

1999

# Intelligentsia Suite: Score and Analysis

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*Eastern Illinois University*

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Intelligentsia Suite

Score and Analysis

(TITLE)

BY

Charles Douglas Haarhues

1960 -

**THESIS**

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF

Master of Arts in Music

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY  
CHARLESTON, ILLINOIS

1999

YEAR

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# Abstract

## *Intelligentsia Suite:* Score and Analysis

by Charles Douglas Haarhues

Submitted in partial fulfillment of the requirements for the degree of  
Master of Arts in Music

1999

The thesis includes the score of the musical composition *Intelligentsia Suite* by Charles Haarhues and an analysis of the work by the composer.

The composition is in two movements and is scored for symphonic winds, percussion, and piano. The specific instrumentation is:

Woodwinds: piccolo, 2 flutes, 2 oboes, English Horn in F, 3 clarinets in B-flat, bass clarinet, and 2 bassoons.

Brass: 4 French horns in F, 2 trumpets in B-flat, 2 trombones, bass trombone, and tuba.

Percussion: vibraphone, xylophone, suspended cymbal, snare drum, bass drum, whip, tambourine, castanets, triangle, tam-tam, and 3 timpani.

Grand piano.

The purpose of the accompanying paper is to analyze the important musical elements of the piece. These include form, melody, harmony, rhythm/meter/tempo, orchestration, and dynamics. Each of the two movements is handled separately in its own chapter. In the sections on form, the paper analyzes the structure of each movement and then identifies the important themes that constitute it. In the melody sections, the motivic characteristics of these themes are examined. The harmony sections discuss the vertical characteristics of each movement in general terms and then show specific examples. The rhythm/meter/tempo sections look at the basic metric structure of each movement and also identify contrasting materials. The orchestration sections examine how the instrumentation is used to articulate the major formal divisions. In the dynamics sections, charts of the dynamic levels of each movement identify their major characteristics.

# Intelligentsia Suite

Score and analysis

Charles Haarhues

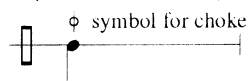
April 1999

Charles Haarhues  
1999

# Intelligentsia Suite

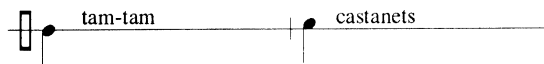
A piece in two movements

Piccolo  
2 Flutes  
2 Oboes  
English horn in F  
3 Clarinets in B-flat  
Bass clarinet  
2 Bassoons  
4 French horns in F  
2 Trumpets in B-flat  
2 Trombones  
Bass trombone  
Tuba  
Xylophone and vibraphone  
Percussion 1  
(suspended cymbal, snare drum, bass drum, whip)

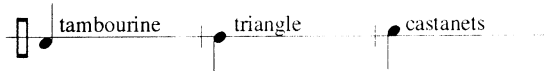


Percussion2  
(tambourine, castanets, triangle, and tam-tam)

Movement One



Movement Two



Timpani  
(Movement 1: tuned C, F-sharp, and G. Movement 2: tuned F, C, and E.)  
Piano

5

Charles Haarhues

1

7

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo. and Vibes

Perc. 1

Perc. 2

Timp.

Piano

*mf*

*mp*

<sup>10</sup>

The musical score is written for a symphony orchestra. The top system includes Piccolo, Flute, Oboe, English Horn, Clarinet 1, Clarinets 2-3, Bass Clarinet, and Bassoon. The middle system includes Horns 1-2, Horns 3-4, Trumpets 1-2, Trombones 1-2, Bass Trombone, and Tuba. The bottom system includes Xylophone and Vibraphone, Percussion 1 and 2, Timpani, and Piano. The score is in 4/4 time and features various dynamics and articulations. The Flute part starts with a *mf* dynamic and a *mp* dynamic. The Oboe part has a <sup>10</sup> marking. The Piano part has a *mf* dynamic. The score is written for a symphony orchestra.



11

Pic. *mf* *mp* *p*

Fl. *mf* *mp* *p*

Ob. *mf* *mp*

E. H.

Cl. 1

Cl. 2-3

Bass Cl. *mp* *p*

Bn. *p*

13

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

13

Xylo. and Vibes *mp* *p* *vibraphone*

Perc. 1

Perc. 2

Timp.

Piano *p*

18

16

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

18

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

18

Xylo. and Vibes

Perc. 1

Perc. 2

Timp.

Piano

20

Pic. *p* *mf* *mp*

Fl. *mf*

Ob. *mf* *mp*

E. H. *mf* *mp*

Cl. 1 *p* *mf* *mp*

Cl. 2-3 *p* *mf* *mp*

Bass Cl. *p*

Bn. *p*

Hrn. 1-2 *a2* *p a2* *mp*

Hrn. 3-4 *p* *mp*

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo. and Vibes

Perc. 1

Perc. 2

Timp.

Piano *p* *mp*

24

Pic. *mf*

Fl. *mf* *mp*

Ob. *mf* *mp*

E. H. *mf* *mp*

Cl. 1 *mf*

Cl. 2-3 *mf*

Bass Cl. *mp*

Bn. *mp*

Hrn. 1-2 *mf* *mp*

Hrn. 3-4 *mf* *mp*

Tpt. 1-2 *mp*

Trb. 1-2 *mp*

Bass Trb. *mp*

Tb. *mp*

Xylo. and Vibes

Perc. 1

Perc. 2

Timp.

Piano *mf*

Detailed description of the musical score: The score is for measures 24 through 27 of a piece. The key signature consists of two sharps (F# and C#). The tempo and meter are not explicitly shown. The instrumentation includes a woodwind section (Piccolo, Flute, Oboe, English Horn, Clarinets 1-3, Bass Clarinet, Bassoon), a brass section (Horns 1-4, Trumpets 1-2, Trombones 1-2, Bass Trombone, Tuba), and a percussion section (Xylophone and Vibraphone, Percussion 1 and 2, Timpani). The Piano part is also present. Dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The woodwinds and brass play sustained notes or chords, while the bassoon and bassoon play moving lines. The piano part features a complex harmonic structure with many accidentals.

28 29 32

Pic. Fl. Ob. E. H. Cl. 1 Cl. 2-3 Bass Cl. Bn.

Hrn. 1-2 Hr. 3-4 Tpt. 1-2 Trb. 1-2 Bass Trb. Tb.

Xylo. and Vibes Perc. 1 Perc. 2 Timp. Piano

*f* *mp* *p* *a2* *p* *mf*

Detailed description of the musical score: The score is for measures 28 through 32. Measure 28 begins with a Piccolo part (whole note, G4) and a Flute part (half note, G4, marked *f*). The Oboe, English Horn, Clarinet 1, Clarinet 2-3, Bass Clarinet, and Bassoon parts enter in measure 29 with various rhythmic patterns, mostly marked *f* or *mp*. The Horns 1-2 and 3-4, Trumpets 1-2, Trombones 1-2, Bass Trombone, and Tuba parts enter in measure 30 with half notes, marked *a2*. The Xylophone and Vibraphone enter in measure 31 with a series of chords, marked *p*. The Percussion 1 and 2 parts enter in measure 32 with a series of chords, marked *mf*. The Piano part enters in measure 32 with a series of chords, marked *mf*. The score includes various dynamics such as *f* (forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). There are also articulations like *a2* (accents) and *10* (decapies). The key signature is one sharp (F#), and the time signature is common time (C).

33

36

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

*a2*

*mf*

*mf*

36

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

open

*mf*

open

*mf*

*mf*

36

Xylo. and Vibes

Perc. 1

Perc. 2

Timp.

Piano

*f*

37

Pic. *mf* *f*

Fl. *f*

Ob. *f*

E. H.

Cl. 1 *mf*

Cl. 2-3 *mf*

Bass Cl.

Bn.

Hrn. 1-2 *mf*

Hrn. 3-4 *mf*

Tpt. 1-2 *open* *mf*

Trb. 1-2

Bass Trb.

Tb.

xylophone

Xylo. and Vibes

suspended cymbal *mf*

Perc. 1 *mf*

castanets *mf*

Perc. 2 *mf*

Timp.

Piano

40

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

41

Hm. 1-2

Hm. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

41

Xylo. and Vibes

Perc. 1

Perc. 2

Timp.

41

Piano



43

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo. and Vibes

Perc. 1

Perc. 2

Timp.

Piano

The musical score is arranged in three systems. The first system includes Piccolo, Flute, Oboe, English Horn, Clarinet 1, Clarinets 2-3, Bass Clarinet, and Bassoon. The second system includes Horns 1-2, Horns 3-4, Trumpets 1-2, Trombones 1-2, Bass Trombone, and Tuba. The third system includes Xylophone and Vibes, Percussion 1 and 2, Timpani, and Piano. The score is in 4/4 time and features a key signature of one sharp (F#). Measure 43 begins with a Piccolo entry. The woodwinds and brass sections play complex rhythmic patterns. The percussion section includes snare, tom-toms, and cymbals, with dynamic markings of *ff* and *p*. The piano part features a dense, flowing texture.

46

47

Pic. *mp*

Fl. *mp*

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl. *mp*

Bn.

47

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

47

vibraphone

Xylo. and Vibes *mp*

Perc. 1 *mp*

Perc. 2

Timp.

Piano *mp*

53

52

Pic. *1<sup>o</sup>*

Fl. *mp* *p* *mf*

Ob. *mp* *p* *mf*

E. H.

Cl. 1 *mp*

Cl. 2-3

Bass Cl. *mp*

Bn. *1<sup>o</sup>* *mp*

53

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

53

Xylo. and Vibes

Perc. 1

Perc. 2

Timp.

Piano

56

Pic.

Fl.

mp

mf

mp

Ob.

mp

mf

mp

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

mp

Bn.

mp

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo. and Vibes

Perc. 1

Perc. 2

Timp.

Piano

60

Pic. *80*

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

*p*

*p*

*p*

*p*

60

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

60

Xylo. and Vibes

Perc. 1

Perc. 2

Timp.

Piano

*mp*

*p*

*p*

*p*

## Charles Haarhues

16

9

7

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo.

Perc. 1

Perc. 2

Timp.

Piano

9

13

Pic. *mf* *f* *mf* *f*

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

(17)

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

(17)

Xylo.

Perc. 1

Perc. 2

Timp.

*mp* *f* *mp* *f*

Piano

suspended cymbal

castanets

tambourine

(17)



18

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo.

Perc. 1

Perc. 2

Timp.

Piano

whip

24

Pic. *mf* *f*

Fl. *f*

Ob. *f*

E. H. *f*

Cl. 1 *f*

Cl. 2-3 *f*

Bass Cl.

Bn.

