

THE FUSION OF THE TRADITIONAL AND THE CONTEMPORARY:
THE SURVIVAL OF TRADITIONAL FORM WITHIN A MODERN MUSICAL
LANGUAGE IN THE PIANO MUSIC OF JOSÉ LUIS TURINA

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Excerpts from *Scherzo* and *Sonata* are used with the kind permission of the composer,

José Luis Turina.

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hereby submit this as part of the requirements for the degree of:

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It is entitled THE FUSION OF THE TRADITIONAL AND THE CONTEMPORARY: THE SURVIVAL OF TRADITIONAL FORM WITHIN A MODERN MUSICAL LANGUAGE IN THE PIANO MUSIC OF JOSE LUIS TURINA

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ABSTRACT

This thesis addresses a crucial compositional issue of the twentieth-century. Namely, the preservation of traditional formal schemes and compositional procedures, which grow out of the tonal system, within musical languages that are not longer tonal. Two pertinent piano works of José Luis Turina (Spanish composer, b. 1952): Scherzo (1986), and Sonata (1991), are discussed in this context. This discussion is based on a thorough analysis of these two works, in conjunction with material obtained from personal interviews with the composer. Chapter I contains biographical information on José Luis Turina. Chapter II provides a survey of the historical and theoretical background of the traditional forms of scherzo and sonata for the purpose of clarifying their essential elements. Chapter III presents a detailed analysis of Scherzo. The purpose of the analysis is to elucidate the technical means by which the structural and stylistic features of a typical scherzo are retained in this non-tonal work. The analysis focuses on the careful planning of closure, achieved by symmetrical arrangements and goal directed processes. In chapter IV, the analysis of Sonata focuses on the substitute conflicts that drive this work's form in the absence of key area opposition. The analysis traces how these conflicts arise in the exposition and how they are resolved in the recapitulation. Several technical devices that support the coherence and delineation of this sonata are also discussed, such as the unifying function of intervallic cells, the stabilizing function of the perfect fifth interval, the achievement of closure by symmetry, and the interaction

of thematic ideas. The last chapter draws a conclusion. Appendices include a complete work list of José Luis Turina up to 1997, and detailed musical examples of *Sonata*.

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INTRODUCTION

The primary purpose of this thesis is to examine a particular case of a wider 20th Century compositional issue. This issue regards the preservation of traditional formal schemes and compositional procedures which grow out of the tonal system, within musical languages that are no longer tonal. For this purpose, this thesis will discuss in detail two pertinent piano works of José Luis Turina: *Scherzo*, and *Sonata*. The discussion of these works will be based as much on a thorough analysis of the works, as on material obtained from personal interviews with the composer.

The traditional formal schemes of the sonata and the scherzo are structured by means of specific key relationships. In the case of the sonata, the key scheme supports the dynamic process of the form. Basically, this process is the resolution, in the recapitulation, of a tonal conflict that was initially established in the exposition. Within this dynamic process, the different sections of the sonata acquire their functional meaning. First and second theme groups, transition and re-transition, development, and so forth, serve specific purposes in the manifestation of structural relationships that are inherent to the tonal system. In the case of the scherzo, its traditional compound ternary form, and even certain features of its character, are also expressions of certain properties of the tonal system.

Therefore, adherence to these traditional forms outside of the tonal system, as is the case in Turina's *Scherzo* and *Sonata*, raises very interesting issues. What is, for instance, the "conflict" that sets the dynamic process in his sonata? What is the relationship between the thematic and harmonic parameters in the articulation of form? What kind of harmonic device support the functions of contrast and re-statement in a ternary form? In short, how are the traditional functions of tonality accounted for, and how are they supplanted by what is seen as equivalent functions in the new language, to warrant the preservation of the traditional form as still a viable vehicle for expression.

Chapter I

BIOGRAPHICAL INFORMATION

José Luis Turina de Santos was born in Madrid on 12 October 1952. It is natural to speculate about a connection between him and the great Spanish composer Joaquín Turina. Indeed, the younger Turina is the grandson of Joaquín. José Luis Turina once said:

... it is impossible to resist the temptation to consider the influence of my grandfather, the composer Joaquín Turina, on the formation of my musical personality. But, this influence is not direct because my grandfather passed away in 1949, and I was born three years later, in 1952. Therefore, my impressions of my grandfather were only acquired through the memories of my father and the other members of my family . . .¹

Joaquín Turina did not want any of his five children to become musicians, and thus did not provide them with a musical education. All of Joaquín's progeny, are enthusiastic about music, however, and are active patrons of the musical arts. Like his father², José Luis Turina did not receive formal music instruction as a child. He remembers attending many concerts as a youngster, but without much in the way of tremendous interest. His interest in music began in earnest at the age of fifteen, when he participated in the school choir. During the next two years, José Luis Turina's interest in

¹José Luis Turina, letter to the author, 10 July 1997.

²José Luis Turina Garzón, the younger José Luis's father, is a painter.

music grew: He attended live concerts, and listened to recorded music. Upon graduation from high school in 1969, Turina enrolled in the School of Philosophy and Humanities of the Central University of Barcelona. At the same time, he began formal music studies at the Conservatorio Municipal de Música de Barcelona. Within a short time, he completed many courses at the conservatory, where he began studies on the piano and violin. Three months later, he decided to abandon his studies at the university and dedicate himself completely to music. His interest turned to composition and musicology, and in 1973, he entered the Real Conservatorio Superior de Música de Madrid.

During his years at the Real conservatorio in Madrid, Turina studied piano with Manuel Carra, violin with Hermes Kriales, and harpsichord with Genoveva Calvez. Additional musical training includes harmony with Antonio Barrera, counterpoint and fugue with Francisco Calés, music history with Federico Sopena, history of art and culture with Antonio Gallego, orchestral conducting with Jacques Bodmer, composition with José Olmedo, Anton García Abril, Ramón Alís and Rodolfo Halffter, and choral conducting with Oriol Martorell.

Of all his professors, José Luis Turina developed a special relationship with José Olmedo, who was known as a great orchestrator, and who had been a student of Joaquín Turina. Olmedo gave José Luis Turina private lessons in harmony, counterpoint, and above all, orchestration for many years. José Luis Turina credits him for his complex, often virtuosic approach to instrumental writing.

In 1979 Turina received a scholarship from the Spanish Ministry of Foreign Affairs to continue his studies at the Academia Española de Bellas Artes in Rome. There he attended courses in the Accademia Santa Cecilia, in Roma, taught by Franco Donatoni.

The year following his residency in Rome, he was awarded the degree of Professor of Solfeggio, Music Theory, Transposition and Accompaniment from the Real Conservatorio Superior de Música de Madrid. He was appointed Professor of Harmony, Counterpoint, and Composition at the Conservatory of Music in Cuenca the next year. Concurrently, he held the position of Secretario, and later rose to the post of Director. In 1983 he obtained the degree of Professor of Harpsichord, Harmony, Counterpoint and Fugue, Instrumentation, and Composition from the Real Conservatorio Superior de Música de Madrid.

Two years later, Turina attained the rank of Professor of Harmony after passing the national professional examinations, and then taught at the Real Conservatorio Superior de Música de Madrid. In September of 1990 he taught composition and analysis at the International Contemporary Music Festival of Alicante. From 1991 to 1993 he was the Chair of the Department of Harmony and Counterpoint in the Escuela Superior de Música Reina Sofía of the Isaac Albéniz Foundation.

In 1989 and 1992 Turina was invited by a consortium of colleges and universities in the United States to present lectures and a series of conferences and concerts about Spanish contemporary music. Among these academic institutions were Colgate University, Oneonta University, Hunter College of New York, and Cornell University. In May of 1996 he was invited by the Consulate of Spain in New York and the Authors and Editors General Society, to hold master classes at the Manhattan School of Music. Currently, he teaches at the Conservatorio de Arturo Soria in Madrid.

