observation of the recurrence at mm. 54-57 of the turn motive is recognized by the Performer as leading to a *more purposeful practice*--"I knew *what* to practice," the Performer says--and ultimately to an appropriate increase in texture and volume as well as in a reduction of the tendency to rush that specific passage.

In order to offer a complete image of Schmalfeldt's approach to the relationship between analysis and performance, it is also important to briefly consider her overall treatment of the Fifth *Bagatelle*. In the Fifth *Bagatelle*, Schmalfeldt's approach differs only in its mode of presentation: the Performer first asks the questions, and then the Analyst answers them. The main message is however identical with that of the Second *Bagatelle*, namely that a fruitful relationship between analysis and performance depends on how musicians of different specializations communicate to each other. In the treatment of the Second *Bagatelle*, the Analyst considers and adjusts her presentation to address the nature of performance and the specific goals of the Performer. The same idea, of an open interaction between the Analyst and the Performer, is present in the

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<sup>96</sup> *Ibid.*, 18.

treatment of the Fifth *Bagatelle*. In this case, the Performer is interested in hearing the Analyst's opinions on specific theoretical issues, such as the treatment of cadences in this work, with the purpose of clarifying her own view of the music.

If compared with Levy's study, Schmalfeldt's approach is similar in the sense that it essentially focuses on clarifying theoretical issues for the performer. However, the two studies are based on drastically different philosophical premises. While Levy's approach is based on the idea that specialized analytical findings can be applied to performance, Schmalfeldt acknowledges throughout her study that, in her view, analyses that are intended for performers have to directly address the nature of performance. In this regard, Schmalfeldt clearly communicates her opinion that an eclectic type of analysis, which addresses the formal structure of the music both in musical and dramatic terms captures the "active, diachronic experience of the performer . . . and speaks directly to the performer's need to find the character of the work within the structure."<sup>97</sup> By taking into consideration the ultimate goal of performance, that of projecting the music's character, Schmalfeldt's approach emphasizes that a fruitful relationship between analysis and performance has to be interactive. Her view, in this regard, is closer to Schachter's than to Levy's. Another essential point made by Schmalfeldt is that while an analytical view of a work represents a solid base for preparing for performance, specific analytical observations cannot precisely inform the performer what to do. One of the conclusions of Schmalfeldt's study is that the projection of the musical structure in time can be achieved effectively by different means and that "there is no single, one-and-only

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<sup>97</sup> Ibid.

performance decision that can be dictated by an analytic observation.”<sup>98</sup> If trying to summarize Schmalfeldt’s approach to the relationship between analysis and performance, one could probably characterize it as a *responsive* or *interactive approach*. In Schmalfeldt’s vision, the relationship between analysis and performance is an *interaction* between Analysts and Performers, where the musicians are committed to serve and appeal to each other.

Approach 4. Finally, Joel Lester approaches the relationship between analysis and performance in an original manner. His study on the interaction between analysis and performance points out that the literature on this topic, with rare exceptions, focuses only on one aspect of this relationship, namely on how analysis can enhance performance. The fact that performances and performers are “strikingly absent from this literature”<sup>99</sup> is viewed by Lester as a weak aspect of the relationship between the two disciplines. In his study, Lester “challenges the assumption that communication need to take place solely when analysts give directions to performers,”<sup>100</sup> and argues that a vibrant interaction between analysis and performance is possible only if the communication between the two disciplines occurs in both directions. More concretely, the approach taken by Lester focuses on showing that analysis can be enhanced by explicitly taking note of effective performances, by accounting for them as part of the analytical premise:

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<sup>98</sup> Ibid., 28.

<sup>99</sup> Joel Lester, “Performance and Analysis: Interaction and Interpretation,” in *The Practice of Performance*, 197.

<sup>100</sup> Ibid., 198.

Just as analysts use scores as avenues to the pieces they analyse, and refer to other analyses with approbation or disapproval, they can—and should, I would argue—refer to performances in order to get to the essence of the pieces they analyse.<sup>101</sup>

At practical level, Lester discusses several ways in which performances can influence and inspire analytical statements. One of the examples chosen for discussion by the writer is Chopin's *Prelude* Op. 28 No. 3.

Ex. 8: Chopin, *Prelude* Op.28. No.3, mm. 12-27 (abridged).<sup>102</sup>

<sup>101</sup> Ibid., 199.

<sup>102</sup> Reproduced from Lester, 204, with permission of the publisher.