(26)

Hrn. 1-2 *f*

Hrn. 3-4 *f*

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

(26)

Xylo. *mf* *f*

Perc. 1

Perc. 2

Timp. *pp* *f*

Piano *f* *mf* *f*

(26)

Pic. *mf* *f* *mf* *f*  
 Fl. *mf* *f* *a2*  
 Ob. *mf* *f* *a2*  
 E. H. *f*  
 Cl. 1  
 Cl. 2-3 *f*  
 Bass Cl.  
 Bn.  
 Hrn. 1-2  
 Hrn. 3-4  
 Tpt. 1-2  
 Trb. 1-2 *f*  
 Bass Trb. *f*  
 Tb.  
 Xylo.  
 Perc. 1  
 Perc. 2  
 Timp.  
 Piano

The score is for page 21 of a musical work. It features a variety of instruments including Piccolo, Flute, Oboe, English Horn, Clarinets (1, 2-3), Bass Clarinet, Bassoon, Horns (1-2, 3-4), Trumpets (1-2), Trombones (1-2, Bass), Xylophone, Percussion (1, 2, Timp.), and Piano. The music is written in 2/4 time and includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *a2* (second octave). The score is divided into three systems, with the Piano part at the bottom.

36

Pic.  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Fl.  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Ob.  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

E. H.  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Cl. 1  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Cl. 2-3  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Bass Cl.  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Bn.  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

36

Hrn. 1-2  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Hrn. 3-4  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Tpt. 1-2  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Trb. 1-2  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Bass Trb.  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Tb.  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

36

Xylo.  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Perc. 1  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Perc. 2  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Timp.  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Piano  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

whip

tambourine

castanets

41 42 45 46

Pic.

Fl.

mp mf

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

mp mf

Trb. 1-2

Bass Trb.

Tb.

Xylo.

Perc. 1

Perc. 2

Timp.

p < f

Piano

mp f

47

Pic. Fl. Ob. E. H. Cl. 1. Cl. 2-3 Bass Cl. Bn.

Hrn. 1-2 Hrns. 3-4 Tpt. 1-2 Trb. 1-2 Bass Trb. Tb.

Xylo. Perc. 1 Perc. 2 Timp.

Piano

Measures 47-52 are shown. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet 1, Clarinet 2-3, Bass Clarinet, Bassoon, Horns 1-2, Horns 3-4, Trumpets 1-2, Trombones 1-2, Bass Trombone, Tuba, Xylophone, Percussion 1, Percussion 2, Timpani, and Piano. The key signature is one flat (B-flat major or E-flat major), and the time signature is 2/4. The score shows various musical notations including rests, eighth notes, quarter notes, and dynamic markings like 'f' and 'a2'.

53

Pic. *mf* *mp*

Fl. *p* *mf*

Ob. *p* *mf*

E. H. *mp*

Cl. 1 *mf*

Cl. 2-3 *mp*

Bass Cl. *mp*

Bn. *p*

53

Hrn. 1-2 *mf* *2<sup>o</sup>*

Hrn. 3-4 *mf* *4<sup>o</sup>*

Tpt. 1-2 *mf* *1<sup>o</sup>*

Trb. 1-2 *mp*

Bass Trb.

Tb.

53

Xylo.

Perc. 1 *p* *mf* *mp*

Perc. 2 *p* triangle *mf* *mp*

Timp. *p* *mf* *mp*

Piano *p* *mf* *mp*

58

61

Pic.

Fl.

mp

f

Ob.

E. H.

Cl. 1

mp

f

Cl. 2-3

Bass Cl.

Bn.

f

61

Hm. 1-2

2<sup>o</sup>

Hm. 3-4

4<sup>o</sup>

Tpt. 1-2

a<sup>2</sup>

f

Trb. 1-2

Bass Trb.

Tb.

61

f

Xylo.

Perc. 1

f

whip

Perc. 2

f

tambourine

castanets

Timp.

f

open

pp

f

Piano

f



63

Pic. *mf* *f*

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

Hm. 1-2

Hm. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo.

Perc. 1

Perc. 2 *tambourine* *castanet*

Timp. *mp* *f* *mp* *f*

Piano

suspended cymbal

69

Pic.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Fl.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Ob.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

E. H.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Cl. 1  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Cl. 2-3  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Bass Cl.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Bn.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

69

Hrn. 1-2  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Hrn. 3-4  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Tpt. 1-2  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Trb. 1-2  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Bass Trb.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Tb.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

69

Xylo.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Perc. 1  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Perc. 2  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Timp.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

Piano  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$

74

79

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo.

Perc. 1

Perc. 2

Timp.

Piano

*mf*

*f*

suspended cymbal

castanets

*p*

*f*

29

80

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

Hm. 1-2

Hm. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo.

Perc. 1

Perc. 2

Timp.

Piano

*mf*

*mf*

*mf*

*mf*

*ff*

*mf*

86

Pic. *f*

Fl. *f*

Ob. *f*

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

86

Hrn. 1-2 *f*

Hrn. 3-4

Tpt. 1-2

Trb. 1-2 *f*

Bass Trb.

Tb.

86

Xylo.

Perc. 1

Perc. 2

Timp.

Piano *f*

(93)

Pic.  
 Fl.  
 Ob.  
 E. H.  
 Cl. 1  
 Cl. 2-3  
 Bass Cl.  
 Bn.

Musical score for woodwinds and strings, measures 92-93. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet 1, Clarinets 2-3, Bass Clarinet, and Bassoon. Measures 92 and 93 are marked with a circled '93'. Dynamics include *mf* and *f*.

(93)

Hrn. 1-2  
 Hrn. 3-4  
 Tpt. 1-2  
 Trb. 1-2  
 Bass Trb.  
 Tb.

Musical score for brass instruments, measures 92-93. The score includes parts for Horns 1-2, Horns 3-4, Trumpets 1-2, Trombones 1-2, Bass Trombone, and Tuba. Measures 92 and 93 are marked with a circled '93'. Dynamics include *mf*.

(93)

Xylo.  
 Perc. 1  
 Perc. 2  
 Timp.  
 Piano

Musical score for percussion and piano, measures 92-93. The score includes parts for Xylophone, Percussion 1, Percussion 2, Timpani, and Piano. Measures 92 and 93 are marked with a circled '93'. Dynamics include *ff*.

(99)

98

Pic.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Fl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Ob.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

E. H.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Cl. 1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Cl. 2-3  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Bass Cl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Bn.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

(99)

Hrn. 1-2  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Hrn. 3-4  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Tpt. 1-2  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Trb. 1-2  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Bass Trb.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Tb.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

(99)

Xylo.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Perc. 1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Perc. 2  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Timp.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

Piano  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

*p* *mp* *p*

106

104

Pic. 

Fl.  *mp* *mf*

Ob.  *mp* *mf*

E. H.  *mp* *mf*

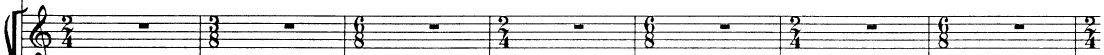
Cl. 1  *mf*


Cl. 2-3 

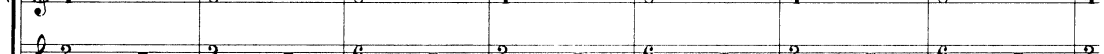
Bass Cl.  *mf*

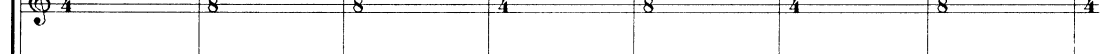
Bn.  *mf*

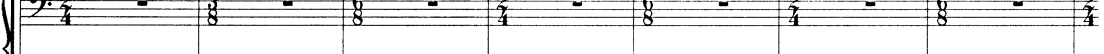
106

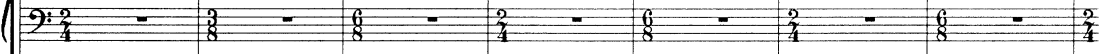
Hrn. 1-2 

Hrn. 3-4 

Tpt. 1-2 

Trb. 1-2 

Bass Trb. 

Tb.  *mf*

106

Xylo. 

Perc. 1 

Perc. 2 

Timp. 

Piano  *mp* *mf* *f*



111

112

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

*ff*

*mf*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

112

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

112

Xylo.

Perc. 1

Perc. 2

Timp.

Piano

*ff*

118

Pic. *ff*

Fl. *ff*

Ob. *ff*

E. H. *ff*

Cl. 1 *ff*

Cl. 2-3 *ff*

Bass Cl.

Bn.

120

120

Hrn. 1-2 *ff*

Hrn. 3-4 *ff*

Tpt. 1-2 *ff*

Trb. 1-2 *ff*

Bass Trb. *ff*

Tb. *ff*

Xylo.

Perc. 1

Perc. 2

Timp.

Piano *sub.p* *ff*

124

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo.

Perc. 1

Perc. 2

Timp.

Piano

127

127

127

sub. p

ff

132

130

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

132

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

132

Xylo.

Perc. 1

Perc. 2

Timp.

Piano

suspended cymbal

*pp* *f* *pp* *f*

*f* *mf* *ff* *f* *mf* *ff*

134

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo.

Perc. 1

Perc. 2

Timp.

Piano

*f* *mf* *ff* *f* *mf* *ff* *f* *mf* *ff* *f* *mf* *ff*

*pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

[illegible]

143

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo.

Perc. 1

Perc. 2

Timp.

Piano

*mf* *f* *mf* *f*

*mp* *f* *mp* *f*

*mf* *f*

(149)

148

Pic.

Fl.

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

(149)

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

(149)

Xylo.

Perc. 1

Perc. 2

Timp.

Piano



153

Pic. *mf* *f* *mp*

Fl. *mf* *f* *mp*

Ob. *mf* *f* *mp*

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn.

157

Hrn. 1-2 *f* *mp*

Hrn. 3-4 *f* *mp*

Tpt. 1-2 *f* *mp*

Trb. 1-2

Bass Trb.

Tb.

157

Xylo.

Perc. 1

Perc. 2

Timp.

Piano

158

Pic. 

Fl. *mp* 

Ob. 

E. H. 

Cl. 1 

Cl. 2-3 

Bass Cl. 

Bn. 

Hrn. 1-2 

Hrn. 3-4 

Tpt. 1-2 

Trb. 1-2 

Bass Trb. 

Tb. 

Xylo. 

Perc. 1 

Perc. 2 

Tump. 

Piano *mp* 

162

Pic. *mf* *f*

Fl. *mf* *f*

Ob.

E. H.

Cl. 1

Cl. 2-3

Bass Cl.

Bn. *mf* *f*

Hrn. 1-2

Hrn. 3-4

Tpt. 1-2

Trb. 1-2

Bass Trb.

Tb.

Xylo. *mf* *f*

Perc. 1

Perc. 2

Timp.

Piano *f* *mf* *f*

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# Introduction

The purpose of this paper is to analyze the important musical elements of the piece *Intelligentsia Suite*, which include form, melody, harmony, rhythm/meter/tempo, orchestration, and dynamics. Each of the two movements will be treated separately in its own chapter. In the form sections, the structure of each movement will be analyzed and important themes that constitute it will be identified. In the melody sections, the motivic characteristics of these themes will be examined. The harmony sections will discuss the vertical characteristics of each movement in general terms and then show specific examples. The rhythm/meter/tempo sections will look at the basic metric structure of each movement and also identify contrasting materials. The orchestration sections will examine how the instrumentation is used to articulate the major formal divisions of each movement. In the dynamics sections, charts of the dynamic levels of each movement will identify their major characteristics.