Throughout the years Turina has received numerous awards for his work in composition. He was honored with the prize of "Premio Luis Coleman" de Composición

at the XXII Curso Internacional de Música Española de Santiago de Compostela (the XXII International Course of Spanish Music at Santiago de Compostela) in 1979. During the V Concurso de Composición Musical Trofeo “Arpa de Oro” de la Confederación Española de Cajas de Ahorros (Fifth “Gold Harp” Musical Trophy Composition Competition sponsored by the Spanish Federation of Savings Banks), his work *Crucifixus* for twenty string instruments and piano placed him among the finalists. He won the Second Prize in the Concurso de Composición “José María Izquierdo” de Ateneo de Sevilla (José María Izquierdo Composition Competition of the Seville Athenaeum) with a quintet for wind instruments entitled *Homenaje a César Franck*. He was awarded the First Prize in the Concurso Internacional de Composición “Centenario de la Orquesta del Conservatorio de Valencia” (“Centenary of the Valencia Conservatory Orchestra” International Composition Competition), with the orchestra piece *Punto de Encuentro* (Point of Encounter). In 1986 *Ocnos*, an orchestral composition, brought him international recognition. The work, which is based on a poem by Luis Cernuda, won the First Prize in the IV Concurso Internacional de Composición “Premio Reina Sofía” de la Fundación Ferrer Salat (Fourth “Queen Sofia” International Composition Competition sponsored by the Ferrer Salat Foundation). During the same year, Turina was elected a member of Seville’s Real Academia de Bellas Artes “Santa Isabel de Hungría” (“Saint Isabel of Hungary” Royal Academy of Fine Arts). The following year he was invited to judge at the V Concurso Internacional de Composición “Premio Reina Sofía” de la Fundación Ferrer Salat.

As a composer, Turina has received commissions from various public organizations, such as the *Radio Nacional de España* (National Radio of Spain), and the

Ministerio de Cultura (Ministry of Culture), etc., as well as from soloists and music ensembles in Spain and other countries.³ In addition, his works have been selected for performance in many national and international music festivals, such as: *Semanas de Música Religiosa* (Weeks of Religious Music) in Cuenca, *Los Encuentros de Música Contemporánea* (Contemporary Music Encounter) in Lisbon, and *The International Music Festival* in Santander, etc.⁴ In January of 1992 his *Concierto para Violín y Orquesta* was part of the concert program that inaugurated the ceremony of “Madrid, Capital Europea de la Cultura” (Madrid, European Capital of Culture).

In addition to his prolific compositional output, Turina is deeply involved in music pedagogy,⁵ an interest he shares with his wife, Ana Serrano.⁶ This interest was sparked by a desire to raise their two sons in a musical environment.⁷ Turina has therefore written a number of didactic works for this purpose, including *Siete Piezas para Piano* (Seven Pieces for Piano).⁸ He explained that, as his children grow, he is trying to write additional works with a pedagogical objective.

Further evidence of Turina’s interest in music education and administration is apparent in his role as the organizer of the First and Second International Music Courses for Young Performers in Cuenca, a program coordinated by the Instituto de la Juventud (Youth Institute) of the Ministry of Culture in 1982 and 1983. In addition, he is active in the reform of Spain’s music education program. He holds numerous government

³For a complete list of organizations involved see appendix A.

⁴For a list of festivals featuring José Luis Turina’s works see appendix B.

⁵José Luis Turina, letter to the author, 10 July 1997.

⁶José Luis Turina met his wife Ana Serrano during his years at the Real Conservatorio Superior de Música de Madrid. She is a musicologist and a painter.

⁷José Luis Turina’s two sons, Luis, fourteen, and Guillermo, eleven, play violin and violoncello, respectively. They enjoy participating in a student orchestra and several chamber music groups.

⁸For a complete list of works see appendix A.

positions related to music education, and enjoys an international reputation in this field. From 1993 to 1996 he served as a counselor for the Spanish Ministry of Education and Science, responsible for educational reforms in the music, dance, and drama curricula of Spain.

Today, Turina's works are programmed regularly, not only in Spain but also throughout Europe, and North and South America. In addition, his music has been performed in Australia, New Zealand, the Philippines, and India. He is the President of the Judges for the Concurso Internacional de Composición "Premio Reina Sofia" de la Fundación Ferrer Salat, and serves as a judge at many national and international composition competitions. In 1996 he received the National Award of Music from the Spanish Ministry of Education and Science, one of the most prestigious awards in Spain. He frequently writes articles for music journals and magazines.

Chapter II

THEORETICAL AND HISTORICAL BACKGROUND OF SCHERZO AND SONATA

Introduction

Turina's *Scherzo* and *Sonata* for piano are written in a non-tonal, modern musical language, yet at the same time they also possess traditional musical forms. How does this dichotomy exist? First, a survey of the theoretical and historical background of the scherzo and sonata forms is necessary in order to establish a common ground of understanding. A departure from that common ground will uncover how the traditional form is utilized in Turina's own musical language, and furthermore, what kinds of compositional devices make the fusion of traditional forms and modern musical language possible.

In his book, *The Classical Style*,⁹ Charles Rosen discusses several analytical tools that are helpful for understanding the construction of a musical form throughout music history. In particular, in a discussion of theories of form¹⁰ Rosen points out that in the late eighteenth-century and throughout the nineteenth-century it was thought that formal

⁹Charles Rosen, *The Classical Style. Haydn, Mozart, Beethoven*, expanded ed. (New York and London: W. W. Norton, 1997).

¹⁰*Ibid.*, 30–41.

structure generally relied on melodic structure and thematic coherence. However, in the twentieth-century, tonal system analysis took over as the preeminent tool used to describe musical forms. Two additional means of describing musical form also emerged in the twentieth-century, namely linear and motivic analyses.

Each of these types of analyses can be used to establish a better understanding of the structure of a musical form. However, due to the complexity and variety of pieces within any particular musical form, a single type of analysis will generally not provide an optimal description for all pieces. For instance, linear-motion analysis, formulated by Schenker, works best for tonal music, especially for the works of Austrian and German composers from Bach to Brahms excluding Wagner, and also including Chopin.¹¹ When dealing with works by others composers, and/or a non-tonal work—even if written in a traditional form, such as in the case of José Luis Turina's *Sonata*—linear-motion analysis cannot be applied as successfully. Similarly, in a tonal analysis of the sonata form, the most essential point of the formal model is the conflict between two opposite key areas. Again, in a non-tonal piece the conflict between two key areas simply cannot be established. Therefore, the concept of form must be re-assessed and re-formulated anew to accord with the intrinsic properties of a changing musical language. The musical analyst must undertake his/her task with an open mind and utilize as many analytical tools as necessary.

¹¹*The New Harvard Dictionary of Music*, s.v. "Schenker analysis."

Scherzo

The word "scherzo" in Italian means "joke".¹² After 1650 the term "scherzo" has mostly been associated with instrumental works. During the eighteenth-century, it could be one movement within a suite, or within a multiple movement work, usually in fast tempo and light style. Starting from the late eighteenth-century, the scherzo became one of the standard movements in a multiple movement work, as exemplified in many works by Beethoven. In the nineteenth-century, the scherzo also came to mean an individual character piece, such as Chopin's four Scherzi, or Scherzo for piano, op. 4 by Brahms.

In general, the character of the scherzo is portrayed as humorous and playful. In Schoenberg's words:

"A survey of scherzos and other rapid middle movements of Beethoven, Schubert, Mendelssohn, Schumann, Chopin, Brahms, Tchaikovsky, Berlioz, Bruckner, Mahler, Reger, Debussy, Ravel, etc., reveals such characters as: vivacious, sparkling, brilliant, witty, enthusiastic, ecstatic, ardent, fiery, energetic, vehement, impassioned, dramatic, tragic, heroic, gigantesque, diabolical, grotesque."¹³

Schoenberg also made a comment regarding the structure of a scherzo:

"With regard to structure, scherzos of masters have only one thing in common: they are *ternary forms*."¹⁴

Both comments reveal that there is a broad variety of scherzi. Nevertheless, the common point, *ternary form*, provides a strong identification of scherzo.

The majority of scherzi can be described as being in a compound ternary form. Sometimes, it is also described as an "arch form". Wallace Berry wrote:

¹²*Ibid.*, s.v. "scherzo."

¹³Arnold Schoenberg, *Fundamentals of Musical Composition*, ed. by Gerald Strang, and Leonard Stein (1967; reprint, London: Faber and Faber, 1990), 150.

¹⁴*Ibid.*

“The important features of contrast and unity, and of the distribution and equilibrium of unifying and contrasting features, are evident here in an expanded pattern; . . . Ternary forms are sometimes reasonably described as “arch form” because of the arch-like image suggested by the progression and return implicit in the idea of tripartition; . . . Compound ternary form can best be defined as a tripartite form in which each of the three parts, or at least one of them, is in itself a binary or ternary design of at least an incipient character”¹⁵

Furthermore, each of the three parts of a compound ternary form often begins and ends in the same key, thus providing a sense of a self-contained format.