In this example, Lester raises interesting issues of meter and phrasing. He first considers Carl Schachter's rhythmic reduction of this work, as presented here in the following example:

Ex. 9: Schachter's durational reduction of Chopin's *Prelude* No. 3.<sup>103</sup>

The image shows four staves of musical notation for Schachter's durational reduction of Chopin's *Prelude* No. 3.   
 a) Shows the antecedent phrase (measures 3-11) and consequent phrase (measures 12-27). Measure numbers 3, 7, 11, 12, and 24 are circled.   
 b) Similar to a), but with a slur over measures 16-20. Measure numbers 16, 18, and 20 are circled.   
 c) Similar to a), but with a slur over measures 14-22. Roman numerals I, V, I, IV, V, I are placed below the staff. Measure numbers 14, 16, and 22 are circled. The word "(anticipation)" is written above measure 22, and "(II") is written below it.   
 d) Shows the Introduction and Coda. Measure numbers 1, 2, 3, 4, 28, and 32 are circled. Fingerings 1, 2, 3, 4 are indicated below the first four measures. The word "[Introduction]" is above the first measure and "[Coda]" is above the last measure.

Schachter's interpretation, Lester observes, starts from a rhythmic background that reflects the division of the piece into two sections: the antecedent phrase (mm. 3-11), composing out the motion from tonic to the dominant; and the consequent phrase (mm. 12-27), ending on the tonic, but including a long stretch on the subdominant. Schachter's interpretation views "the change to the subdominant in m. 18 as being metrically relatively unaccented compared with the (relatively accented) reiteration of the

<sup>103</sup> Reproduced from Lester, 205, with permission of the publisher. At each level of the analysis, measure numbers refer to the complete *Prelude*.

subdominant at the beginning of the next phrase-division in bar 20.”<sup>104</sup> This interpretation, the writer observes, conflicts with some effective performances of this work. Two recordings of this *Prelude*, one each by Artur Schnabel and Ferruccio Busoni, are further called attention to. Lester acknowledges that the two recordings treat differently many aspects of the work, but he points out that they both disagree with Schachter on the location of the hypermetric accents during the subdominant prolongation. He observes that “both recordings mark the arrival on the subdominant in bar 18 with some emphasis (by slowing noticeably before the downbeat) but proceed with no further ado into the continuation of the subdominant in bar 20.”<sup>105</sup> Lester further comments on these conflicting interpretations:

The mutually accepted pitch-structure interpretation of all three musicians is, presumably, a ‘given’ characteristic of the piece. But the metric status is not, in the sense that the three musicians, who have all had successful careers interpreting this repertoire in contrasting ways, can disagree without losing their position as authorities . . . the hypermetric status of this *Prelude* is by no means a foregone conclusion.<sup>106</sup>

The writer elaborates on the fact that even in pieces with more straightforward larger rhythms than this *Prelude*, standard performance practices are often in conflict with theoretical analyses of the hypermetre. His point of view is that often “many issues assumed by theorists to be resolved . . . are in fact quite open for debate”<sup>107</sup> and interpretation. The writer further proposes that effective performances represent valuable interpretations of a work from which, if carefully considered, analysts could benefit in

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<sup>104</sup> Lester, 203.

<sup>105</sup> *Ibid.*, 205.

<sup>106</sup> *Ibid.*, 206.

<sup>107</sup> *Ibid.*, 207.

many ways. One of the positive consequences of incorporating performances in their analytical processes would be that the repertoire that theorists call upon when making analytical assertions would become much broader. Also, by considering performances as part of their analytical premises, Lester says, analysts would have the opportunity to better distinguish between analytical decisions involving indisputable aspects of the structure which should not be contradicted by any analysis and/or performance, and those analytical decisions that are interpretative.

Conclusions. The four approaches presented above demonstrate the inadequacy of trying to define the relationship between analysis and performance in general terms. As the preceding lines show, music can be analyzed in various ways, and different musicians understand the applicability of analysis to performance quite differently. Although all written by theoreticians, each of the studies discussed above reflects a different view and approach to the relationship between analysis and performance. Even though all of them focus on the same topic, the four studies are very different both in purpose and realization. For example, Levy's approach to the relationship between analysis and performance is based on the idea that analytical findings can be *applied* to performance. In his study, Levy aims to demonstrate that analytical conclusions can be translated into suggestions for performance. This approach differs from Schachter's, whose main aim is to demonstrate that a specific theoretical concept can be used to reach or validate interpretative decisions. In his study, Schachter takes into consideration as premises for his analysis several factors that have relevance for performance, such as articulation markings and performance practice traditions. As a result, his analysis can be characterized as *intersecting with performance*, rather than preceding it. In the same line,

emphasizing the importance of an open communication between musicians of different specialization, Schmalfeld's study proposes that the success of the relationship between analysis and performance is dependent on a fruitful and open interaction between them. Finally, Lester's study challenges the idea that the relationship between analysis and performance is a one-way road. His approach is innovative through the fact that it stresses out the idea that analysts could broaden their musical horizons by considering effective performances as part of their analytical premises.