There are some overall characteristics of the piece, however, that should be discussed here. The instrumentation of the *Intelligentsia Suite* consists of symphonic winds, percussion, and piano. The composition is similar to a solo concerto in that the piano is used as the featured instrument, but its role is more integrated than just that of soloist. In places it acts as an accompanist. In other locations it is an integral part of the ensemble. When it does play solo passages, it is often doubled by the xylophone. Harmonically, the two movements are based on different tonal centers. The first movement, though not in a traditional major or minor key, uses C as its central tonality. The second movement is in F-minor. It cannot be said then that the piece is in a particular key. These two movements can still be considered harmonically associated because of the dominant-tonic relationship of pitches C and F.

## Movement 1

# Form

The form of the first movement is a passacaglia. The basis of this formal structure is a four measure ostinato bass part that acts as a unifying theme (*see example 1f*). Over the course of the movement this theme is repeated twelve times. With each repetition the other compositional elements such as melody, harmony, dynamics, and orchestration vary and develop (For a graphic representation, see the form chart at the end of this section.).

## (*Example 1f*) Passacaglia theme



It is not a strict passacaglia, however, and the ostinato bass part undergoes variations through the course of the movement. In some statements, melodic ornamentation is added. In the ninth statement (mm.40-45), the ostinato is extended an extra two measures. Despite these variations, the passacaglia theme is recognizable as the same basic structure (*see example 2f*).

## (*Example 2f*) Variations on the passacaglia theme





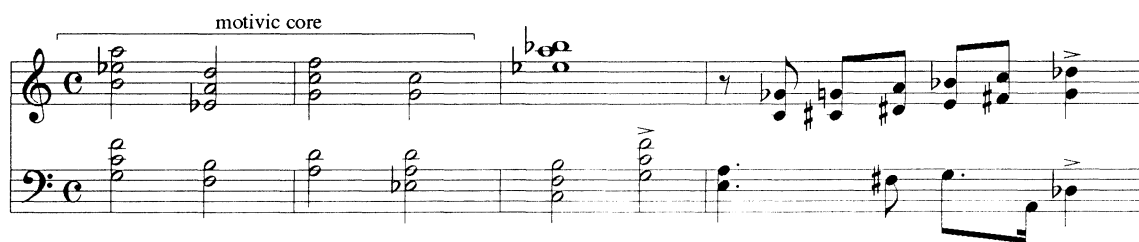
Measures 40-45



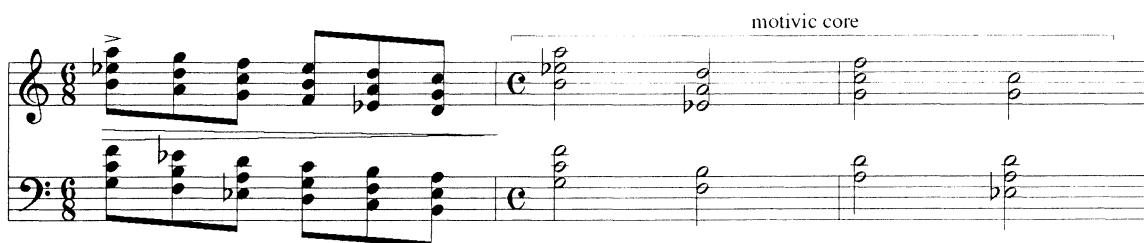
Measures 57-60

A short contrasting theme, *b*, occurs four times during the movement. It is also varied to some degree in each of its statements. The first time *b* is heard, it is four measures long. The second and fourth statements are three measures in length, and the third only two. In its second appearance, the meter changes for one measure to six-eight. The motivic cell that is the core of *b*, however, is heard every time. This cell consists of four Quartal chords that are each sustained for two beats (see example 3f). This motive appears intact in each succeeding appearance.

(Example 3f) The four statements of theme *b*

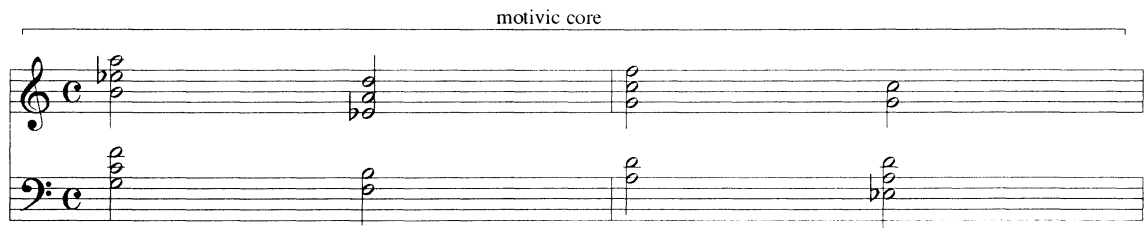


Theme *b*1, Measures 13-16

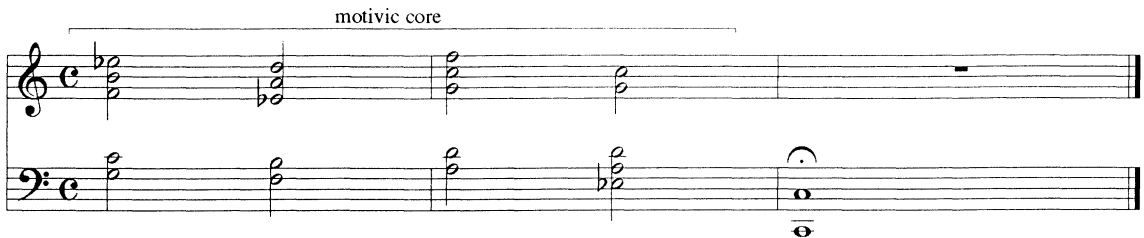


Theme *b*2, Measures 29-31





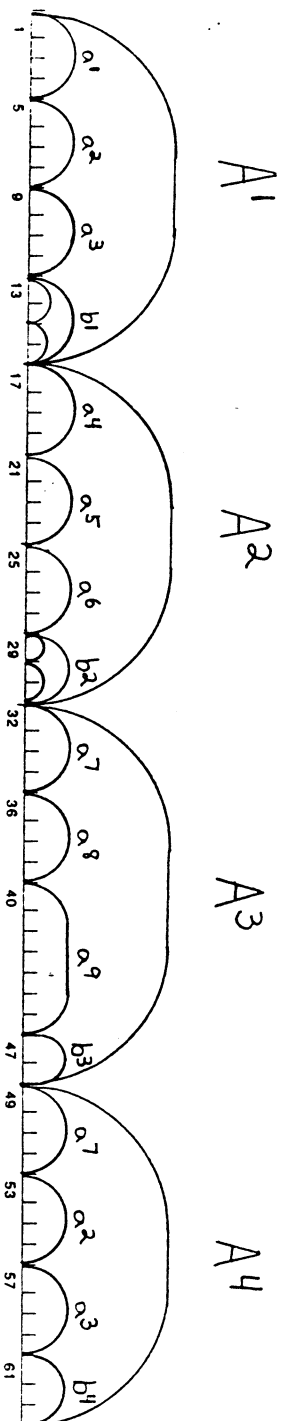
Theme *b*3, Measures 47-48



Theme *b*4, Measures 61-63

Themeb is heard after every three repetitions of *a*. A larger grouping can therefore be created that consists of the units *aaab*. This larger grouping, [A], is heard four times during the movement. In each of the first three statements, the musical elements (melody, harmony, rhythm, dynamics, etc..) evolve and build to a climax that occurs between measures 40-45. In the final [A] (Measures 49-63), this process is reversed. The tension that steadily mounted in the first three-quarters of the passacaglia subsides to a final resolution in measure 63.

Intelligensia Suite  
Form Graph  
1st Movement



## Melody

The majority of the melodic material from the first movement is derived from an octatonic scale on C. An example of this is the passacaglia theme. If the pitch classes of the theme are placed in ascending order, an almost complete octatonic scale results. The only note missing is a D-sharp (see example 1m).

(Example 1m) Passacaglia theme and corresponding octatonic scale

The image shows two musical staves. The top staff is in bass clef, showing measures 1-4 of the Passacaglia theme. The notes are: C2 (half note), D#2 (quarter note), E2 (quarter note), F#2 (quarter note), G2 (quarter note), A2 (quarter note), B2 (quarter note), and C3 (half note). The bottom staff is in treble clef, showing the corresponding octatonic scale: C2 (half note), D#2 (quarter note), E2 (quarter note), F#2 (quarter note), G2 (quarter note), A2 (quarter note), B2 (quarter note), and C3 (half note). The scale is labeled 'Scale derived from passacaglia theme'.

The pitch classes of the four measure melody stated by the flutes in measures 5-8 can also be arranged in ascending order to form an almost complete octatonic scale. As in the passacaglia theme, the only note missing is the D-sharp (see example 2m).

(Example 2m) Melody of measures 5-8 and corresponding octatonic scale

The image shows two musical staves. The top staff is in treble clef, showing measures 5-9 of the melody. The notes are: C#2 (half note), D#2 (quarter note), E2 (quarter note), F#2 (quarter note), G2 (quarter note), A2 (quarter note), B2 (quarter note), and C3 (half note). The bottom staff is in treble clef, showing the corresponding octatonic scale: C2 (half note), D#2 (quarter note), E2 (quarter note), F#2 (quarter note), G2 (quarter note), A2 (quarter note), B2 (quarter note), and C3 (half note). The scale is labeled 'Scale derived from melody'.

The shape of this melody is an arch starting on C-sharp. Within this arch, the melody can be broken down into two traditional tertian arpeggios. The first and

last three notes combine to form an F-sharp dominant seventh and the middle four notes form an A minor seventh (see example 3m).

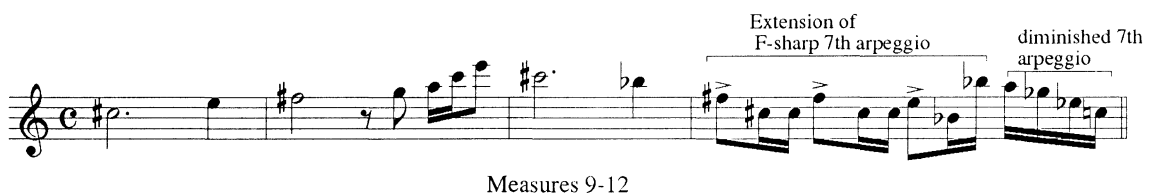
(Example 3m) Components of melody



This melodic theme occurs in both its original and varied forms a total of twelve times. In addition to the original melody, there are five distinct variations upon it. As the movement progresses, this theme evolves further from its original form. After the climax in measures 41-46, this process reverses itself until the theme is heard again in its original form in measures 53-56.