In terms of the character in a compound ternary form, contrast of the outer sections to the middle section is an important feature. Often, there is also a tonal or modal contrast, such as major vs. minor. However, the character of each sub-section (within the self-contained sections) in a compound ternary form, is often presented with similar motivic materials, and similar character. The following table uses Beethoven’s piano sonata Op. 2–2, third movement as an example.

¹⁵Wallace Berry, *Form in Music* (New Jersey: Englewood Cliffs, 1966), 80–82.

Table 1. Contrast and Similarity in a Compound Ternary Form
Beethoven, Op. 2-2, Third Movement, Scherzo

Main Sections	Compound ternary form						
	A (Scherzo)			B (Minore)	A' (Scherzo)		
Subsections	a	b	a'	c	a	b	a'
Measures	1	9	32	45	1	9	32
Key area	A(I)	(V)	A	a	A	(V)	A
Characters	similar (Allegro)			contrast (more lyrical)	similar (Allegro)		

In the piano literature, Chopin’s four scherzi are obvious examples when one mentions the term “scherzo”. Structurally, however, Chopin’s scherzi are not strictly in compound ternary form, but rather, they present elements of rondo or even sonata-allegro form. For instance, the construction of his Scherzo, Op. 39 resembles more a sonata-allegro form¹⁶ than a ternary form. Nevertheless, the character of the outer sections are lively and agitated, and the middle sections are lyrical, as is often the case with scherzi.

In summary, the structure of the scherzo is often in compound ternary form, with contrasting themes, and contrasting characters, affirming the self-containment of each section.

¹⁶John Gillespie, *Five Centuries of Keyboard Music* (1965; reprint, New York: Dover, 1972), 233.

Sonata

The term "sonata" is so widely used that it is important to make the distinction between sonata, as a whole composition, and sonata form (or sonata-allegro form, or first movement form), as an individual musical form. This term also possesses different meanings depending on the time period in music history. For instance, this term can be applied to a dance suite during the Baroque period; or to one-movement binary form pieces such as keyboard sonatas by Domenico Scarlatti in the eighteenth-century; or multiple-movement works by Beethoven (his 32 Piano Sonatas); or single movement works by Liszt (B minor Piano Sonata). Nevertheless, the purpose of this study is not to provide a complete survey of the entire history of sonata and sonata form. Instead, it is concerned with sonata and sonata form as practiced and understood in the late eighteenth-century and later periods, and not with previous meanings of the term. Therefore, works from Beethoven and later composers are taken as examples to establish a common ground for the so-called traditional sonata and sonata form. This common ground is then utilized as a point of departure to understand what elements are relevant and essential for a sonata throughout different time periods in musical history. Finally, this discussion will have as its main purpose to investigate how a traditional sonata form is re-conceived in a modern musical language as, in this case, José Luis Turina's *Sonata* for piano.

Sonata as a whole

The general understanding of a "sonata" is a work performed by one or more instrumental performers, usually in several movements. However, as mentioned earlier, throughout history the meaning of a sonata has differed from period to period. Still,

several common points can be found regarding a sonata's characteristic features.

Schoenberg proposes the following general description of sonata:

"The concept of the SONATA implies a cycle of two or more movements of differing character. The great majority of sonatas, string quartets, symphonies and concertos since the time of Haydn utilize this structural principle. Contrast of key, tempo, meter, form and expressive character distinguish the various movements. Unity is provided by key relationships (the first and last movements use the same tonic, and intervening movements are related to this tonic) and through motivic relationships, which may be clearly evident or disguised with the utmost subtlety."¹⁷

Therefore, Schoenberg views the sonata as a composition of great expressive variety and scope, but which is nonetheless conceived as a unified and organic whole. Beethoven's Piano Sonata, Op. 13 is a good example. The first and last movements are both in C minor, but the second movement is in A \flat major, a related key area. The common key in the first and last movements serves the purpose of unity, as pointed out in Schoenberg's general description above. Furthermore, the main theme of the third movement is motivically derived from the second theme in the first movement (m. 51), another unifying relationship. The next table shows the contrast and unity between movements.

Table 2. Beethoven, Piano Sonata, Op. 13, Contrast and Unity between Movements

Areas	First movement	Second movement	Third movement
Tempo	<i>grave-allegro di molto con brio</i>	<i>adagio cantabile</i>	<i>allegro</i>
Meter	4/4, 2/2	2/4	2/2
Form	sonata-allegro	rondo	rondo
Character	solemn and agitated	lyrical	lively
Key	c minor	A \flat major	c minor

¹⁷Arnold Schoenberg, *Fundamentals of Musical Composition*, 199.

Multiple-movement sonata to Single-movement sonata

Although one of the most characteristic features of a sonata is the concept of a multiple-movement construction, there are also single movement sonatas. As the postponement of resolution of tonal conflict, and the heightening of tension become more valued, a tendency to incorporate the sonata-allegro form with the multiple-movement sonata appears around the 1850's.

In the piano literature, Liszt's B minor Sonata stands out as a paradigmatic example. Its formal structure contains four movements in one. Allegro, adagio, scherzo and finale, are compressed into a single sonata-allegro form with typical exposition, development, and recapitulation. However, Liszt was not the first one to compress multiple movements into one single movement. Rosen thinks that Schumann's Fantasy for Piano and Orchestra already used this format, and the variation finale of Beethoven's ninth symphony was a model for both Schumann and Liszt. He also mentions that Schubert's *Wanderer Fantasy* has four movements connected, and is therefore conceptually similar to the works already mentioned.¹⁸

After Liszt's B minor Sonata, there are more examples of single-movement sonatas in the piano literature, such as those by Prokofiev, Shostakovich, Scriabin, Berg, etc. Turina's *Sonata* for piano is another example of a single-movement sonata.

Sonata form

The general description of sonata form (also called first-movement form) is generally well-known according to its organization of melodic structure, thematic ideas,

¹⁸Charles Rosen, *The Romantic Generation* (Cambridge: Harvard University Press, 1995), 480.

and tonal scheme. This description can be briefly summarized as follows: The basic tripartition sections are organized in a binary form scheme¹⁹ in which there is a presentation of major thematic groups in the exposition, typically consisting of first, second, and closing themes. The tonal area of the exposition usually modulates to the dominant (or another related key) before the end of the exposition. In the development section, where materials taken from the exposition are developed, new material is sometimes introduced. The development section is often tonally unstable, but gradually modulates back to the tonic. In the recapitulation, the major thematic groups are presented anew, but the tonal area stays in the tonic. Sometimes the sonata form includes auxiliary sections, such as an introduction or a coda.

However, this general description fails to cover all the different aspects of sonata form. Sometimes it is also misinterpreted as a "formula", or as Rosen described it, a "recipe,"²⁰ for sonata form. In fact, sonata form is not a formula that composers follow to create such a composition. Rosen provides a clear description of what he thinks a sonata form is:

"the 'sonata' is not a definite form like a minuet, a da capo aria, or a French overture: it is, like a fugue, a way of writing, a feeling for proportion, direction, and texture rather than a pattern."²¹

In terms of the proportion of a sonata form, the proportion between the exposition and the development sections is important because of the degree of tension/conflict presented there. As mentioned earlier, the development section is tonally unstable, but its

¹⁹Because there is a closure at the end of the exposition, and another closure at the end of the recapitulation.

²⁰Charles Rosen, *The Classical Style*, 31.

²¹Ibid., 30.

goal is to return to the tonic (in the recapitulation). The tension/conflict created by the polarity of tonic and dominant (or other key area) will have been increased and prolonged due to the extended length of the development (the longer the development, the greater the tension/conflict). Consequently, the need for resolution of this tension/conflict is also extended, resulting in a longer recapitulation.²²

Before Beethoven, the exposition section usually had the most weight in a sonata form, and often carried a repeat sign. However, Beethoven increased the importance of the development section, and sometimes also included new materials there. This resulted in longer development and recapitulation sections and, therefore, in a greater formal tension/conflict.

The following table compares several piano sonatas by Mozart and Beethoven. In Mozart's sonatas, the length of the development section is usually half of the exposition section, and the recapitulation is only slightly longer than the exposition. In Beethoven's sonatas, the development section is longer than half of the length of the exposition, and consequently the recapitulation is also longer.

²²Charles Rosen, *Sonata Forms*, rev. ed. (New York and London: W. W. Norton, 1988), 106.