While all of the above studies represent good examples of fruitful interactions between analysis and performance, they certainly do not provide a clear framework for defining or establishing general rules about the relationship between the two disciplines. Basic questions such as "What kind of analysis is the most beneficial for performance?" or "How exactly should performance be used in analysis?" remain unanswered or only partially answered, mainly because it is impossible to answer them in a unique way. However, two important ideas should be retained from all of the studies discussed in this paper. The first one refers to the fact that one should not try to define the relationship between analysis and performance according to absolute criteria, but rather see it as a *relative/variable relationship*. It is important to realize that every musician, analyst or performer, understands the relationship between analysis and performance in a personal way, totally depending on his knowledge, personality, and unique ways of hearing, thinking, and learning. Finally, the second and most important conclusion of this document is that the relationship between analysis and performance has a great interactive potential. As shown in the previous pages, by developing and nurturing a communication process that flows in both directions, both analysts and performers can

enormously benefit from each other. On one hand, analysis can greatly help performers in making decisions about the dramatic design of a musical work, by clarifying for them the structural demands of the work. On the other hand, performers can inspire and influence analytical statements, by presenting new perspectives of the structure through gestures and nuances. By sharing their knowledge and experience in an open and constructive manner, performers and analysts can thus jointly contribute to a better understanding of the music.

## CHAPTER III

### USING ANALYSIS AS AN INTERPRETATIVE TOOL:

#### A PERFORMER'S APPROACH

As stated in the conclusions of the previous chapter, the relationship between the disciplines of analysis and performance takes a unique form in every specific instance; its characteristics are shaped by the knowledge, skills, and specific needs of those musicians who are involved in the relationship. The following lines are a reflection of this idea, as they present one performer's unique way of understanding and applying this relationship in practice. The author of this document will present some of her own thoughts on this topic, using the first movement of Brahms' *Piano Sonata Op. 5* as the main musical example.

In her experience as a performer, the author of this paper has found analysis to be an essential part in the process of preparing for performance. Over the years, two different ways of using analysis in the process of learning have been identified as being extremely helpful for the performer. The first one places the performer in the position of exploring other musicians' analytical interpretations of the musical work that is prepared for performance. By referencing the analyses of other musicians and being exposed to structural views of the work other than her own, the performer instantly gains new insights into the music. This is an important aspect since, as demonstrated in the

previous chapter, any kind of insightful analysis can greatly help the performer in making confident interpretative choices.

The second way of using analysis in the process of preparing for performance, exemplified in the following practical illustration, incorporates analysis in the learning process *as an interpretative tool*. In this case, the performer is also the analyst, and analysis is employed mainly as a problem-solving activity. The starting point in this type of analysis is not an overall theoretical view of the work, but rather the performer's concerns of how a coherent dramatic act can be shaped using the tools of expression specific to performance. This type of analytical approach, which arises and is resolved in the performer's own world, is aimed to answer to the performer's specific interpretative questions and help her resolve specific musical goals. In the following illustration, two of the *interpretative problems* the author of this paper encountered in the learning process of the first movement of Brahms' third *Piano Sonata* are answered through analysis. All of the analytical observations in this section represent responses to specific interpretative concerns, and aim to clarify those elements of the music that represent the basics of expression. In this regard, aspects such as tempo, rhythm, phrasing, tone variety, articulation, shaping, and pedaling are addressed. The overall scope of this eclectic practical illustration is not to present a complete image of how all the interpretative decisions were reached in this movement or to give advice and immediate solutions about how analysis and performance should be related to each other in practicality. The illustration rather aims to present how analysis fits into one performer's patterns of thinking and learning.

A reproduction of the music discussed in this chapter can be found in the Appendix. References by measure numbers will be to the score in the Appendix unless otherwise indicated.

*I.*

One instance where analysis was used to clarify the interpretation of this work was in mm. 1-6, which represent the first theme of the movement.