Variation one is heard in measures 9-12 and again in measures 57-60. The first three measures of this variation are identical to the original. In the fourth measure, however, instead of a single sustained F-sharp there is an elaborate melodic line that outlines both the F-sharp seventh arpeggio and a diminished seventh arpeggio (see example 4m).

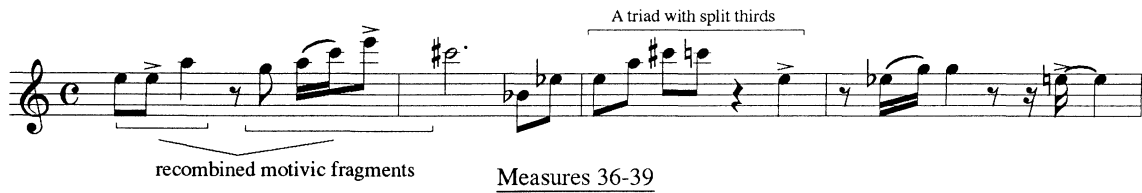
(Example 4m) Melody-variation 1



Variation two is heard three times, in measures 17-20, 21-24, and 25-28. It is similar to the original in pitch content and shape, but the rhythm of the phrase and the pitches which are repeated are subtly changed. The E-natural that is heard in the first measure of the phrase is repeated in the third measure. The descending A-sharp and F-sharp which end the phrase in the original are missing in this version. Where variation one is an elaboration on the original,

9

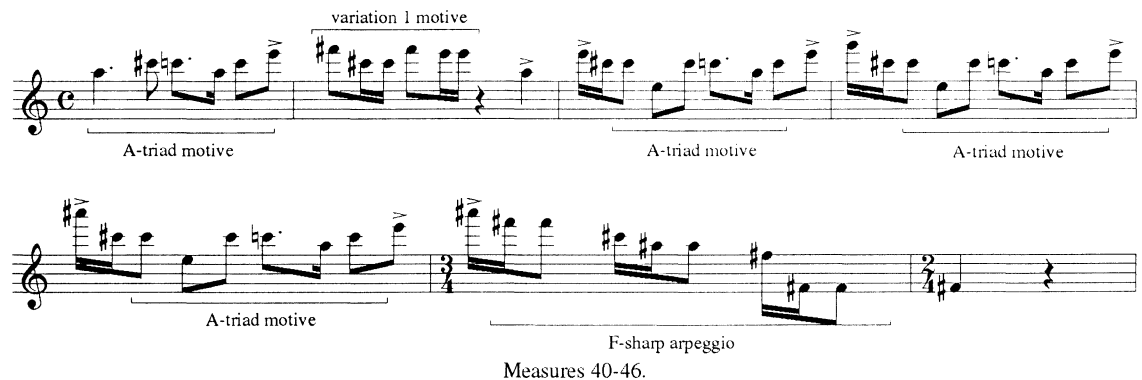
(Example 7m) Melody-variation 4



Variation five occurs at the climax of the movement (measures 40-46). Its similarity to the original melody is less than any of the other variations. As in the first statement, the melody is derived from the octatonic scale with all the pitch classes present except E-flat, but without the motivic elements of the original. For the first time the A-minor arpeggio figure does not appear. The elements of this variation appear instead to be derived from previous variations. Versions of the A-triad with split thirds, seen in variation four, occurs in four different measures. A motivic fragment from variation one occurs in the second measure.

The principal melodic idea of the variation is the repetition of the A-triad motive. Each time it is repeated, the first note is higher than in its previous statement. This builds to a climax in measure 45, where the line finally descends through an F-sharp arpeggio to a point of rest ([see example 8m](#))

(Example 8m) Melody-variation 5

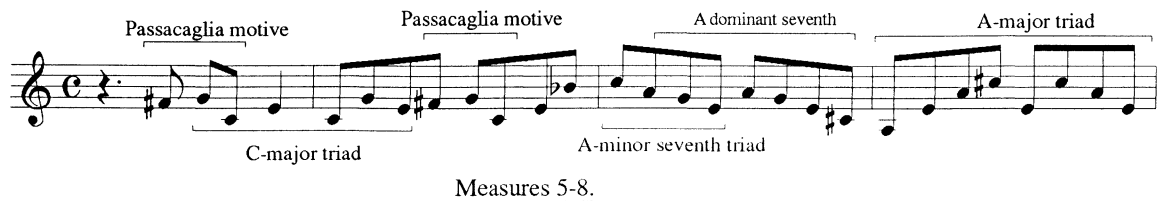


Other important melodic material in the first movement includes a piano accompaniment figure (mm. 5-11 and mm. 53-59), the soloistic sixteenth note melody played by the piano and xylophone at the climax (mm. 40-45), and a

clarinet countermelody (mm. 5-11 and mm. 53-59).

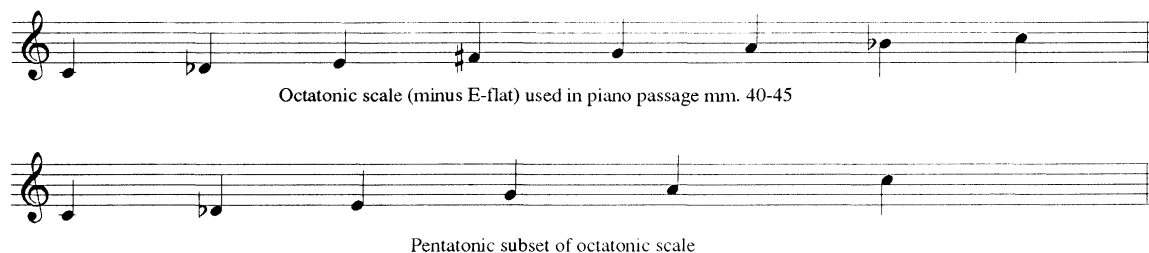
The piano accompaniment figure is also derived from the octatonic scale. It can be broken down into tertian chords and has motivic elements related to the passacaglia theme (see example 9m)

(Example 9m) Piano accompaniment figure.



Like the melody and the passacaglia theme, the soloistic piano passage (mm. 40-45) uses all the pitches of the same octatonic scale except for E-flat. Large portions of this passage make use of a pentatonic subset of this octatonic scale that consists of the pitch classes C, D-flat, E, G, and A (see example 10m). The B-flat and F-sharp are used in only two measures of this six measure passage. In measure 41, a motive using the pitch classes of this pentatonic subset is stated in the first two beats. This motive is then repeated four more times in ascending sequential fashion, using the pitches of this subset. This lends to the feeling of excitement at this climactic spot in the movement (see example 11m)

(Example 10m) Octatonic scale and pentatonic subset used in piano passage.



(Example 11*m*) Soloistic piano passage

Measures 40-45

This musical score for measures 40-45 features two staves. The top staff contains a melodic line with several annotations: 'pentatonic motive' spanning measures 40-41, and three 'sequential restatement' labels covering measures 41-42, 42-43, and 43-44. The bottom staff provides a harmonic accompaniment, with a 'sequential restatement' label above the first measure (40). The key signature has one sharp (F#), and the time signature is common time (C).

The clarinet countermelody is heard in measures 5-11 and again in measures 53-59. This seven measure melody overlaps two statements of the passacaglia theme. It is also derived from the octatonic scale and is related to the passacaglia theme. A motivic fragment consisting of the first three notes of the passacaglia theme is heard three times. A separate motivic fragment consisting of the pitches G, D-flat, and A is also heard three times ([see example 12\*m\*](#)).

(Example 12*m*) Clarinet countermelody

Measures 5-11

This musical score for measures 5-11 shows a clarinet countermelody across two staves. The top staff has two 'passacaglia motivic fragment' labels above measures 5-6 and 7-8. The bottom staff has two 'passacaglia motivic fragment' labels above measures 9-10 and 10-11. Additionally, there are four 'motivic fragment' labels: one below measure 5, one below measures 6-7, one below measures 10-11, and one below measure 11. The key signature has one sharp (F#), and the time signature is common time (C).



# Harmony

The harmonic structure of the first movement of *The Intelligentsia Suite* is tonal, however, there are no traditional functional chord progressions derived from a diatonic scale and its chromatic alterations. The scale that is the source of most of the harmonic material is the octatonic scale. With the exception of four short contrasting sections and a few isolated chords, almost all of the first movement consists of chords and simultaneities derived from this scale. The major and minor triads with roots of C, E-flat, F-sharp, and A are all found in the single octatonic scale used. Diminished triads can also be built on every note of this scale.

Because of its symmetrical construction, establishing a tonal center can sometimes be difficult with an octatonic scale. Here, however, this is not the case. The passacaglia theme places great emphasis on the pitches C and G (see example 1h). This traditional tonic-dominant relationship firmly cements the tonality around the pitch C despite the scale's symmetry.

(Example 1h) First statement of passacaglia



Measures 1-4

This sense of tonality is obscured through the course of the movement by the use of polychords, chords with split members, and other techniques. This is evident as early as the fifth and sixth measures of the piece (see example 2h). The accompanying piano part is clearly polytonal. The left hand plays an arpeggiation of a C dominant seventh chord, while the right hand alternates between A-major and F-sharp major triads. These triads are consonant with the flute melody until the fourth beat of measure six. Here the flute outlines

an A minor arpeggio while the piano states an A-major. The resulting combination is an A triad with split thirds. At various times, the passacaglia bass line in the bassoon plays notes from all these triads.

(Example 2h) Examples of polytonality

The image displays a musical score for three instruments: Flute, Piano, and Bassoon, covering Measures 5-6. The Flute part (top staff) begins with a piano (*p*) dynamic and features a melodic line with an A-minor seventh chord marked above it. The Piano part (middle staff) includes an A-major triad, an F-sharp triad, and another A-major triad. The Bassoon part (bottom staff) features a C dominant seventh chord. The score is labeled 'Measures 5-6' at the bottom.

As the movement proceeds, this polychordal texture becomes steadily thicker and even more pronounced. Starting in measure 19, and continuing to the climax in measure 45, the woodwind melody is harmonized with triads derived from the octatonic scale. This harmonization also occurs in the passacaglia bass part, albeit, more slowly. The result is at first a more implied polychordal sound that grows to a full polytonal texture. This process is evident in measures 25-28 (see example 3h). The melody, in the winds, is fully harmonized with various triads. The passacaglia bass line arpeggiates chords, implies a C triad by stating two of the three notes, and finally, on beat three of measure 28, plays a complete E diminished triad.

(Example 3h) Further development of polychordal harmony

Woodwind melody

Measures. 25-28

Passacaglia bass line

By the climax (mm.42-46, see example 4h), this full polychordal texture is clearly seen. Almost every note of the melody and of the passacaglia bass line is harmonized with major triads derived from the octatonic scale. They are found in combinations where the root of the top triad is either a minor third, a tritone, or a major sixth above the root of the bottom chord. There is also a chord that can be analyzed as either an E diminished triad above an E-flat major or an E-flat with split roots. The only triad not derived from the octatonic scale is a D-flat major found in the bass on beat four of measure forty-four. A harmonic reduction clearly shows the chords used (See example 4h).