Table 3. Comparison of Sectional Proportion in the Sonatas of Mozart and Beethoven²³

	Piece	Exposition	Development	Recapitulation
Mozart	KV. 330	58	30	63
Mozart	KV. 333	63	31	72
Mozart	KV. 457	74	26	86
Beethoven	Op. 2-1	48	53	52
Beethoven	Op. 53	89	67	149
Beethoven	Op. 106	137	89	178

Similarly, composers after Beethoven often used an extended development section to enhance this tension/conflict. Sometimes this section is almost as long as the exposition, or even longer. Such is the case of the sonata by José Luis Turina. The following table illustrates some examples.

Table 4. Further Proportional Comparisons

		Exposition	Development	Recapitulation
Schubert	D. 960	117	99	142
Schumann	Op. 22	94	104	122
Brahms	Op. 1	89	86	98
J. L. Turina	Sonata ²⁴	48 systems	44 systems	37 systems

This summary looks at the role of proportion in sonata form, supports the assertion that the form is not a fixed formula, and that it evolves according to a composer's artistic need.

The degree of tension/conflict found in a sonata form also differs from work to

²³This comparison uses the first movement of each sonata, which are all in sonata form, and compares their length by number of measures.

²⁴This work is written without bar lines.

work, but generally follows a common direction. This common direction of the tension/conflict is initiated in the exposition section, where all the major thematic groups are presented, and where the tonal direction veers away from the tonic, towards the dominant or other related key areas. The move is finally confirmed by a cadence in the new key. By doing so, it creates a polarity between tonic and dominant (or other keys), and produces the tension/conflict. The next section which is the development and the recapitulation (thinking in binary form), has as its goal the further elaboration of thematic ideas from the exposition, and also the resolution of the tension/conflict that was created earlier. Thus, the direction of the development section is to return to the tonic, and then settle in the tonic in the recapitulation.

Other important elements of Sonata and Sonata form

There are other elements that are initially not significant in earlier piano sonatas (such as in works by Haydn and Mozart), but which gradually become more important in later sonatas. These elements became important not as essential elements, but because they are prominent in many nineteenth-century examples of sonata form. They are: 1) the use of contrapuntal or fugal writing; 2) special thematic treatment.

The use of elaborate contrapuntal or fugal writing became significant in Beethoven's later sonatas. Examples of fugue sections can be seen in Opp. 101, 106, 110. Liszt's B minor Sonata also contains a fugue section. Brahms' piano sonatas are rich in contrapuntal devices such as imitation and canon. This type of writing not only reveals the compositional skill of the composer, but also presents a challenge to the performer's pianistic skill. Another example of the use of contrapuntal or fugal writing is

found in the last movement of the Third Piano Sonata by Hindemith, specifically a double fugue. The piano sonata by José Luis Turina, also has a fugue section.

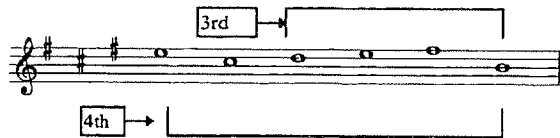
In terms of the special thematic treatment in sonatas, Beethoven's sonata again serves as a good example: the final movement of Op. 101 is preceded by a slow introduction (*Adagio, ma non troppo, con affetto*). Before this movement enters the sonata-allegro format (starting from measure 32, *Allegro*), the opening theme of the first movement returns briefly (measures 21-27). The reappearance of the opening theme of the first movement in the final movement creates a sense of unity. Furthermore, the opening theme in the first movement shares some motivic traits with the first theme of the sonata-allegro part of the final movement (mm. 32-34, 4th and 3rd downward intervals, see example 1). These similarities suggest that the final movement's theme is actually derived from the opening theme of the first movement.

Example 1. Beethoven, Sonata, Op. 101, Comparison of Thematic Materials

Opening theme, first movement



First theme, sonata-allegro part of the last movement



Both cases, the return and the derivation of thematic materials, reveal the close relationship of these two movements, and provide a strong sense of unity in the work.

Another instance is found in Beethoven's Op. 13. In the first movement, the theme of the introduction comes back at the end of the exposition, and again at the end of the recapitulation. This is a similar thematic treatment to that found in Op. 101 for achieving unity in the work. In this Sonata (Op. 13), the motivic relationship is especially significant. One example is that the opening theme of the last movement is motivically derived from the second theme (m. 51) in the exposition of the first movement. Interestingly, this second theme (m. 51) is actually related to the first theme (m. 11) of the same movement. This tight motivic relationship served as a model for later composers in the treatment of themes, as observed in Liszt's practice of thematic

transformation.

Liszt's B minor Sonata is another work rich in special thematic treatment. In particular, the term "thematic transformation"²⁵ is often associated with his works. Many examples can be found in the B minor Sonata. For instance, the *allegro energico* theme in measure 9, is transformed later in multiple places with different character, such as in measure 125, where it becomes *dolce con grazia*, in measure 205 it is again *Allegro energico* but with fuller chords and dramatic accompaniment, in measure 319 with *marcato* character, in measure 385 it is dramatic, in measure 461 it is the theme for the fugue section, etc.

All these examples show the variety of writing found in sonatas, as per an earlier quote by Rosen stating that the sonata is "a way of writing", not a "recipe".²⁶ The above examples also outline the evolution of the sonata throughout music history. As more compositional techniques (such as contrapuntal or fugal writing, or the special thematic treatment mentioned earlier) have been practiced in the writing of sonatas, there has also been a tendency toward pianistic virtuosity in sonatas, such as Beethoven's Op. 106, Liszt's B minor Sonata, and sonatas by Brahms, Prokofiev, Scriabin, etc.

Another important aspect to account for is the evolution of tonality in sonata compositions. As the general harmonic language became increasingly chromatic, then shifted to atonality, it is reasonable to suppose that the composition of sonatas also changed. Certain points discussed earlier, such as the role of proportion in the sonata and the tension and conflict created by the polarity of the tonality, have all been modified

²⁵Transformation of themes is defined in *The New Harvard Dictionary of Music* as "The alteration of themes for the sake of changing their character while retaining their essential identity."

²⁶See the quotation from Rosen on page 17.

according to the change in harmonic language. So, what has changed, and what has remained constant in the construction of a sonata? To address this question is exactly the purpose of this thesis: To reveal the fusion of traditional writing and contemporary thinking in José Luis Turina's *Sonata*, and to confirm that the sonata form is not a pattern, but a way of compositional writing.

Chapter III

ANALYSIS OF *SCHERZO*

A BRIEF HISTORY OF TURINA'S *SCHERZO*

José Luis Turina composed *Scherzo* in October of 1986, and dedicated it to the Spanish pianist Cristina Bruno. The title *Scherzo* has a double meaning, referring not only to the genre of the work, but also to the homonymous music magazine.²⁷

In December of 1986 *Scherzo*, the magazine, celebrated its first anniversary. To commemorate the event, the renowned pianist Cristina Bruno offered to perform a concert that would include the premiere of two works composed for the occasion. The results were *Scherzo* by José Luis Turina, and a work with the same title by another Spanish composer, Eduardo Rincón.

This public appearance marked Cristina Bruno's return to concert life. Bruno had not been active as a performer for some time due to injuries sustained in a traffic accident. Turina knew Bruno personally and admired her considerable technical skill and musicality. He wanted to compose a work that would mirror her temperament and, at the same time, suit the occasion.

²⁷*Scherzo* (Madrid: Scherzo Editorial, S. A., Spain) is a monthly musical magazine founded in 1985 in Spain. It is currently directed by Antonio Morales. This magazine seeks to give greater visibility to Spanish music abroad, and to inform Spanish readers of current musical trends. It also devotes space to the problems of training musicians, composers and artists.

Turina's *Scherzo* unites pianistic virtuosity with a clear reference to the compound ternary form²⁸ of the late eighteenth-century scherzo, as well as certain stylistic components of the nineteenth-century type.²⁹ More specifically, these qualities include triple meter, and an agitated character in both outer sections, contrasted by a more tranquil one in the trio section. José Luis Turina wrote about this piece:

La querencia hacia esa atmósfera pretérita quiere ser tan patente que, a veces, la música parece querer escapar de su mundo atonal, a través de un pequeño «guiño» a un Sol Mayor tan brillante como fugaz.³⁰

GENERAL STRUCTURE

Scherzo is constructed in a typical eighteenth-century scherzo's compound ternary form. This means an ABA form, in which at least one of these three sections has its own binary or ternary form. In this scherzo, the A section (m. 1–69) is written in a simple ternary form (aba'), the middle section, B has an introduction, followed by the main idea, and a closing section (m. 70–96), the last section (m. 97–163) is nearly identical to the first A section. In terms of the character of each major section, both outer sections carry an agitated, perpetual motion character, while the lyrical B section has the function of contrast to the A section (see table 5).