Initially, these measures were played emphasizing the bass notes, as in the performer's hearing they represented the pillars of the phrase. The result of this approach was a grouping of the voices as follows: the chromatic bass line represented one voice, and the second and third beats together represented the second voice.

As shown in Example 10, this voicing seemed to make sense because:

- a) the chromatic motion in the bass line seemed logical and sounded good to be emphasized as one voice.
- b) the register delineation and the pitch arrangement of the chords on the second and third beats suggested this grouping.
- c) the dotted rhythm of the second beat, moving into a quarter note on the third beat, also suggested that beats two and three should be heard together.

Ex. 10: Brahms, *Piano Sonata* in F minor, I, first phrase

The image shows a musical score for the first phrase of Brahms' Piano Sonata in F minor, I. The score is in 3/4 time and F minor. It consists of two systems of staves. The first system starts at measure 1 and ends at measure 3. The second system starts at measure 4 and ends at measure 6. The score includes various markings such as accents (v), dynamic markings (f, cresc., ff), and pedal markings (ped.). Dashed lines labeled 'a)', 'b.', and 'b. & c.' indicate specific phrasing or articulation points. The bass line is particularly notable for its chromatic descent from F to C.

However, the notation in the Sauer edition contradicted this approach. Several markings in the score were puzzling. First of all, the bass line, descending chromatically from F to C, was notated as staccato eighth notes in the first three measures (F, E, E-flat), then as quarters in the fourth measure (D, D-flat), and at the arrival to C, in m. 6, again as eighth notes. Secondly, accents were marked only on the second and third beats of each measure, not on the first. Also, the pedal markings indicated that the pedal should be held down for beats one and two together, and no pedal was indicated on the third beat.

These markings seemed senseless: why would the composer notate the bass notes in staccato eight notes, without accents, when this voice was so important? Also, why would the first and second beats be pedaled together, when they belonged, in the performer's hearing, to different voices? The interpretative dilemma was easy to state:

*How should the beats be grouped and where should the emphasis be placed in each measure?*

In an attempt to find answers for these interpretative questions, the phrase under discussion was compared with the three similar phrases that occur in the movement at mm. 17-22, mm. 75-78, and mm. 138-144. It was hoped that a surface comparison of these phrases would lead to an understanding of the articulation and pedaling markings of the first phrase. The following observations were the result of the comparison:

In mm. 17-22, which represent a variation of the initial phrase, the accentuation and pedaling are identical with those of the first phrase. However, a change in the writing of this phrase can be noticed: the theme itself appears in the left hand only, while right hand plays only on the third beat. Because of this, the register delineation is not as striking as in the first phrase. The listening is directed more to the low and medium registers, rather than to the low and high registers, as it happens in the initial phrase. The rhythmical structure and the pitch continuity of the first phrase are still preserved in these measures, but the new dotted rhythm, employed by the right hand on the third beat, drastically changes the overall movement of the line. While in mm. 1-6 the dotted rhythm of the second beat moves into a static quarter note on the third beat, in this phrase, the dotted rhythm of the third beat (right hand) takes the movement into the first

beat of the next measure. Thus the writing of this phrase suggests a more continuous movement from measure to measure, circular rather than vertical.

The next similar phrase appears in the movement at mm. 75-78. The texture and voicing of this phrase are identical with those of the first phrase. The main differences between the initial phrase and this phrase are: the latter occurs in a different key (c#/d-flat minor), and it is shorter (only 4 mm.), due to a precipitation of its harmonic rhythm. Also, the bass line, with the exception of the first beat, is marked in quarter notes, which implies both a heavier execution and a less isolated position for the lowest voice in the measure. However, the same kind of register delineation, pitch continuity, and rhythmical structure as in the first phrase are present here.

Finally, the phrase in mm. 138-144 is very similar to mm. 17-22, and it retains the same markings regarding accents and pedaling. The main differences between mm. 17-22 and mm. 138-144 are: a one-measure addition to the latter, with the role of prolonging the arrival at the dominant; and a shift in registers and voicing, due to a reversed division of the structure between hands.