(example 4h) Full polychordal texture at climax

Harmonized melody

Piano

Harmonized passacaglia

F-sharp triad

C triad

Measures 42-46

(example 5h) Harmonic reduction of polychords in measures 42-46

$E_b/C$     $A/C$     $A/F\#$     $C/E_b$     $A/E_b$     $E \text{ dim}/E_b$     $C/D_b$     $F\#/C$

The only other significantly different harmonic material found in the first movement are the quartal chords in the contrasting theme, *b*. When these chords are heard, their purpose is not to create a sense of forward harmonic motion. On the contrary, they are used as a moment of repose between different sections in the development of the passacaglia material. The intervals in them are not all perfect but contain some augmented and diminished fourths. This is

because each chord is a quartal arrangement of notes from the C ascending melodic minor scale (see example 6h).

(Example 6h) Quartal chords from theme *b*

The image displays a musical score for two staves, treble and bass, in common time (C). The key signature has one flat (B-flat). The notation shows four measures of music, each containing a quartal chord. The chords are arranged in a sequence that moves stepwise in both staves. The notes in the chords are: Measure 1: C4, D4, E4, F4 (treble) and C3, D3, E3, F3 (bass); Measure 2: D4, E4, F4, G4 (treble) and D3, E3, F3, G3 (bass); Measure 3: E4, F4, G4, A4 (treble) and E3, F3, G3, A3 (bass); Measure 4: F4, G4, A4, Bb4 (treble) and F3, G3, A3, Bb3 (bass). The chords are represented by vertical stems with horizontal lines indicating the notes.

Measures 47-48

## Rhythm/ Meter/Tempo

The tempo of the first movement is moderately slow (quarter note at 92 beats per minute), and the time signature is four-four. These two elements remain constant with two exceptions. Both of these anomalies are short, but mark significant points in the composition. They are at locations of contrast and momentary rest in the development of the passacaglia's melodic, harmonic, and orchestrational elements. The first is at measure twenty-nine. This is at the end of the second statement of the *aaab* formal groupings and is approximately half way through the composition. The second location is at the end of the third *aaab* grouping. This is a particularly significant passage because it follows the climax in measures 45 and 46.

In measure twenty-nine the meter changes for one bar to the compound time of six-eight. This occurs at the beginning of theme *b* 2. The meter change reinforces the contrasting nature of *b* 2's harmonic and melodic elements. Instead of the octatonic derived polytonality of the passacaglia, there is a series of descending eighth note quartal chords. In the next bar the meter returns to four-four, and a succession of four half note quartal chords are sustained before the passacaglia returns in measure thirty-two (see example 1r).

(Example 1r) Meter change in theme *b*

The musical score is written for two staves, treble and bass. It covers measures 28 through 32. Measure 28 is in 4/4 time, featuring a whole rest in the treble and a half note in the bass. Measure 29 is in 6/8 time, indicated by a bracket labeled 'meter change' above the staff. It contains a descending eighth-note quartal chord in the treble and a similar chord in the bass. Measure 30 is also in 6/8 time, with sustained half-note quartal chords in both staves. A second bracket labeled 'meter change' is placed above measure 31, which returns to 4/4 time. Measure 31 contains sustained half-note quartal chords. Measure 32 is in 4/4 time and features a half note in the bass and a whole note in the treble. A bracket below measures 29 through 32 is labeled 'section b 2'. The entire example is captioned 'Measures 28-32' at the bottom.

The changes of meter in measures 45 and 46 occur at the end of the movement's climax. Here a measure of three-four is followed by a

measure of one-four. This could be written as a single measure of four-four, but by notating the passage in this manner, the conclusion of the melodic phrase falls on a metrically strong beat. There is a fermata at the one-four measure followed by a cesura. This pause reinforces a feeling of momentary rest at a significant juncture in the piece and adds additional weight to climax. The meter then returns to four-four at the beginning of theme *b* 3. (see example 2r).

(Example 2r) Meter change following climax

The musical score consists of two systems of staves. The first system has a treble and bass staff. Above the treble staff, there are two bracketed sections labeled "Meter change". The first bracket covers measures 44 and 45, where the meter changes from common time (C) to 3/4. The second bracket covers measures 46 and 47, where the meter changes from 3/4 to 4/4. The second system also has a treble and bass staff. Above the treble staff, there is a bracket labeled "Meter change" covering measures 48 and 49, where the meter changes from 4/4 back to common time (C). Below the first system, there is a bracket labeled "b section" covering measures 44 through 49. Below the second system, there is a bracket labeled "Measures 44-49".

If one were to chart the rhythmic activity of the first movement, one would find that it steadily increases from the beginning to the movement's climax in measures 45 and 46. At this point, the rhythmic activity is at its highest level and eighth and sixteenth note passages predominate (To view this process in more detail, see the musical examples in the melody section.). At measure forty-seven, the level of rhythmic activity drops off precipitously and then again build gently, but at a much lower level, to the last restatement of the section *b* at measure sixty-one. In the last three measures the activity slopes off to zero.

## Orchestration

Orchestration is utilized to help articulate the formal divisions of the first movement. It is also used to reflect the same pattern of development that the other musical elements such as rhythm, melody, and dynamics follow. That is, like these other elements, the instrumentation starts simply, builds steadily with each repetition of the passacaglia theme, reaches a climax with a tutti passage in measures 40-45, and finally returns to the simplicity of the beginning.

By comparing each of the four major sections (A<sub>1</sub>, A<sub>2</sub>, A<sub>3</sub>, and A<sub>4</sub>), it is easy to trace this process through the course of the movement. In A<sub>1</sub>, each of the melodic lines is played by one or two instruments at a time. The first statement of the passacaglia theme is made by two French Horns. At measure 5 a single bassoon takes over the passacaglia. A flute and clarinet enter with the melody and counter melody respectively, while the piano plays an accompanying figure. With the next statement of the passacaglia, an oboe enters to double the flute, and the bass clarinet reinforces the bassoon. With the exception of the French Horns heard in the first four bars, and the piano, all these timbres come from the woodwind family.

At theme *b* (mm. 13-16), the vibraphone doubles the piano, flute, and bass clarinet with a series of sustained quartal chords. It is important to note that the four statements of theme *b* are the only places in the movement where the vibraphone is heard. The unique timbre of this instrument helps reinforce the contrasting nature of this theme, and its ability to sustain long note values and gentle sound make it the right instrument for this passage.

In section A<sub>2</sub>, the brass enters and states the passacaglia. The instrumentation is bassoon, muted trombones, and trumpet. Next the French horns and bassoons state it, and then the two groups combine to state the passacaglia. This antiphonal procedure is reflected in the woodwinds as well. The clarinets and piccolo trade statements of the melody with the flutes, oboes, and English horn.

Section A<sub>2</sub> is where the percussion is first heard as well. The timpani enters with a series of rolls. When the movement builds to a climax in section A<sub>3</sub>, the



timpani is joined by suspended cymbal, castanets, xylophone, and tam-tam. The height of activity for the percussion is in measures 41-45. Here the the timpani and suspended cymbal join together to play a succession of crescendoing rolls that are accentuated by the tam-tam.

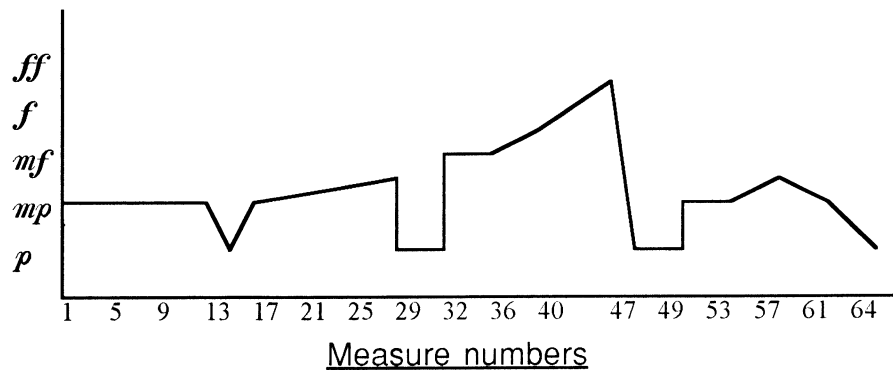
Even though section A3 (mm. 32-48) is the movement's climax and the point of thickest instrumental texture, it begins with only piano stating harmonized variations of the melody and passacaglia theme, and the timpani doubling the bass. This dramatic change in instrumentation, however, only heightens the eventual buildup to the full ensemble that reaches its pinnacle at measures 41-45. At this spot the woodwind and brass sections state the melody and passacaglia theme. The piano, doubled by the xylophone, plays a soloistic sixteenth note passage. The percussion, as previously discussed, intensify the climax with a series of rolls.

The next statement of the passacaglia (Measures 49-52) is once again solo piano. At this point the instrumentation is at its simplest level since the first few measures of the piece. The woodwinds used in measures 9-12 join the piano in the final two repetitions of the passacaglia. The use of this particular combination of instruments reinforces the idea of a return to the beginning. One final restatement of theme *b* by the piano and vibraphone ends the movement.

# Dynamics

On a large scale, a chart of the dynamic levels of the first movement would look very similar to a chart of rhythmic activity ([see example 1d](#)). The piece begins at *mezzo piano* and gradually builds to *fortissimo* at the climax in measure forty-six. The overall dynamic level then returns to a *mezzo piano* until measure sixty-one, where it decrescendos to *piano* in the last three measures.

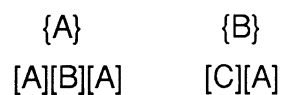
([Example 1d](#)) Chart of dynamic levels



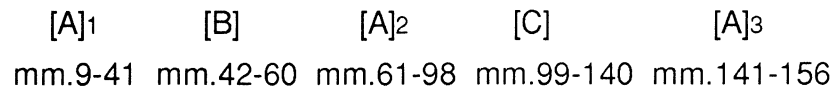
## Movement Two

## Form

The form of the second movement can be analyzed two different ways (For a detailed graphic representation, see the form chart at the end of this section.). It could be viewed as a compound rounded binary or as a five-part rondo form. In the rounded binary model, the {A} section consists of a ternary form [A][B][A] starting in measure nine and ending in measure ninety-eight. The {B} section consists of a binary form [C][A] starting at measure ninety-nine and ending at measure one-hundred and fifty-seven.



In the five-part rondo model, the formal division of the second movement is:



In each model the component parts are the same. The only difference is the addition of the extra layer of formal organization that groups together [A][B][A] and [C][A] into two larger units. The argument for this extra level of organization is based on the proportional sizes of the constituent units. The brevity of [A]<sub>3</sub> (sixteen measures), and its imbalance in relation to [C] (forty-two measures), makes it difficult to view the two sections as of equal importance. This lends credence to the view that [A]<sub>3</sub> is not independent of [C] but only a brief restatement of previous material after a large contrasting section.