²⁸See Chapter II.

²⁹José Luis Turina mentioned, in an interview by this author, that he had Chopin's Scherzi in mind when he composed his *Scherzo* for piano; however, the influence of Chopin is to be found in the work's character, rather than in its formal structure.

³⁰José Luis Turina's program note to *Scherzo*, 1986. Translation by author: "The fondness toward that traditional atmosphere wants to be so apparent that, sometimes, the music seems to want to escape from its atonal world, by means of a little 'wink' to a bright but fleeting G Major."

Table 5. Three Main Sections

Section A	Allegro	$\text{♩} = 120$	m. 1–69
Section B	Molto Adagio	$\text{♩} = 40$	m. 70–96
Section A'	Allegro	$\text{♩} = 120$	m. 97–163

Since the musical language of this piece is not tonal, a question arises as to what kinds of functions "supplant" the traditional tonal archetypes, in order to create equivalent relationships among the distinct parts of the structure. Usually the A section in a typical scherzo is self-contained, by virtue of its harmonic closure in the tonic. How does Turina achieve a convincing closure that sets apart measures 1–69 as a self-contained unit? What is the relationship of the middle section (B) to the A section beyond its obvious contrasting character? Is there any bridge or transition? what are their roles? and how are they constructed? How is the return to the A section achieved? The following structural analysis of Turina's *Scherzo* will address these questions.

ANALYSIS

Section A: The importance of the tritone, the perfect fifth, and the arch form

The pitches in measure 1 of *Scherzo* are the germinal idea of this composition, the seeds from which the rest of the work grows. The opening chord is an A⁹ ([02469]) that contains the tritone G–C \sharp , and two perfect fifths: A–E, E–B. (see example 2, m.1) These two intervals play an important role throughout the piece; the tritone, especially, figures prominently in both exterior sections, where the music sounds agitated and unsettled. The perfect fifths figure prominently in the trio, where in contradistinction to

the A section, a more stable sound results because, among other things, of its allusion to classical tonality.

Example 2. *Scherzo*, mm. 1–2, Opening Chord and Principal Cell

A recurring cell functions as the principal construct in measures 2–13. Like the opening chord, this cell (cell 1) contains tritones and a perfect fifth, D–A (see example 2). This pattern repeats itself in different registers, then reaches a perfect fifth G–D (mm. 2–6) with an open-ended gesture. A closer examination of this opening phrase, will serve to illustrate Turina's handling of formal design on a local level. The phrase is constructed by a combination of simple processes that provide both direction and closure. These processes are repetition, fragmentation and a change in the relative motion of the voices.

First, cell 1 is repeated in successively ascending octaves. Then, a progressive, nearly systematic fragmentation of the cell begins in measure 5, the cell being first

reduced from 11 to one group of seven notes, then to three groups of three notes (taken out from the end of the cell, C \sharp –D–A), then to one group of two notes. Finally, the hitherto parallel ascent of the two voices, is broken in measure 6, with the lower voice suddenly descending and forming an opening wedge with the ascending top voice. The change of direction of the lower voice is accompanied by an increase in the speed of motion, from eighth notes to sixteenth notes.

The phrase is therefore a dynamic construction that drives to the end by means of its ascending shape and sense of "acceleration" (due to the fragmentation process). Closure is achieved by contracting the original pattern and changing the relative motion of the voices (in direction and rhythmic proportion). Notice how the chord in measure 7 marks not only the beginning of the following phrase, but represents as well the logical goal of the process of the fragmentation of the pattern: 11, 7, 3, 2, 1 (the chord) (see example 3).

Example 3. *Scherzo*, mm. 1-7

parallel ascent of voices

m. 1

Piano

Larghetto

m. 4

11-notes

7-notes

3-notes

2-notes

1-chord

systematic fragmentation

parallel motion

contrary motion, open wedge

A close look at measures 7 to 11 reveals that they are a transposition upward of the interval of a tritone, of those in measures 1 to 5. The ensuing two measures, 12-13, return to the opening chord. The closure provided by the return of the initial chord is strengthened by another systematic procedure. It is a systematic reduction of the arpeggios of the interval of the fifth presented in the figure of the left hand, in

successively descending octaves, until the lowest A of the instrument is reached (see example 4).

Example 4. *Scherzo*, mm. 11-13, Systematic Intervallic Liquidation

m. 11

(loco)

sfz

p

4-notes

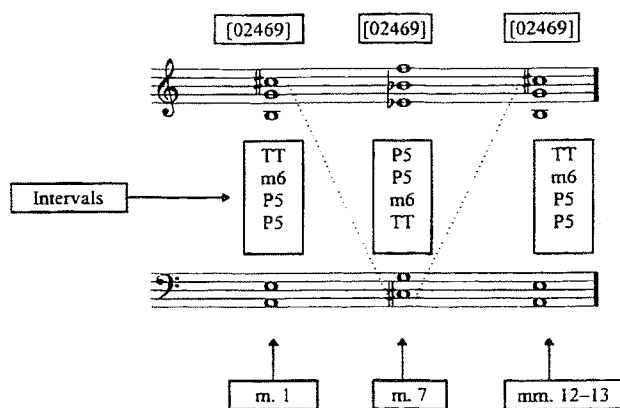
3-notes

2-notes

1-chord

In comparing the chords in measures 1, 7, and 12-13, their symmetrical relationship around the C# (Db in measure 7 as enharmonic tone) axis is apparent (see example 5). This principle of symmetrical balance that serves here to harmonically complement the two phrases, is not limited to the construction of the chords, but it is actually a recurring principle in many compositional aspects of the piece.

Example 5. Comparison of Measures 1, 7, and 12-13



The following table summarizes the sequence of events from measures 1-13.

Table 6. Sequence of Events in mm. 1-13

Statement 1 mm. 1-6	Statement 2 mm. 7-13		sequence of events	main intervals
m. 1	m. 7	1)	chord [02469]	TT, P5
m. 2	m. 8	2)	presentation of pattern	TT, P5
mm. 3-4	mm. 9-10	3)	sequence of pattern at octave interval (parallel motion)	TT, P5
m. 5	missing	4)	fragmentation of pattern	P5
mm. 5-6	m. 11	5)	further fragmentation in ascending pattern (wedge motion)	P5
	m. 12	6)	back to chord [02469]	TT, P5

In comparing measures 1-6 and measures 7-13 from table 2, it becomes clear that item 4 is missing in measures 7-13. Instead, item 6, the returning [02469] chord shows a closing gesture for this segment. This segment (mm. 1-13) is labeled as segment I-a in a later structural diagram (see table 9, page 46).

Several devices which convincingly provide closure and completion for this passage can be now assessed. First, the processive construction of each statement (table 6, page 32) implies its eventual ending, as the material "disappears" in the successive fragmentations, and as the upward melodic motion reaches the highest register of the instrument. This dynamic design is reminiscent of the "sentence" phrase structure.³¹

Second, the chord on measure 7 has a dual function. On the one hand, it marks the ending of the restless first statement, because it negates the possible continuity of motion. On the other hand, it implies the beginning of a similar statement because it reminds us to the chord in measure 1, of which it is a transposed version.

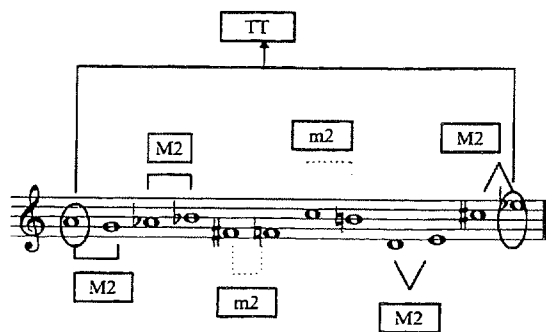
Furthermore, the symmetrical relationship earlier noted in the construction of the chords of measures 1, 7 and 12-13, seems to provide a compensatory polarity of motion in the absence of tonal models (i.e.: I-V-I). Also, in transposing the material by a tritone interval, the next transposition necessarily will bring back the initial level, here evinced in the return of the chord from measure 1 at measures 12-13, which closes the whole passage.