The comparison of the surface aspects of these related phrases revealed how some characteristics of the first phrase--such as texture, register, and rhythm--were preserved or altered in the movement. For the performer, it was important to realize that the register delineation of the first phrase was not so strong in the varied forms of the initial statement. Also, the discovery of how the composer varied rhythmically the initial phrase led to the conclusion that probably the third beats in the first phrase should not be considered as static beats, but rather as points of arrival and departure at the same time. However, it was a closer examination of the internal rhythmical structure of these phrases

that was truly revealing for the understanding of the articulation and pedaling of the first theme. In this regard, the examination of the basic rhythmical structure of all these related phrases revealed that a rhythmical pattern, determined by the harmonic changes occurring in each measure, permeated all of them. Regardless of the surface rhythmical activity, in most cases the two different harmonies of each measure established an underlying rhythmical movement of a half note followed by a quarter note:

Ex. 11: Rhythmical pattern underlying the first phrase

The discovery of this fact led to the realization that much of the first movement was constructed on the same rhythmical pattern, determined by rhythmical harmonic changes. For example the theme at m. 23, the theme starting at m. 39, and also the new theme at m. 90 are mainly based on the same rhythmical pattern of a half note followed by a quarter note. At first sight, this observation seems to have no connection to the initial interpretative issues raised in this section. However, the awareness of the fact that the changes of chords happen rhythmically in several instances in this movement suggests a different way of listening to the first phrase. While in the beginning the first two beats of each measure represented two different events in the performer's hearing, the above analytical observations led to the conclusion that they should be listened to as

one impulse only. As a result, the reasoning behind the pedaling of the first phrase was instantly clarified. This finding also had an immediate effect on the line of the first phrase, which suddenly sounded less fragmented. Listening for a continuous movement from measure to measure, as opposed to listening for independent vertical events, totally changed the overall gesture of the first phrase. Consequently, the technical approach to playing this phrase was also modified. The initial strong vertical movements, emphasizing the partition between registers, were transformed into fast lateral fast movements, in an attempt to reflect the musical content of this phrase.

The benefits of analyzing the initial phrase went even further. Two other phrases in the movement became much clearer, mainly because of their close connection to the first theme. In this regard, mm. 131-137, preparing the way into the Recapitulation, were recognized as a rhythmically disguised variant of the first phrase, and were approached similarly in regard to their internal movement. Also, the phrase in mm. 123-130, whose first four measures had always felt physically uncomfortable, because of the lack of rhythmical resolution on the third beats, started making sense. The rests on the third beats became in the performer's hearing not only quiet points of arrival, but also points of continuation into the next measure.

Started as an attempt to understand the reasoning behind the articulation and pedaling markings of the first phrase, the analytical journey undertaken in this case went beyond its initial purpose. By suggesting a different way of listening to this movement, analysis clarified dramatic gestures, phrasing, pedaling, rhythmical complexities, and technical movements. Even more important, in this case analysis corrected the performer's initial instincts and offered a more logical basis for interpretation.

## *II.*

The second interpretative question chosen to be discussed in this illustration came up as the author of this paper was trying to construct the large-scale dramatic strategy for the first movement of Brahms' *Piano Sonata Op. 5*. Several aspects of the music were found to be problematic in performance. The relatively fragmented lines, the sharp differences between the characters of the themes, the quick changes in rhythm, the sudden shifts of registers, as well as the sometime abrupt harmonic treatment of this work seemed to be obstacles in achieving a unified and coherent performance. Establishing a clear hierarchy of the musical events and discovering how the musical sections should be related to each other and to the whole represented the main reasons for an investigation of the formal and harmonic structure of this movement. The starting point of this analytical exploration was a simple interpretative question:

*How should the performer deal with the essentials of form and with the harmonic structure of this work in order project the dramatic gestures of this movement in the best possible way?*

The first step toward answering this question was identifying the sections and themes of this movement as follows:

Exposition (mm. 1- 71)

Theme	Measures	Main tonal area
Theme 1a	mm. 1-6	f minor
Theme 1b	mm. 7-16	c minor
Theme 1a	mm. 17-22	f minor
Theme 2a	mm. 23-38	A-flat major
Theme 2b	mm. 39-55	A-flat major
Theme 2c	mm. 56-71	A-flat major modulating to D-flat major

Development (mm. 72-137)

Transition	mm. 72-74	d-flat minor <small>(spelled as c#-minor for the convenience of reading)</small>
Theme 1a	mm. 75-78	d-flat minor
Theme 1b	mm. 79-88	d-flat minor cadencing into A-flat
New theme	mm. 90-117	D-flat major
Theme 1a	mm. 119-130	G-flat major
Theme 1a	mm. 131-137	f minor

Recapitulation (mm. 138-199)

