Chapter IV

ANALYSIS OF *SONATA*

A BRIEF HISTORY OF TURINA'S *SONATA*

José Luis Turina composed his work *Sonata* during October and November of 1991 in Madrid. The piece was commissioned by the Spanish pianist Guillermo Gonzalez, who is also the work's dedicatee.

According to Guillermo Gonzalez,[44] this piano piece requires a true level of virtuosity,[45] in order to meet its daunting technical challenges. At the same time, recognizable idioms typical of Spanish music resonate throughout the work.

The première of this Sonata was performed by Guillermo Gonzalez in Madrid, December 3, 1994, and it was recorded by RNE (national radio of Spain).

[44]Guillermo Gonzalez, interview by author, Madrid, 14 January 1998.

[45]A quality of pianistic virtuosity permeates the entire sonata. Guillermo Gonzalez explains that this virtuoso aspect is evident in many places, for example, the quick shifts of register (syst. 21, Molto scherzando), fast running passages (syst. 17, Presto possibile), shifting between chords from both extremes of the piano and tremolos in the middle register (syst. 53), fast chords passages (syst. 62), clusters (syst. 67), etc. Furthermore, a fugal section starting at system 71 demands a high degree of technical skill, not unlike other great piano sonatas in the standard piano repertoire with similar passages, such as Beethoven's sonatas opp. 101, 110, 111, and Liszt's Sonata in B minor.

GENERAL STRUCTURE

This is a sonata of approximately twenty minutes length. It is filled with contrasts of many types, such as sharp juxtapositions of dramatic and lyrical characters, strict fugal and flexible rubato textures, and fast and slow tempi. The harmonic vocabulary is non-traditional, except for the isolated occurrences of conventional chords, whose function is obscured by their surrounding musical language. The tonal structure of a traditional sonata-allegro form is not to be found here, since the piece is composed in a non-tonal musical language. Rather, the relationship to sonata form is recognizable in the general organization of thematic ideas, which are presented, developed, and reintroduced following the order of the traditional sonata scheme, with some variations.

Structural diagram

Before proceeding to a more detailed analysis of the work, it will be helpful to examine a diagram of its basic sectional structure. This diagram is based on the analytical sketch for this sonata, provided by the composer himself, during an interview with the author in Madrid[46] (see tables 13–16).

[46]José Luis Turina, interview by author, Madrid, 25 January 1998.

Table 13. General Structure of *Sonata*

Section	Introduction	Exposition	Development	Recapitulation	Coda
System[47]	1	11	49	92	111
Tempo marking	*Allegro moderato*	*Molto scherzando*	*Allegro moderato*	*Come prima*	*Molto Allegro*

Table 14. Structure of Introduction and Exposition in *Sonata*

Introduction		Exposition						
Intro. presentation of cells 1–5	Bridge 1	Theme I–a	Theme II–a	Bridge 2	Theme I–b	Theme II–b	Coda[48]	Bridge 3
1	7	11	14	17	21	26	37	44

Table 15. Structure of Development in *Sonata*

Development											
Development of Introduction (D1) alternation of 2 thematic ideas constructed from cells 1–5								Bridge 4	Dev. of Theme I (D2) Fugue		
X	Y	X′	Y′	X″	Y″	X‴	Y‴		Fugue 1	Bridge 5	Fugue 2 (Retrograde of Fugue 1)
49	53	56	58	58	59	60	60	67	71	77	86

Table 16. Structure of Recapitulation and Coda in *Sonata*

Recapitulation				Coda		
Theme II–b′	Bridge 2′	Theme I–b′	Theme II–b″	Coda′	Bridge 2″	Coda″
92	98	102	105	111	115	119

[47]Since there are no measure lines in this piece, system numbers are used as reference points.
[48]According to José Luis Turina, the coda also functions as a bridge. This duality may be evidenced as the coda, which fills a more traditional role at the beginning of this section, eventually changes character and becomes a nexus to the passage that follows it.

ANALYSIS

Tables 13–16 show that this sonata contains three large sections standing for the classic exposition-development-recapitulation skeleton. Under this tripartite scheme, the organization of thematic groups differs from that of a typical sonata form. In addition, the traditional tonal-supported structure, and the conflict created by opposing key areas in sonata form, cannot be found in this work because it is a non-tonal piece. Given these facts, questions arise about how this work stands for a sonata form, and what elements substitute for the concept of tonal conflict. An attempt to answer these questions, implies some specific lines of inquiry. These are, first, the elucidation of the technical devices that support the formal structure of the piece and, second, why a different arrangement of thematic groups might be relevant to its sonata status. The following analysis starts then with a closer look at some technical devices that support this formal structure, and then, based on the diagrams of tables 13–16, proceeds to discuss the organization of this complex interaction of ideas. On the basis of this analysis, a theoretical model is proposed to explain how some of these technical devices and, especially the peculiar interaction of thematic ideas, provide a substitute for the conflict / resolution construct in the absence of key area opposition.

Technical devices that support the structure

As previously discussed in Chapter III, symmetry and goal-directed processes play important roles in the formal construction of Turina's *Scherzo*.[49] These technical devices are apparent in the design of the large structure, and encompass many parameters,

[49]See chapter III.

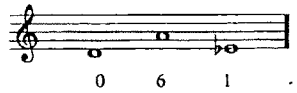
including pitches, registers, and intervallic design. Similarly, symmetry and goal-directed processes are employed by Turina in the construction of this *Sonata*, to achieve closure, stability, motion, etc.. In addition, intervallic relationships are utilized to unify the entire work.