The next segment, measures 13 to 20, commences on the same pitch (A), which concluded the previous segment, and it is in the lowest key of the piano keyboard. Gradually, by adding one note at a time, using an irregular rhythmic pattern, this segment

³¹See the example of "sentence" phrase structure in Beethoven's Piano Sonata, Op. 2-1, first movement, mm. 1-8, in Arnold Schoenberg, *Fundamentals of Musical Composition*, 63.

completes the chromatic totality. This process recalls some of Bartók's procedures of melodic construction. Turina uses the note A as the center of the pitch collection, which expands from it, ascending and descending, until it reaches the Eb, which marks the beginning of the next section. (see example 6).

Example 6. *Scherzo*, mm. 13–19, Progressive Pitch Expansion in Symmetrical Order

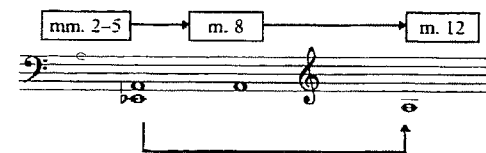


In the absence of functional harmony to support cadences or endings of phrases in non-tonal music, the listening experience generally requires a retrospective assessment of events to comprehend musical discourse.³² In this case, the returning opening material which appears in measure 20, marks the closure and completion of the previous segment (measures 13–20). This segment is labeled as segment I–b in a structural diagram in table 9 (page 46).

³²As opposed to the teleological tonal hearing implied by the expectation-realization model as proposed by Leonard B. Meyer in *Emotion and Meaning in Music* (Chicago: Phoenix Books, the University of Chicago Press, 1962).

The Eb–A in the principal cell, which is found in the bass of measure 2, is structurally projected in the realization of segment I–a, a prolongation of this tritone (see example 7).

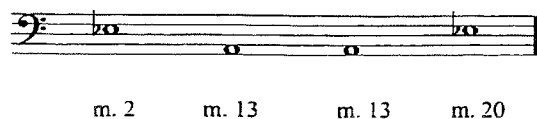
Example 7. Prolongation of Eb–A in Segment I–a



In segment I–b, Turina inverts this motion, moving from the A back to Eb. This groups the two passages together as one large section.

In summary, measures 2 to 20 can be represented as Eb to A, then A to Eb, another example of symmetrical construction which provides closure, by completing a small arch form for this section. This small arch form reaches its climax in measures 12–13, with the note A as the apex of the phrase. The last note of segment I–a, lowest A in the piano, is located in a structurally weak beat of measure 12, but Turina marks *sfz* to indicate that this is the climactic goal of motion. This arch form is outlined by Eb to A, then A to Eb, that is shown in example 8.

Example 8. Small Arch Form of mm. 2–20



Function of the Bridge

According to Turina, the passage from measures 20–24 is a bridge that connects segment I (measures 1–20) to the next part.³³ What elements make this segment a bridge or a transition? The material is taken from segment I–a, using the principal cell as a pattern. When it first appears, it sounds like a restatement of the opening, but immediately the pattern is systematically shortened by two sixteenth notes at a time. The first group consists of eleven sixteenth notes, the second of nine, and so forth. At the same time, each fragment appears at a successively higher register. At measure 23, the last three sixteenth notes group arrives at a Db–G dyad.³⁴

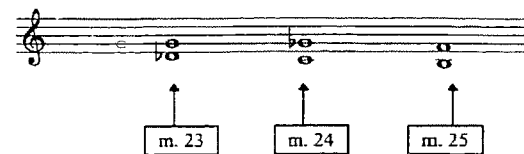
Measures 23–25 feature a chain of descending tritones. The process begins with the tritone Db–G in measure 23, continues to the next tritone C–Gb (m. 24), and arrives at B–F (m. 25), which is the main tritone of the next segment (segment II) (see example 9 and 10). Immediately before segment II begins, this descending tritone chain is interrupted by the perfect fifth Bb–F, which marks the closure of the first idea, by reaching a temporary consonance. The *ff* dynamic reinforces clearly the importance of that moment. The entire bridge (mm. 20–24) is based motivically on the principal idea of

³³José Luis Turina, tape recorded interview by author, Madrid, 15 January 1998.

³⁴The Db–G chord, although spelled differently, is the same as C⁺–G in the chord of measure 1. The Db–G tritone (m. 23) in a way closes the passage since it recalls the common tritone of the two chords (mm. 1 and 7) of segment I–a.

segment I. The bridge therefore accomplishes several functions: It closes segment I by recalling the beginning material. It furthermore “liquidates” this material by a process of compression (mm. 20–23). Finally, it provides a clear motion to the pitch area (tritone F–B, m. 25) of segment II.

Example 9. Chain of Descending Tritones, mm. 20–25



Example 10. Scherzo, mm. 20–25, Bridge, Descending Tritone

m. 20 prolongation of Eb–A

m. 23 TT P5 introduction of II

TT TT TT

come leggero

Segment II: "Wink" of G major within an atonal world³⁵

The second major idea of this scherzo continues the agitated, perpetual motion character, and extensive use of the tritone set forth in mm. 1–24. The continuance of a similar character is another typical feature of compound ternary form. That is, that within a big section, its smaller formal components are composed in a similar character (see chapter II, pages 12-13).

From measure 25 to 28, the tempo marking "*poco ced . . . string . . . sino . . . a . . . A tempo*" expresses well the introductory nature of this passage. The actual goal of motion is reached with the "*a tempo*" marking at measure 28. This passage therefore presents the motivic material of segment II in a preparatory manner only, and then leads by virtue of a descending pattern to the main presentation of the second thematic idea. This brief passage also features the tritone prominently. Measure 28 is related to measure 25 through invertible counterpoint, where the main idea of this segment begins. The following example clarifies the function of this passage.

³⁵See footnote 30 for reference.

Example 11. *Scherzo*, mm. 23–28, Descending Pattern

The image shows a musical score for Example 11, Scherzo, mm. 23–28, Descending Pattern. The score is divided into two systems. The first system, labeled 'm. 23', shows the end of the Bridge and the beginning of segment II. It features a descending pattern with a tritone (TT) marked. The second system, labeled 'm. 26', shows the continuation of the descending pattern, with a tritone (TT) marked. Annotations include 'end of Bridge', 'beginning of segment II', 'poco ced . . . string . . . sino . . . a . . . A tempo', 'whole tone scale', 'chromatic scale', 'invertible counterpoint', 'P5', 'string', 'sino', 'A tempo', 'sempre leggiero', and 'TT'.

The main idea of segment II is presented by a processive additive phrasing. This means, by adding notes to the original pattern (measure 28–29) systematically, gradually creates the completion of the phrase. The first complete phrase is demarcated by the appearance of a D major seventh chord in measure 32. This D major seventh chord brings back a familiar association to the tonal world. It also highlights the end of the phrase by providing a "marked" point of arrival (see example 12).

Example 12. *Scherzo*, mm. 32–33, D Major Seventh Chord

m. 32

D⁷

non-tonal pattern

Instead of the familiar resolution of a seventh chord, the next measure is back to the non-tonal world, which is the previous perpetual motion pattern, and the second processive phrase. This second processive phrase (measures 33–36), together with the previous first phrase (measures 28–32), and the third phrase (measures 36–38) are all constructed with another systematic approach. The following example explains this systematic construction and the relationship between these three phrases.

Example 13. *Scherzo*, mm. 28–39, Systematic Construction of the Three Phrases

First phrase

m. 28

cell 2 cell 2' cell 3 cell 2 cell 2 cell 2' cell 3

A Tempo

m. 31

D⁷

Second phrase

m. 34

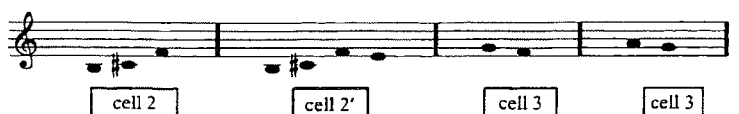
D⁷

Third phrase

m. 37

D⁷ G

Example 14. Systematic Construction of Three Phrases.