Theme 1a	mm. 138-144	f minor
Theme 2a	mm. 145-160	F major
Theme 2b	mm. 161-177	F major
Theme 2c	mm. 178-199	F major

Coda (mm. 200-222)

Theme 1a	mm. 200-205	F major
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A comparison of the themes of this movement revealed that the basic motive of the opening theme (m. 1) represented the source of derivation for all the other themes in the movement. As Example 12 shows, the basic motive of theme 1a, with appropriate modifications, prevails during the whole movement:

Ex. 12: The basic motive and its varied forms throughout the movement

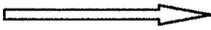
The musical notation for Example 12 consists of two staves. The top staff shows four variations of a basic motive: m. 1 - T 1a, m. 7 - T 1b, mm. 23-24 - T 2a, and mm. 39-40 - T 2b. The bottom staff shows two more variations: mm. 56-58 - T 2c and mm. 90 - median theme. The notation is in 3/4 time with a key signature of three flats.

Thematic analysis also revealed that this sonata-form movement incorporated some of the principles and procedures of variation. A comparison between all the themes of this movement showed that they were related not only motivically, but also structurally. Theme 1a (mm. 1-6) was identified as being constructed by sequentially repeating the main motive. Themes 1b, 2a, 2b, and the new theme (m. 90) in the Development section were identified as following exactly the same pattern. The realization of this fact was crucial for the performer's approach to shaping this movement. The motivic, rhythmic, and structural connections revealed by analysis made the performer listen to all the themes of this movement as being variants of the opening

theme. On one hand, this represented a great unifying factor in performance. On the other hand, the realization of this fact emphasized even more the need for establishing a logical hierarchy of the dramatic events in the movement.

Intuitively, the performer sensed that in spite of the fact that all the themes of the movement represented variants of the same statement, they carried different expressive purposes. In the performer's hearing, the intense lyricism of the D-flat major theme of the Development section acted as a focal point for all other expressions in this movement. In trying to validate her intuition, the performer carefully analyzed the tonal scheme of the movement.

As shown in the previous illustration, the Exposition starts in the key of f minor and then moves very abruptly, unprepared, into the area of A-flat major, with the beginning of the second thematic group (m. 23). It is only in the last measures of theme 2a that dominant preparation is actually provided for the area of A-flat major. A clear modulation to A-flat major is confirmed with theme 2b (m. 39), which starts in A-flat major and then proceeds with preparing the region of D-flat major. However, a modulation to D-flat major occurs only at the end of theme 2c, which is the closing theme of the second thematic group. The area of c minor is also present in the Exposition (theme 1b), but not as a region of structural significance; it rather acts as a vehicle for harmonic and expressive diversification. Thus the most basic harmonic movement of the Exposition is, as heard by the performer, from the tonic f minor to the area of the major submediant D-flat, through the region of A-flat major:

Exposition: **f minor**  **D-flat Major**  
through A-flat Major

The Development, constructed on the same principles as the Exposition, starts in m. 72 with a sequence of diminished-seventh chords that cadence in d-flat minor (spelled as c#-minor for the convenience of reading) in m. 74. Themes 1a and 1b follow in the area of d-flat minor (mm. 75-88), cadencing in A-flat major in mm. 88. A new, lyrical theme in D-flat major occurs at m. 90, in the center of the Development. Finally, the structure moves back to f minor (mm. 131-137), through the area of G-flat major (mm. 119-130). The tonal events of this section, moving the structure from the minor mode of d-flat to D-flat major and then to the main key, f minor, can thus be interpreted as reversing the tonal events of the Exposition:

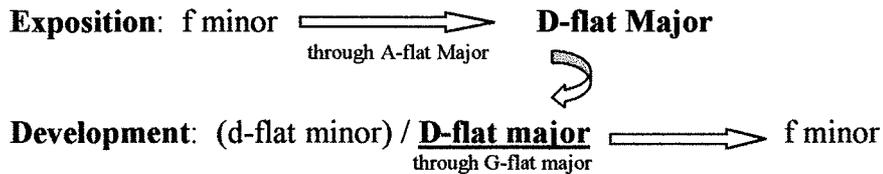
Development: (**d-flat minor**)  $\rightleftarrows$  **D-flat major**  $\xrightarrow{\text{through G-flat major}}$  **f minor**