In support of the rondo view, however, it could be argued that the proportional sizes of [C] and [A]<sub>3</sub> are not important. Often in sonata-rondo forms [C] is a larger section that acts as a development. Here [C] contains materials evolved from previously stated themes as well as new material. In this respect it could be considered a development. In rondo forms, restatements of the refrain are often abbreviated as well. Together these two facts could nullify the asymmetrical proportion argument for viewing the second movement as a rounded binary.

It could be argued that this ambiguity in respect to the formal organization of the second movement creates more interest in the mind of the listener. This is

not a composition that simply follows an already existing model. Conventional formal units are identifiable, but are not used in such a way as to be cliché.

On a smaller level of formal organization, seven different themes can be identified. They are labeled *a*, *b*, *c*, *d*, *e*, *f*, and *g*. Themes *a*, *b*, and *c* are all important parts of section [A]. Theme *a* is the principal four bar melody of [A]. Several times it is followed by a four bar cadential extension (see example 1f).

(Example 1f) Theme *a* with cadential extension

The musical score for Example 1f consists of two systems of music, each with a treble and bass staff. The first system is labeled 'a theme' and the second system is labeled 'cadential extension'. The key signature has one flat (B-flat) and the time signature changes between 6/8 and 2/4. The melody in the treble staff is accompanied by a bass line in the bass staff. The score is labeled 'Measures 9-16' at the bottom.

Themes *b* and *c* are both used in contrast with *a*. Theme *b* (see example 2f) follows the second statement of *a* in section A<sub>1</sub>, and theme *c* follows the second statement of *a* in section A<sub>2</sub>. Both are also used as bridges between the large formal division of [A] and its contrasting sections, [B] and [C]. Theme *c* is used as a transition between [A<sub>1</sub>] and [B] (mm. 42-44) and between [A<sub>2</sub>] and [C] (mm. 99-101). Theme *b* is used as a retransition between [C] and [A<sub>3</sub>] (mm. 138-140).

(Example 2f) Themes *b* and *c*

*b* theme

Measures 22-25

*c* theme

Measures 42-44

Theme *d* occurs in section [B] (mm. 45-60). It is a two measure phrase that is first repeated four times centered on a C-minor tonality. It is then sequenced through the tonalities of G, B-flat, A-flat, and G-flat ([see example 3f](#)).

(Example 3f) Theme *d*

Theme *b*<sub>1</sub>                      Theme *b*<sub>2</sub>

Measures 51-54

Section [C] introduces themes *e*, *f*, and *g*. Themes *e* and *f* are similar texturally and harmonically (Both are homophonic and polychordal). They are also similar to theme *b* in that respect, and could be considered derived from it. There are enough differences, however, to warrant labeling them as contrasting themes ([see example 4f](#)).

(Example 4f) Themes *e* and *f*

The musical score for Themes *e* and *f* is presented in two systems. The first system, labeled 'Measures 108-111', contains Theme *e*1 and Theme *e*2. Theme *e*1 is in 6/8 time, and Theme *e*2 is in 2/4 time. The second system, labeled 'Measures 112-117', contains Theme *f*1, which is in 5/8 time. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

Theme *g* is almost totally new material. The only characteristic it shares with themes *b*, *c*, *e*, and *f* is the use of polychords. The most striking difference is the four-four meter. This is the only place in the entire movement that common time is heard (see example 5f).

(Example 5f) Theme *g*


The musical score for Theme *g* is presented in a single system labeled 'Measures 134-137'. It contains Theme *g*1 and Theme *g*2, both in common time (C). The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

In addition to these themes there is also an eight measure introduction that sets up the harmonic and rhythmic structure of the [A] section and a coda. The coda is nothing more than theme *c* followed by theme *b* and a final melodic run that concludes the piece (see example 6f).


(Example 6f) Coda

Coda

Theme c



Theme b

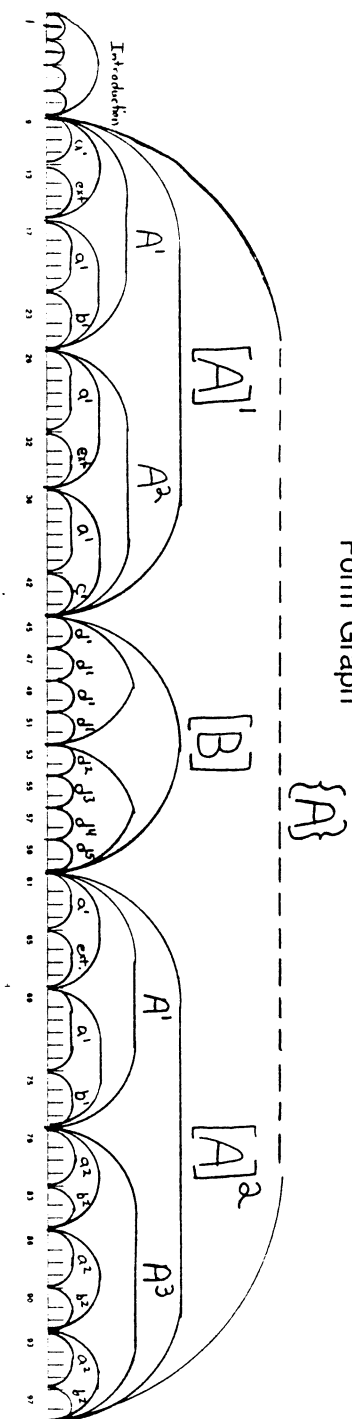


Melodic run

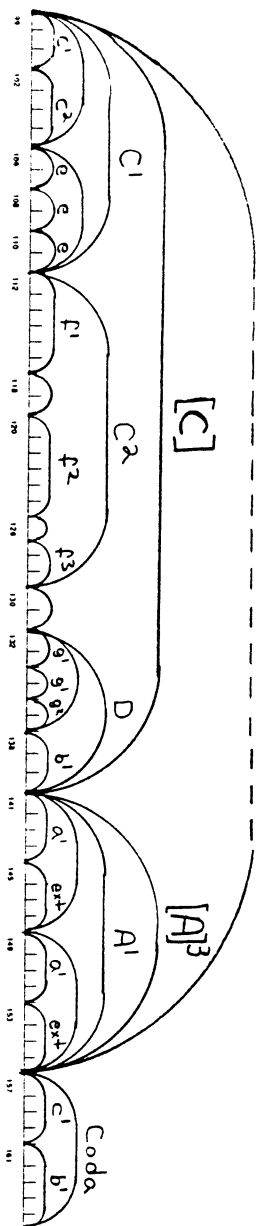
Measures 157-165



Intelligentsia Suite  
 Movement Two  
 Form Graph



{B}



## Melody

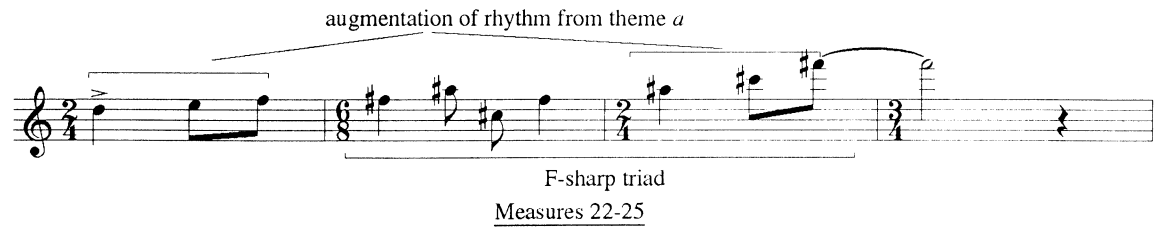
The melody of theme *a* is derived from an F minor pentatonic scale (F, A-flat, B-flat, C, and E-flat.). It mostly moves in scalewise fashion with an occasional leap of a fourth or fifth. The total range of the melody is an octave with E-flat being the highest and lowest notes. The cadential extension that often follows theme *a* outlines a four note quartal arpeggio starting on F. The melody can be broken down into two almost identical sub-phrases. An important motive is the descending eighth and two-sixteenth note rhythmic figure that occurs three times within each sub phrase. It is interesting to note that the predominant descending feel of theme *a* is counterbalanced by the ascending arpeggios of the cadential extension(see example 1m) .

(Example 1m) Melodic construction of theme *a*

The image displays two staves of musical notation for the melodic construction of theme *a*. The top staff contains the main melody, which is divided into two subphrases by a bracket. Each subphrase is further divided into two parts by a bracket, with the first part of each subphrase labeled 'quartal arpeggio'. A 'rhythmic motive' is indicated by a bracket over a specific eighth and two-sixteenth note figure. The bottom staff shows the 'cadential extension' for measures 9-15, which is a four-note quartal arpeggio starting on F. The notation includes various time signatures (8/8, 3/4, 6/8, 2/4) and accidentals (flats) to represent the F minor pentatonic scale.

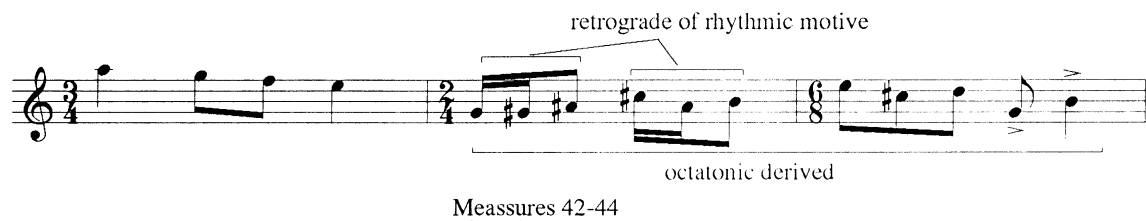
Theme *b* starts on D and ascends a major tenth to F-sharp. Once again this ascending motion is used in contrast with the descending motion of theme *a*. The intervallic content of theme *b* also contrasts with *a*. Instead of pentatonic scalar motion, most of the melody outlines an F-sharp major arpeggio. The eighth and two sixteenth note rhythmic motive is seen in augmentation as well (see example 2m).

(Example 2m) Melodic construction of theme *b*



Theme *c* is also used in contrast with theme *a*, and it functions as a link to section [B] as well (and later to section [C]). Since [B] begins in the tonality of the dominant, the second and third measures of theme *c* have a secondary dominant function. It is an octatonic derived melodic line, but the arrangement of the pitches suggests a G dominant tonality. The rhythmic motive from theme *a* is also present in retrograde form (see example 3m).

(Example 3m) Melodic construction of theme *c*



The primary melodic idea of section [B] is theme *d*. It is similar to *a* in that both are derived from minor pentatonic scales. The scale used here, however, is C-minor. The fifth of the scale is missing from the melody, but it is present in the accompaniment. The intervallic content emphasizes wider leaps than *a*. Though there is still some stepwise motion and smaller leaps, there are also jumps of a minor seventh and major sixth. The rhythm is a steady succession of eighth notes. This gives *d* a continuously flowing but static feel (no beginning or end.). The fact that it is repeated several times reinforces this perception. Because of its shortness (two measures) and static nature, it might not even be appropriate to call this a theme. A motivic cell might be a better term (see example 4m).