cell 2 cell 2' cell 3 cell 3

First phrase: mm. 28–32

cell 2 — cell 2 — cell 2 — cell 2' — cell 3

cell 2 — cell 2 — cell 2' — cell 3 — cell 3

cell 2 — cell 2' — cell 3 — cell 3 — cell 3 — D7

Second phrase: mm. 33–36

cell 2 — cell 2 — cell 2' — cell 3 — cell 3

cell 2 — cell 2' — cell 3 — cell 3 — cell 3 — D7

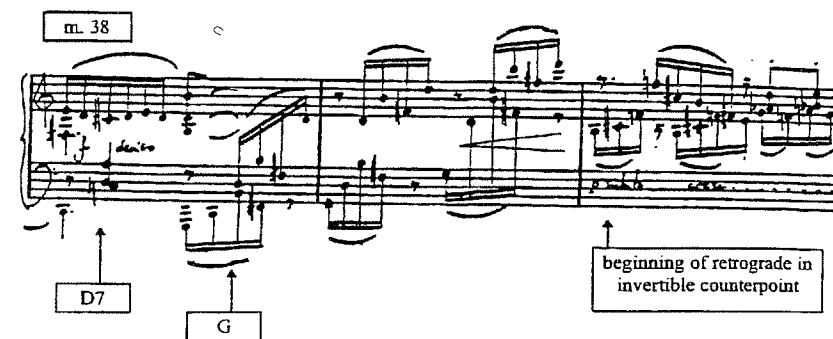
Third phrase: mm. 36–38

cell 2 — cell 2' — cell 3 — cell 3 — cell 3 — D7 - G

This second phrase is shorter than the first phrase, and it also arrives at the same D major seventh chord (m. 36). Once more, there is a familiar, but unresolved “mystery” sound. The “tonal” sensation is brief, however; the third phrase returns again to another D major seventh chord (m. 38), and this third attempt to resolve the D major seventh

chord is successful, resulting in a traditional dominant to tonic motion in G major!³⁶ The satisfaction of tonal resolution marks the climax of this segment (example 15).

Example 15. Scherzo, mm. 38–40, Resolution in G Major



m. 38

D7

G

beginning of retrograde in invertible counterpoint

Immediately, this dominant-tonic motion is followed by some quasi-improvisatory arpeggios in G, and this is the completion of the third phrase. The next measure starts just like measure 25, an invertible counterpoint of the main pattern of this segment, and it is the beginning of another new phrase. This new phrase is quite short because another D major seventh chord arrives in just two measures. Looking further in measures 40–49, there are two appearances of the D major seventh chord, and by reading backward from measure 49, the phrase structure is the same as that in measures 28–38, thus, measures 40–49 are a retrograde of the phrasing process of the previous part (m. 28–39, labeled as II-x in table 7). This first part, segment II-x utilizes the technique of liquidation to shorten each upcoming phrase, and the retrograde part (labeled as II-y) thus

³⁶Ibid.

reverses this liquidation process (see table 7). In conclusion, segment II can be described as another small arch form, with the center of the arch in measures 38–39, where a dominant–tonic relationship “winks” for a second.³⁷ Again, the device of symmetry plays an important role in this segment.

Table 7. Use of Liquidation and Retrograde in Segment II

Segment II					
segment II-x		numbers of measures		segment II-y	
Phrase 1	mm. 28–32	5	2	mm. 38–39	Climax
Phrase 2	mm. 33–35	3	2	mm. 40–41	Phrase 3
Phrase 3	mm. 36–37	2	3	mm. 42–44	Phrase 2
Climax	mm. 38–39	2	5	mm. 45–49	Phrase 1
Liquidation			Retrograde		

Segment III: Retrograde of Segment I

Segment III presents in retrograde order all the formal landmarks of segment I. Segment II concludes with an arpeggio of cell 2 (B–C \sharp –F) that reaches the top note of the piano keyboard, c⁵, which begins segment III. This first section of segment III corresponds to segment I–b, and it is labeled as III–b. The registral placement of III–b is important because while segment I–b commences with A” (m. 13), the lowest note of the piano keyboard, segment III–b starts with the highest one. Measures 50–56 are the inversion of segment I–b, as much in terms of motion, as in terms of register. This distribution of register (lowest vs. highest) is another instance of symmetrical balance.³⁸

³⁷Ibid.

³⁸This technique may have been learned from Franco Donatoni. See Donatoni’s *Antecedente X: sulle difficoltà del comporre* (Milano: Adelphi, 1980).

A cadenza-like passage is featured in measures 56–58. It consists of showy glissandos from c⁵ to F, the inversion of a perfect fifth, and an arpeggio that is derived from measure 12 (A–E–B–F \sharp). This cadenza is followed by a retrograde of segment I–a in measure 59 (segment III–a), a retrograde not in terms of pitch order, but in the sequence of events. Segment III–a is slightly modified here, as it incorporates at the end material from the bridge segment (mm. 64–66) (see table 8, also compare with table 6 on page 32).

Table 8. Sequence of Events in Retrograde, Segment III–a

mm.	item. ³⁹	sequence of events
59	2)	pattern from m. 8, same pitch level, but lower register
60–61	3)	sequence of pattern, same as m. 9–10, lower register
62	2)	pattern from m. 2, same pitch level, same register
63	4)	fragment of m. 3
64–66	variation	same as Bridge, mm. 21–23
66		G–C \sharp (Db) tritone, as in the beginning chord, and in m. 23
67–69		single note G only

Thus, segment III ends with a single note, G, to link to the middle section of the *Scherzo*, trio. The A section starts with E \flat as the main note in segment I, and it ends with G, which is the third of E \flat , the same G that also reminds the listener of the surprising G major cadence “wink” in measure 38. The order of appearance of small sub-segments in segment I is I–a, then I–b, but in segment III this order is changed into III–b and III–a due to the use of retrograde. Table 9 is a structural diagram of the entire A section.

³⁹Item numbers in reference to table 6, page 32.

Table 9. Structural Diagram of A Section

Section A, m. 1-69									
Segment I			Segment II				Segment III		
I-a	closing chords	I-b	Bridge	II-x	II-y	closing arpeggios	III-b	Cadenza	III-a
m. 1	m. 12-13	m. 13	m. 20	m. 25	m. 40	m. 49	m. 50	m. 56	m. 59

As was discussed in Chapter II, a scherzo is a compound ternary form, in which at least one of the three major sections is in binary or ternary form. Thus, section A, the first section of *Scherzo*, complies with this definition, as it is constituted by three well defined and self-contained segments. This self-containment is achieved by means of symmetrical arrangements, manifested in a retrograde of process from segment II-x, and a retrograde of events from segment I (see table 9). These retrogrades create a symmetrical balance, and produce two arch forms (one encompassing segments II-x and II-y, the other one comprising segments I and III). The arch form thus closes section A as a self-contained section (see table 9, and a diagram of section A in example 18 later).

Since the symmetrical disposition of segments I-b and III-b is based on the absolute register of the piano (the lowest A vis-à-vis the highest C), the pitch symmetry of segment I (see example 8) is not reproduced at the same pitch level in segment III. Moreover, the use of the white key glissando in measure 56, seemingly precludes the completion of the expected C to F \sharp tritone, that would correspond to the Eb-A of segment I-b (see example 6 for segment I-b, then example 16 for segment III-b).

Example 16. Segment III-b, Progressive Pitch Expansion in Symmetrical Order

The diagram shows a musical staff with notes and intervals. A box labeled 'TT' (Tritone) is positioned above the staff, with lines connecting it to the first and last notes of the segment. Below the staff, several boxes labeled 'M2' (Major 2nd) and 'm2' (minor 2nd) are placed between notes, indicating the intervals between them. A box labeled 'P5' (Perfect 5th) is placed below the staff, indicating the interval between the first and last notes. The notes are arranged in a way that shows a progressive pitch expansion in a symmetrical order.

The F \sharp is instead substituted by an F \natural . It could be speculated that Turina considers the F \sharp in the left hand figuration (m. 57) as the "real" point of arrival in this case. It could also simply be that Turina prefers to substitute the tritone interval by the more stable perfect fifth (see example 17 for a comparison of segments I and III).

Example 17. Comparison of Segments I and III

In summary, Section A is best-described as a large arch form that contains smaller arches (example 18), and has the overall form of *aba'*, with a similar character in each sub-section, thus fulfilling the expected compound ternary form of a scherzo. Within this arch form, symmetry is found in the overall layout, in the placement of register, and even in the selection of pitches. In the case of the overall layout, the symmetry is achieved by the use of a retrograde of process (segments II-x and II-y), and the retrograde of events (segments I and III). In the placement of register, symmetry is found in segments I-b and III-b. A symmetry of pitches can be viewed in the chords of measures 1, 7 and 12-13. Goal-directed process is employed to achieve closure. For instance, the closure of the first phrase of this piece is accomplished by a combination of parallel motion, systematic fragmentation and wedge motion (mm. 1-7). Thus, goal directed process and symmetrical balance are utilized to provide closure and formal articulation.