Finally, the Recapitulation starts in the key of f minor (m. 138), but quickly and definitively moves into F major after only seven measures of music. The themes of the Exposition are presented in the original order, but the first thematic group is shortened. Differently from the Exposition, where the first thematic group was presented as a three-part period (theme 1a-theme 1b-theme 1a), here theme 1a is presented only once, and theme 1b is missing. The rest of the Recapitulation however follows closely the structure of the Exposition. In the Coda (starting at m. 200), theme 1a is heard for the last time, in the key of F major. In summary, the basic harmonic movement in the Recapitulation and Coda can be interpreted as shifting the structure from f minor to its major mode:

Recapitulation: **f minor**  $\rightleftarrows$  **F major**

Coda: **F major**

Simplified, the tonal skeleton of the entire first movement can be summarized as moving from f minor to its major submediant D-flat and back to the major mode of f :



**Recapitulation:** f minor / F major

An interesting fact to be pointed out is that although the Dominant is never fully established as a key area in this movement, there are powerful motions toward the Dominant that occur in essential places in the movement. In this regard, the initial theme (mm. 1-6), in f minor, ending on a half-cadence, promotes a strong motion toward the Dominant, motion that plays a vital role in firmly establishing the main key of the movement. Also, in the similar place at the beginning of the Recapitulation (mm. 138-144), the half-cadence not only confirms the return to the main key, but also acts as Dominant preparation for the second thematic group in the main key of the movement.

Another very important aspect of the structure of this movement that deserves to be carefully considered is the apparition of a new theme at m. 90. Although constructed on the same principles and motivically related to the other themes in this movement, the character and expressive qualities of this theme are unique in the movement. Several aspects of this theme are interesting to think about. First of all, the context of its occurrence deserves some attention. Framed by themes 1a and 1b in d-flat minor on one side, and theme 1a in G-flat major on the other side, *the theme at m. 90 is the only full statement in the key of D-flat major* in the movement. This is very significant in the

context of a tonal scheme strongly reflecting that the key of D-flat major is of central importance in the structure of the work.<sup>108</sup> Also, the theme at m. 90 embodies a real *transformation/development* of the basic motive, as opposed to the other themes of the movement, which, to different degrees, can be heard as only varying it.

In summary, the above observations regarding both the thematic content and the harmonic structure of the movement clarified for the performer the significance of each tonal region in the context of the whole and offered her a clear sense of direction in the expression of this movement. The performer's intuition that the D-flat major theme at m. 90 represented indeed the central purpose of this movement was confirmed. This helped the performer to build a confident and logical dramatic strategy that emphasized that the different moods of themes 1a, 1b, 1c, 2a, 2b, 2c were directed toward and from the expressive climax embodied in the D-flat major theme at m. 90.

Besides offering a clear sense of direction in the expression of this movement, the analytical observations made in this specific case were of great practical help in taking other interpretative decisions as well, both at large and local levels in the work. For example, the tonal scheme of this movement suggested that the minor-major mode changes (f minor-F major; D-flat major-d-flat minor) play an important role in the affect of this work. Indeed, the awareness of these mode changes led the performer to a more vivid grasp of the overall character of this movement. As a result, conscious decisions were taken about how to project the dramatic contrasts of this work through dynamics, articulations, and variety of tone. Also, by providing the performer with a sense of security and confidence, the understanding of the form and harmonic structure of this

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<sup>108</sup> The key of D-flat major is of extreme importance not only in the context of the first movement. As observed by several musicians, a general thematic correspondence can be established

movement greatly helped the memorization process. Analysis also helped in taking specific decisions at a more detailed level. The understanding of the structure and expressive purpose of each theme was essential in deciding the melodic shaping within phrases, as well as the selection of appropriate tempos, articulations, and dynamics in the movement.

## CONCLUSION

As shown in the first chapter of this document, music analysis and music performance are both interpretative activities, but they represent two different modes of knowledge by which music is comprehended and experienced. Analysis focuses on explaining the musical structure and the relationships that govern a musical work. Performance, on the other hand, is an activity that is concerned with ‘sounding out’ the music’s character. The relationship between analysis and performance however cannot be easily explained, and it certainly cannot be defined by a rigid set of rules. Depending from the position from it is observed, the interaction between the two disciplines can be interpreted in different ways. Generally speaking, one could argue that the characteristics of this relationship are shaped by the context on which they occur, as the terms of this relationship are determined by the skills, knowledge and specific needs and goals of the interpreting musicians who are involved in it.

The aims of this study have been to stimulate interest in the relationship between the two disciplines and emphasize the importance of studying their interaction. As a conclusion, this study proposes that the relationship between analysis and performance should be viewed as a two-way road, where both worlds have the power to influence each other.