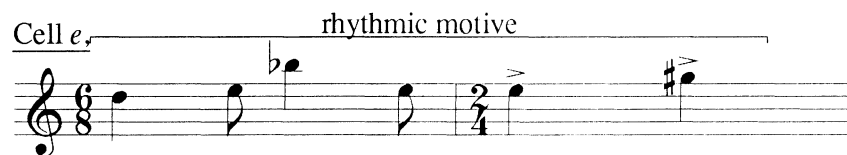
(Example 4m) Melodic construction of motivic cell *d*



Measures 45-46

Section [C] uses short repeated ideas as well. Their nature is more rhythmic and harmonic than melodic. Because of that, they will be referred to as cells. Two important and similar ideas in section [C] are motivic cells *e* and *f*. The melody of cell *e* centers around the central pitch E. Cell *f* outlines an A-major arpeggio. Even though they are in different time signatures, both use rhythmic motives that emphasize a contrast between triple and duple subdivisions of the beat. Cell *e* is two measures long. Cell *f*, in its first and second statements, could be viewed as one six measure idea or as a one measure idea that is repeated six times with melodic variation. Since its last statement is only three measures in length with no real melodic loss, the one measure view is probably more accurate (see example 5m).

(Example 5m) Melodic construction of cells *e* and *f*



Measures 106-107

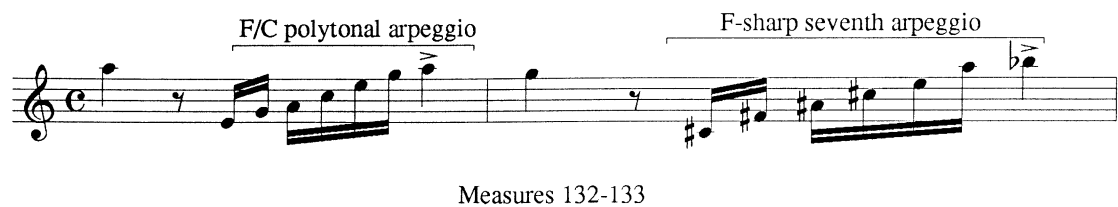


Measures 112-117

The last significant melodic materials to be introduced in the second movement are motivic cell *g* and three short passages that are used to link

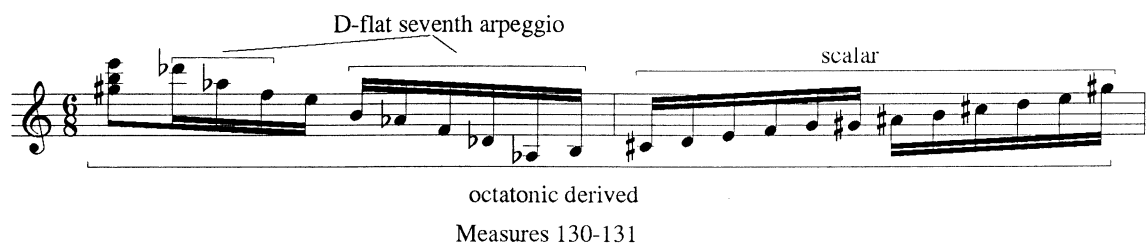
together cells *e*, *f*, and *g*. Motivic cell *g* is two measures in length, each measure containing an ascending sixteenth note arpeggio pattern. The first arpeggio outlines what could be interpreted as either an A-minor seventh chord or a C-add sixth chord. Since the harmony of that measure is a polytonal F-major over C-major chord, it might be more accurate to describe it as an incomplete arpeggio of the two combined chords. The arpeggio outlined in the second measure of the cell is that of an F-sharp seventh chord. Several of the pitches of this arpeggio are a half step higher than the corresponding pitches of the first arpeggio. At first hearing, the passage appears to be sequential, but a closer look reveals this to be a false sequence (see example 6m).

(Example 6m.) Melodic construction of cell *g*



An example of one of the melodic links used in section [C] is the octatonic sixteenth note passage in measures 130-131. The first half of this melodic run, except for one note, outlines a descending D-flat dominant seventh arpeggio. The second half is an ascending octatonic scale. All the notes in this passage are derived from a single octatonic scale (see example 7m).

(Example 7m) Melodic construction of linking passage

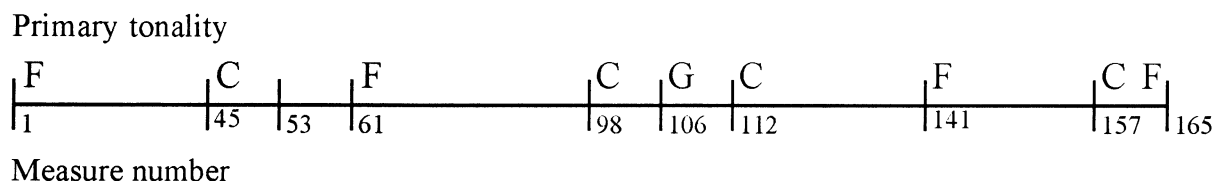


# Harmony

The harmonic vocabulary of the second movement is rich and varied. Tertian chords (both traditional and extended) are used in addition to quartal, polychordal, and added note chords. Even though the harmonic vocabulary is twentieth century, the root movement and tonal centers are often those of traditional tonal harmony.

By mapping out the major tonal centers of this movement, one finds that they mostly consist of tonic (F-minor), dominant (Various C tonalities), and secondary dominant (G dominant) tonalities (see example 1h). However these traditional tonal root relationships are often disguised by the polychordal sonorities above them.

(Example 1h) Chart of primary tonal centers



The tonic key of the second movement is F-minor. All of the [A] sections are in this key. The harmony, however, is more modal than tonal. This modality is blurred through the use of devices such as split sevenths, and quartal harmonization of the melody. In the first statement of theme *a* (Measures 9-16.), the bass part alternates between F, C, and E-natural. Meanwhile the melody and an accompanying figure both play E-flats. This occurs not only here, but in several restatements (mm. 17-21, 26-35, 61-74, and 141-156.) and therefore should be viewed as an important part of the harmonic vocabulary (see example 2h).

(Example 2*h*) Harmonic characteristics of theme *a*

E-flats

Measures 9-12.

E-naturals

Quartal harmony is also used in five statements of theme *a*. In measures 36-41 and 141-153, the piano harmonizes the melody with three part quartal chords (see example 3*h*). In section A<sub>3</sub> (mm. 79-98), the woodwinds and brass play short accented quartal chords that contrast against the melody (see example 4*h*).

(Example 3*h*) Quartal harmonization of theme *a*

Piano

Measures 36-40

(Example 4*h*) Quartal chords used to accompany theme *a*

Woodwinds and brass

Quartal chords

Piano

Melody

Measures 79-82

Polychordal harmony is used extensively in the second movement. The two contrasting themes of the [A] section (themes *b* and *c*) both use bi-chords. In the first measure of theme *b*, polychordal harmony is implied by triads being played over contrasting bass notes (D-triad over F-bass, F-triad over E-bass.).

Next a C-major triad is repeated in the bass register, while in the upper register an F-sharp major triad moves through a series of inversions (see [example 5h](#)). In theme *c*, a single repeated C-major triad acts as a pedal in the lower voice, while a series of parallel descending major triads are heard above it. The polychordal passage ends with C triads both in the upper and lower voices (see [example 6h](#)).

([Example 5h](#)) Harmonic construction of theme *b*

Theme *b*

F-sharp triad

C-triad

Measures 22-25

([Example 6h](#)) Harmonic construction of theme *c*

Theme *c*

Polytonal chords

Pure C sonority

Measures 42-44

Thematic cells *f* and *g* use polychords exclusively. As in themes *b* and *c*, a C-major chord (Either a triad or dominant seventh.) is the bottom component. In cell *f*, this lower component is a C seventh chord without a third. In some statements, this chord is made more dissonant by lowering the fifth. Above the C chord is an A-major triad. If this polychord were analyzed as a single entity, it would be a C dominant thirteenth chord with a lowered ninth. The third is supplied by the E in the A-major triad (see [example 7h](#)).



(Example 7h) Harmonic construction of motivic cell *f*

A-major triad

C seventh chord minus the third

C seventh chord with lowered fifth

Measures 112-115

Cell *g* is even more harmonically complex than cell *f*. A C-major chord is still the bottom part of the harmony, but several different triads are heard above it. By using various triads in contrast against the C chord, the dissonance level and harmonic color is varied. As the passage moves towards its climax, more dissonance is introduced. In measure 132, the relatively consonant combination of F over C is heard. In the next measure, the more dissonant E-flat and F-sharp triads are heard over C. In measure 136, the even more dissonant combination of D-flat over C is introduced. In measure 137, this dissonance is reduced with pure C sonorities being heard as well as polychords. (see example 8h)

(Example 8h) Harmonic construction of motivic cell *g*

F triads

E-flat triads

F-sharp seventh

C triads

D-flat triads

G-flat triad

F-minor

A triad

C triads

C dominant seventh

Measures 132-137

Extended tertian harmony is also used in section [C]. If the first measure of

motivic cell *e* is viewed as a single chord, then it could be analyzed as a G dominant thirteenth with a raised ninth and raised eleventh. The second measure of the cell could be analyzed either as a polychordal E triad over G, or as a variation of the G thirteenth chord, this time with a lowered ninth and without the sharp eleventh (see example 9h).

(Example 9h) Harmonic construction of motivic cell *e*

Thematic cell *e*

Chord 1

Chord 2

Chord 1 arranged as a thirteenth chord

Chord 2 arranged as a thirteenth chord

Measures 106-107

## Tempo/ Meter/Rhythm

The metric organization of movement two is much more complex and varied than movement one. The second movement uses a variety of time signatures and changes frequently between them. The meters used include compound, simple, and asymmetric time signatures. These metric changes, however, are not arbitrary, but often help articulate major divisions within the form.

The basic metric pattern of sections [A] and [B] is a regular alternation between a measure of six-eight and a measure of two-four. With the exception of a measure of three-four within both themes *b* and *c*, and a metric reorganization of theme *a* in measures 79-98, this pattern is used throughout both sections. This basic six-eight/two-four pattern is established in the introduction by an ostinato bass figure in the low woodwinds and an accompaniment figure in the piano and xylophone (see example 1r).

(Example 1r) Typical metric pattern of section [A]

Regular alternation between six-eight and two-four

Measures 1-4

The image displays a musical score for measures 1 through 4. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff contains a simpler accompaniment line with quarter and eighth notes. Above the treble staff, a bracket spans the first two measures, labeled 'Regular alternation between six-eight and two-four'. The time signatures for the measures are 6/8, 2/4, 6/8, and 2/4 respectively. The key signature has one flat (B-flat).

The first major change in this metric scheme occurs when theme *a* is restated in section A3 (Measures 79-98). The meter is altered to coincide with a chordal accompaniment figure. This new metric organization of theme *a* is now two measures of five-eight followed by a measure of six-eight and a measure of two-four. (see example 2r).