Example 18. Diagram of Section A
B section, Trio

The end of section A is suspended on a single note, G, that continues to sound in m. 70, the beginning of the trio. This trio is divided into three segments. It begins with an introduction in m. 70, with the suspended G emerging as the third of an E_b major triad.⁴⁰ The major triad gives this introduction a stable and tranquil feeling, that contrasts dramatically with the A section's agitated, perpetual motion character. When the tempo marking changes to "*Ancora più adagio*" in measure 79, a melodic line appears in the middle register, and this is the main segment of the trio (segment IV). The main idea of the trio is followed by a cadenza-like climax, and a closing section which brings back material from the introduction (see table 10).

⁴⁰Notice that E_b is one of the main tones in section A. Also, E_b might be important because of its relationship to the only tonal "vestige" of section A: G major.

Table 10. Structural Diagram of Section B, Trio

Section B, trio, m. 70–96			
Introduction	IV	Climax/cadenza	Closing section
m. 70	m. 79	m. 91	m. 93

Introduction of Trio

After a brief tonal allusion, the introduction continues with non-tonal chords in the piano's high register (a contrasting, distant register), which produce a bell-like sound as they descend toward the middle register note, G. The A^o pedal tone recalls the A section—in fact, the pitches of the first chord of measure 71 correspond to those of the opening chord (m. 1). The A to E^b motion in the left hand part is again the important tritone E^b–A from section A, see example 19.

Example 19. *Scherzo*, mm. 70–71, Introduction of Trio

The image shows a musical score for two staves. The tempo is marked 'Molto adagio (♩. = 40)'. The first measure is labeled 'm. 70'. The score features piano accompaniment in the left hand and a melodic line in the right hand. Annotations include:

- 'distant register' with a dashed box and arrow pointing to the high register chords in the right hand.
- 'Eb major chord' with a box and arrow pointing to the left hand part.
- 'from the opening chord, m. 1' with a box and arrow pointing to the right hand part.
- 'TT' (tritone) with a box and arrow pointing to the interval between Eb and A in the left hand.

Dynamic process

There are two main musical ideas occurring simultaneously in segment IV, the main segment of the trio. The first one evokes a meditative mood, owing to the dorian quality of the sound of the melodic line on the middle register. The melodic idea is quite simple, consisting of only four pitches, D, E, F and B. Although the order and rhythm of these pitches changes, an ostinato-like quality is apparent in this line. The second idea is positioned in the extremes of high and low registers, and features two tritones: C–F[♯] in the right hand, and A–E^b in the left, the tritones built on the extreme register notes of the instrument. These tritones repeat, and expand toward the middle of the register until both hands reach the center of the keyboard. Again, Turina is using an additive process to extend a musical idea. This type of systematic addition approach was already utilized in the first phrase of segment II–x.

The tritone chains from both extremes of the register, eventually meet in the middle of the piano, thus bringing to an end this additive process (m. 88). At the same time, the first idea (melodic line), which is rooted in the exact middle notes of the piano register (E–F), intensifies when a grace note⁴¹ is added before each of the melody's four pitches, resulting in the strongly dissonant interval of a major seventh (see example 20).

⁴¹This type of grace notes is a characteristic of Spanish music, and recalls the "cante jondo", a style of singing derived from Gypsy music that is typical of southern Spain. One notable example can be found in Manuel de Falla's piano piece *Fantasia Batica*. The added notes intensify the dramatic effect of this part.

Example 20. *Scherzo*, mm. 88–89, Added Notes and Tritone Chains

end of the additive process of tritone chain

m. 88

first idea: melodic line

melodic line with added grace notes

As mentioned earlier, the chains of tritones cannot extend any further once they reach the middle of the register. Similarly, as the dramatic melodic line also expand its register towards both extremes (m. 91), both the first and second ideas reach their limit, and bring about the closure of segment IV, with an elaborate climax (m. 92).

Turina describes the entire measure 92 as a “big *diminuendo*”.⁴² In fact, it is not only a big *diminuendo* from *fff* to *ppp*, but also a liquidation, which reverses the previous additive process of tritone chains (mm. 81–88), back to the same two tritones when the process first started (C–F \sharp and A–E \flat), with only one change: instead of two

⁴²See footnote 38 for reference.

tritones in both extremes of the register, the ending result of the liquidation is that these two tritones are in the middle register, a very clear closing gesture.

The ending of the liquidation leaves only two notes at the very end, F \sharp and E \flat . The E \flat continues with the E \flat major triad of measure 93, and F \sharp goes up to G, the third of the E \flat major triad, as in the introduction of this trio section. The return of the introduction material marks another new segment, and this is the closing section of the trio. In the introduction, the descending bell-like chords are in a contrasting register in relation to the middle voice. In this closing section, these chords are placed in the same middle register. This is significant, because it reflects the resolutive nature of the return after the dramatic climax, by subsuming the opposing ideas into one registral level. It also utilizes repetition of the arpeggios as a closing gesture (see example 21).

Example 21. *Scherzo*, mm. 92-94

m. 92

end of the chain of tritones,
end of liquidation

m. 93

Closing section, similar to introduction

middle register

Come primo (b. = 40)

The return of section A: section A'

The note Eb, with which the Trio concludes, marks the beginning of the restatement of section A. When compared to the first A section, the return has neither an opening chord, nor a chord in measure 7. With an "attaca" to the principal cell pattern, this section is nearly identical to the first A section. Therefore, the structural diagram is the same (table 11).

Table 11. Structural Diagram of Section A'

Section A', scherzo, m. 97-163							
segment I'			segment II'		segment III'		
I'-a	I'-b	Bridge	II'-x	II'-y	III'-b	Cadenza	III'-a
m. 97	m. 107	m. 114	m. 119	m. 134	m. 144	m. 150	m. 153

Besides missing two chords from measures 1 and 7, section A' shows a slight difference between segment III'-a and III'-a. In segment III'-a, the process of retrograde is not perfectly matched to that of segment I'-a, where Turina incorporated materials from the bridge to end the retrograde. This small variation from segment I'-a is not found in segment III'-a, instead, a better match of the retrograde is presented here. Table 12 describes the sequence of events in segment III'-a in comparison to segment I'-a.

Table 12. Compare Sequence of events in segment III'-a and I'-a

seg. III'-a	item ⁴³	sequence of events	compared to segment I'-a
	1)	chord [02469]	missing in seg. III'-a
m. 153	2)	presentation of pattern (m. 8)	lower register
mm. 154-155	3)	sequence of pattern	lower register
m. 156	2)	presentation of pattern (m. 2)	same as m. 2
mm. 157-158	3)	sequence of pattern	same as mm. 3-4
m. 159	4)	fragment of pattern	uses a different fragment
mm. 160-162	5)	fragment of rapid descending pattern	ascending in segment I'-a
m. 163	6)	back to chord [02469]	same chord as beginning

⁴³ Also see table 6, where the complete segment I'-a is itemized, to have a better comparison.

In measures 160–162, Turina changes the rapid ascending figures to descending figures to prepare the final ending, and the final chord is identical to the opening one. Thus another instance of symmetry is presented here, by answering the ascending motion of measures 5–6 by the descending motion of measures 160–162. The identical opening and ending chords draw the arch form again in a very clear line. Thus, a typical scherzo's compound ternary form is achieved with devices of symmetry, and smaller arch forms within the overall big arch form.

Conclusion

There is no question that this piece is written in a compound ternary and, more specifically, a hierarchical arch form. In terms of the character of a typical scherzo, the contrasting character of sections A and B, and the overall agitated character of section A, both match the general understanding of a scherzo's character. Finally, the careful planning of closure, achieved by symmetrical arrangements and goal directed finite processes, highlights the self-contained quality of a scherzo.

The use of symmetry is found in different ways: in the reversal of process (segment II–x and II–y), in the mirror disposition of sections (see table 5, symmetrical motivic correspondence), in registral placement (segment I–b vs. segment III–b), and in terms of pitches (chords in measures 1, 7, and 12–13).

Goal-directed processes that provide closure can be found in the phrase construction of segment I–a with parallel motion, wedge motion and systematic fragmentation. Another instance is the entire segment IV (main part of the trio), constructed with tritone chains from both extremes of the register of the instrument to

arrive at the middle register. When this process reaches the middle register, the goal of closure is completed because the tritone chains cannot be extended any further.

In summary, this work retains typical scherzo features in three ways: compound ternary form, scherzo character and articulation of closure. Symmetry plays an important part in the overall architecture of this work.