On the one hand, analysis represents the performer's most important basis for making interpretative choices. As established in the second and third chapters of this document, any kind of insightful analysis can inspire and influence performance decisions. Whether happening consciously or not, systematically or not, analysis represents an integral part of the performer's process of preparing for performance. Two different general ways of using analysis have been identified as being extremely helpful for performers. The first one refers to the performer referencing the interpretations of those musicians who are specialized in theoretical analysis. The second one refers to the performer using analysis himself, mainly as a problem-solving activity. In either case, analysis represents a strong interpretative tool that can greatly help the performer in making more knowledgeable and more confident choices for interpretation.

On the other hand, it has been pointed out that not only analysis has the power to impact the world of performance, but also performance has the power to influence the world of analysis. By bringing to attention those aspects of the music that are interpretative, effective performances represent valuable resources for analysts. If considered as part of analytical premises, they have the power to inspire and clarify analytical statements.

In conclusion, it is hoped that this study has pointed out the great potential of an interactive relationship between the worlds of analysis and performance. By serving and appealing to each other, musicians of different specialization can jointly contribute to a better understanding of the music.

APPENDIX

Brahms, *Piano Sonata Op. 5, I*<sup>109</sup>

Allegro maestoso.

*f* *cresc.* *ff*

*tranquillamente pp*

*rit.* *fa tempo*

*cresc.*

*f fest und bestimmt*

<sup>109</sup> Reproduced with permission of the publisher.

Musical score for piano, consisting of seven systems of staves. The notation includes various dynamics, articulations, and performance instructions.

Dynamics and performance instructions include: *p*, *pp*, *rit. dim.*, *con espressione*, *p a tempo*, *Ped. mit jedem Takt.*, *cresc. e sostenuto*, *f pesante*, *p dolce legato*, *p poco rit.*, *accelerando*, *a tempo f*, and *fa tempo*.

Other markings include *8va* and *3va*.

5

*sempre più f* *ff* *rit. e pesante*

This system shows the beginning of a musical piece. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music is characterized by dense, rapid sixteenth-note passages in both hands. The first measure is marked with a fermata and the instruction 'sempre più f'. The second measure is marked 'ff' and 'rit. e pesante'. The system ends with a double bar line.

*ff* *mf* *p*

This system continues the piece with similar rapid sixteenth-note textures. It includes several measures with a fermata and the instruction 'ff'. The dynamics shift to 'mf' and then 'p'. There are also some markings like 'Ped.' and '\*' below the notes. The system ends with a double bar line.

This system continues the piece with similar rapid sixteenth-note textures. It includes several measures with a fermata and the instruction 'ff'. The dynamics shift to 'mf' and then 'p'. There are also some markings like 'Ped.' and '\*' below the notes. The system ends with a double bar line.

*pp* *pp* *dolce*

*quasi Colla! espressivo*  
*sempre col Ped.*

This system features a more melodic and expressive style. The dynamics are marked 'pp' and 'dolce'. The instruction 'quasi Colla! espressivo' is written below the notes, and 'sempre col Ped.' is written at the bottom. There are also some markings like 'Ped.' and '\*' below the notes. The system ends with a double bar line.

This system continues the piece with similar rapid sixteenth-note textures. It includes several measures with a fermata and the instruction 'ff'. The dynamics shift to 'mf' and then 'p'. There are also some markings like 'Ped.' and '\*' below the notes. The system ends with a double bar line.

*dim.* *dim.*

This system concludes the piece with a gradual decrease in volume, marked 'dim.'. It features similar rapid sixteenth-note textures. The system ends with a double bar line.

8

*p dim.* *pp e sostenuto*

8

*p.* *p.* *p.* *p.*

8

*cresc. ma sosten.* *f*

*maestoso*

*ff*

8

*pp* *Ped. sempre*

8

*poco rit.*

8

*ppa tempo misterioso* *cresc.*

*sempre più pesante* *ff*

*sfz* *fest und bestimmt*

*dim.*

*p*

*pp* *rit. dim.* *espressivo* *p* *a tempo*

*p* *cresc. e sostenuto*

*f pesante* *più vivo e rubato* *p* *legato*

*p* *poco rit.* *accel.*

*P* *poco rit.*

*a tempo pp* *cresc. poco a poco*

*riten.*

*a tempo ff*

*Più animato.*  
*pesante* *f* *p* *f* *p*

*più f* *ff*

*riten.*

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