(Example 2*r*) Comparison of original and altered metric construction of theme *a*

Original metric organization of theme *a*

The musical score for measures 9-13 of theme *a* is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature alternates between 6/8, 2/4, and 3/4. The melody in the top staff consists of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

Measures 9-13

New metric organization of theme *a*

The musical score for measures 79-82 of theme *a* is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature alternates between 5/8, 6/8, and 2/4. The top staff features a 'Chordal figure' in the first measure, which is a sustained chord. The bottom staff features a 'Melody in bass register' consisting of eighth and sixteenth notes. The score is divided into two sections: 'New five-eight organization' (measures 79-80) and 'Return to six-eight/two-four alternation' (measures 81-82).

Measures 79-82

The melodic and harmonic contrast between sections [A] and [C] have already been discussed. This contrast is true rhythmically as well. The regular alternation of six-eight and two-four that is so prevalent in sections [A] and [B], is only found here in the statements of thematic cell *e* (mm.106-111.).

Any sense of metric regularity that might have been previously established is quickly disrupted in the first seven bars of [C]. In each measure a different time signature is used. Three-four, two-four, six-eight, and three-eight are all heard (see example 3*r*). The purpose of this is to create a sense of uncertainty in the listener, and to signal that something new musically lies ahead.

(Example 3*r*) Shifting meters in opening of section [C]

Metric shifting in the opening bars of section [C].

The musical score consists of two systems of staves. The first system shows measures 99-103. Measure 99 is in 3/4 time, marked *p*. Measure 100 is in 2/4 time, marked *mp*. Measure 101 is in 6/8 time. Measure 102 is in 3/4 time. Measure 103 is in 3/4 time. The second system shows measures 104-105. Measure 104 is in 3/4 time, marked *p*. Measure 105 is in 3/4 time. The score illustrates a complex pattern of metric changes between 3/4, 2/4, 6/8, and 3/8 time signatures.

Measures 99-105

After a brief return to the alternating six-eight/ two-four metric scheme in thematic cell *e* ( mm. 106-111.) , cell *f* is introduced employing a five-eight time signature. This is the primary meter of measures 112 through 129. The only exceptions are two short linking passages of solo piano (Measures 118-119 and measure 126.). The first uses a measure of six-eight followed by a measure of three-four. The second consists of a single measure of three-four time. The five-eight time signature, homophonic texture, and repetitive percussive nature of cell *f* all add to sense of building tension and climax(see example 4*r*).

The image displays a musical score for measures 117-127 of 'The Swan' from 'The Nutcracker'. The score is written for piano and features two systems of music. The first system includes measures 117-121, and the second system includes measures 122-127. The music is in 3/4 time and is written in G major. The score is characterized by its use of chords and arpeggios, with a 'Link' section in measure 121. The tempo is marked 'Andante' and the dynamics are 'f' (forte). The score is labeled 'Measures 117-127' at the bottom.

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(Example 5*r*) Arrival in four-four time at the end of section [C]

The musical score is divided into two systems. The first system is labeled 'Link in six-eight time' and 'Four-four time'. The second system is labeled 'Measures 130-137'. The score is written for piano, with a treble and bass staff. The key signature has one flat (B-flat). The first system shows a transition from 6/8 to 4/4 time. The second system shows the continuation in 4/4 time.

Link in six-eight time

Four-four time

Measures 130-137

After a restatement of theme *b* that acts as bridge, section [A] returns one last time with its original six-eight/ two-four metric alternation. This pattern is repeated until the coda, which is a combined statement of themes *c* and *b*.

# Orchestration

One of the most important functions of the orchestration is to articulate the form of the second movement. Each of the three main sections ([A], [B], and [C].) uses instrumentation and timbre in a particular way in order to differentiate it from the other two. The repetitions of section [A], even though similar in many ways, are orchestrally varied to provide a degree of contrast to previous statements. On an even smaller level, contrasts in timbre are used to highlight individual themes and motives.

The statement of themes *a* and *b* in measures 17-25 is typical of the way section [A] is orchestrated. In theme *a*, the trumpets state the melody. The piano and xylophone play an accompaniment figure, and the trombones double the piano with an ostinato bass pattern. In theme *b* the trumpets and trombones are silent, and the high woodwinds enter to double the piano in a harmonized statement of the melody. The French Horns double the piano in the bass register (see example 1o)

(Example 1o) Typical orchestration of themes *a* and *b*

Theme *a*

Trumpets

Piano and xylophone

Trombones and piano

Theme *b*

High woodwinds and piano

French horns and piano

Measures 17-25



Orchestration variations of statements of theme *a* include using the bass clarinet, bassoons, and timpani to play the bass figure (mm. 9-16), and using the xylophone, piano, first clarinet, and piano to play the melody (mm. 36-40). The most dramatically different statement of theme *a* occurs in measures 79-98. Here the piano plays the melody in the bass register, while the high brass and woodwinds punctuate it with short quartal chords.

The xylophone is used exclusively in section [A]. This provides a unique color that helps define the sound of [A]. Its absence in sections [B] and [C] highlights their contrasting nature as well. Two other percussion instruments that are used only in section [A] are the tambourine and castanets. Together, with the suspended cymbal and whip, they provide a rhythmic underpinning and punctuate key spots in the music.

The most noticeable feature of section [B] (Measures 45-60) is the antiphonal use of the woodwinds and brass. In the first eight measures they trade theme *d* back and fourth. In the next eight measures this call and response is blurred by using various instruments that overlap statements of the theme.

The utilization of snare drum and triangle is unique in [B]. These instruments provide the same rhythmic function the tambourine, castanets, and cymbal did in [A]. The timbral difference, however, once again helps define the formal divisions within the movement.

The most important orchestration feature of section [C] (mm. 98-140) is the prominence of the piano and the brass. The piano, which so far has acted as a member of the ensemble, albeit an important one, is finally given a soloistic role. From measure 98 to 106 it is the sole instrument. At measure 107 the woodwinds enter with sparse chordal punctuations.

At measure 112, the brass enter and play tutti statements of motivic cell *f* with the piano. These passages are linked together by short virtuosic piano runs. The woodwinds provide additional color with short percussive chords and pyramiding crescendos (see example 20)

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(Example 2a) Orchestration of motivic cell *f*

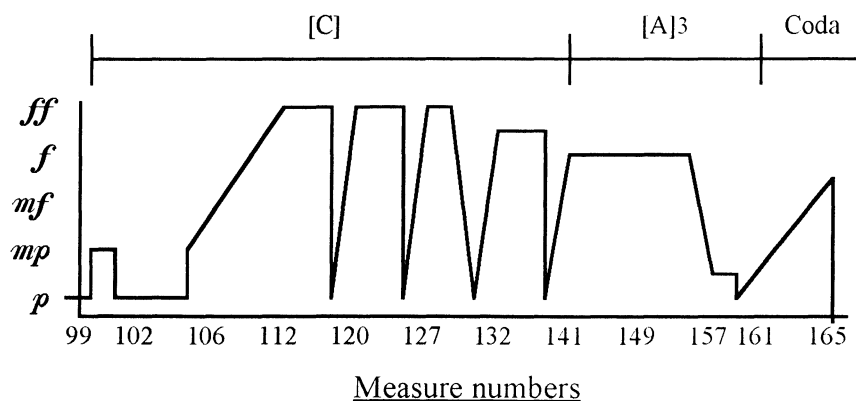
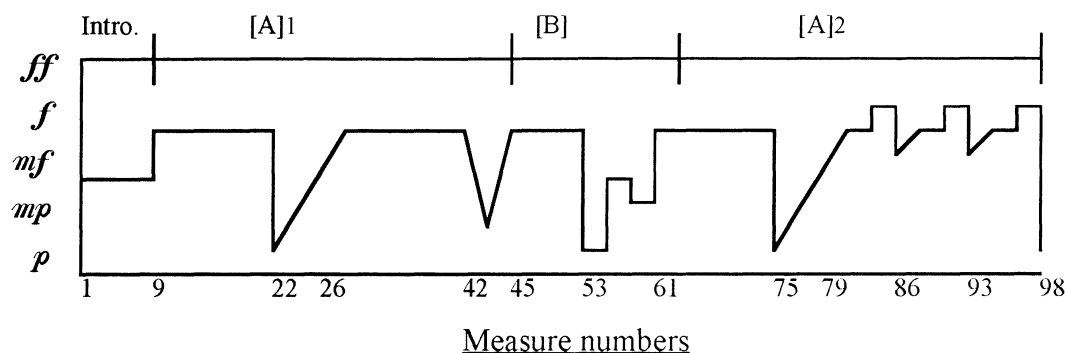
The musical score is divided into three systems. The first system shows the Woodwinds part (top staff) and the Piano and brass part (bottom staff). The Woodwinds part features a melodic line with a sharp sign and a flat sign. The Piano and brass part features a complex texture with many notes and rests. The second system shows the Solo piano part (top staff) and the Piano and brass part (bottom staff). The Solo piano part features a melodic line with a sharp sign and a flat sign. The Piano and brass part features a complex texture with many notes and rests. The third system shows the Solo piano part (top staff) and the Piano and brass part (bottom staff). The Solo piano part features a melodic line with a sharp sign and a flat sign. The Piano and brass part features a complex texture with many notes and rests. The score is labeled 'Measures 120-127' at the bottom.

In the statements of motivic cell *g* (mm. 132-137) the woodwinds are absent altogether while the brass are the supporting texture of this passage. The piano's soloistic sixteenth note runs of the linking passages return in this section. The percussion, which has been absent in section [C] so far, reenters to add additional rhythmic punch. The woodwinds do not make their return until measure 138 with a restatement of theme *b*. This leads to the final restatement of section [A] and a return to the instrumental timbres associated with it.

## Dynamics

The chart of movement one's dynamic levels shows a fairly simple arch shape that starts softly, rises to fortissimo dynamic levels, and then grows softer again at the finish. The chart of movement two's dynamics is more complicated and dramatic (see example 1d). There are many sudden drops from *forte* to *piano* levels and then short crescendos back to *forte*. This occurs throughout the entire movement, but the section of greatest dynamic contrast is [C] (mm. 99-140). In this section the changes are frequent and abrupt. The statements of [A] are relatively stable in comparison.

(Example 1d) The dynamic levels of movement two



## Conclusion

The analysis of the musical elements of *Intelligentsia Suite* reveals an eclectic piece that uses both traditional and modern vocabulary. For example, the form of each movement can be identified using traditional models. The use of the octatonic scale, however, can be considered modern. Harmonically, these traditional and modern elements are often intertwined.

In the second movement polychords are used to disguise standard tonic, dominant, and secondary dominant tonal relationships. Rhythmically this contrast of modern and traditional materials exists as well. The first movement is almost entirely in four-four time. The second movement uses simple, compound, and asymmetrical meters and frequently alternates between them.

If one felt it necessary to apply a label, the *Intelligentsia Suite* might best be called neoclassic. This term, which is often associated with certain works of Igor Stravinsky, is used to describe a composition that employs particular traditional musical elements but with a modern sensibility. The analysis clearly shows that both these characteristics exist within the piece.