The unifying function of intervallic cells

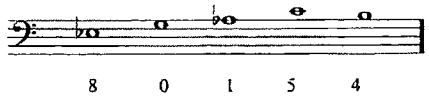
The introduction of this *Sonata* is very important, not only because it becomes the subject of a later development section (see table 15), but also because the principal motivic materials of the entire work are presented in this section. There are 5 important cells in systems 1 to 3, which later reappear in other sections (see examples 22 and 23).

Example 22. Principal Cells Used in Introduction as Shown in Example 23

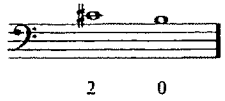
Cell 1, opening, [016]



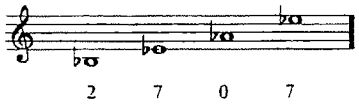
Cell 2, grace notes group, [01458]



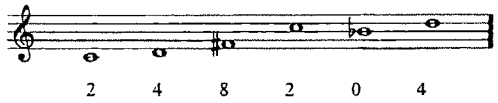
Cell 3, melodic figure, [02]



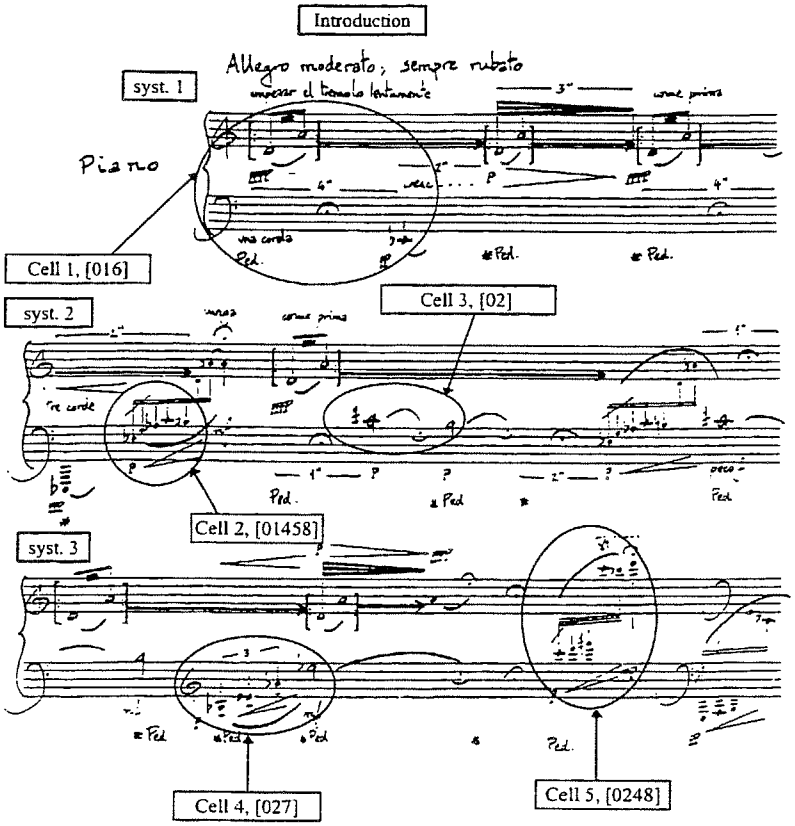
Cell 4, [027]



Cell 5, [0248]



Example 23. *Sonata*, syst. 1–3

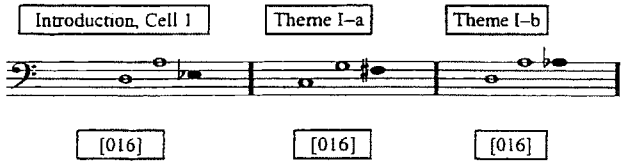


Cell 1 [016] is the most important cell in this *Sonata*. It is first manifested by a perfect fifth, D–A in a tremolo, and an E♭ bass note (see example 23).[50] This cell 1, reappears also at the beginning of themes I–a and I–b, at a different pitch level and with

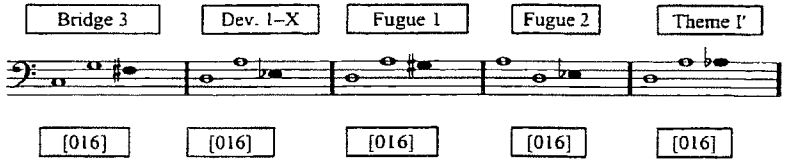
[50]The entry of the pitch E♭ gives a strong Spanish flavor to the music through the use of the phrygian scale quality which, in Spain, is called *Escala Andaluza* (Andaluz Scale).

varying interval dispositions. In the introduction, cell 1 is formed by a perfect fifth plus a semitone up from the lower note (D–E♭–A, [016]). At the beginning of theme I–a, the cell 1 is interpreted as a perfect fifth plus a semitone down from the top note (C–F♯–G). Later, in theme I–b, the perfect fifth goes back to D–A, but the placement of the semitone is the same as in theme I–a, a half step down from the top note (see example 24). The [016] cell appears in other sections, such as in the bridge 3, development 1, fugue, theme I′ and the final coda. Thus, this cell 1 [016] (often based around the D–A fifth) pervades a great portion of this work, and helps to provides a sense of unity (see example 25).

Example 24. Comparison of Openings: Introduction, Themes I–a and I–b



Example 25. [016] in Various Sections



There are other cells that repeatedly appear in different sections, suggesting the idea of intervallic cells as elements of unification. Table 17 shows a list of the principal

cells used in this piece, tracing their locations of appearance throughout the piece. The list also includes 2 patterns that are significant in various sections.

Table 17. Principal Intervallic Cells and Pitch Patterns Found in *Sonata*[51]

	Cell	Introduced as a cell in	Subsequent significant appearances
1	[016]	Introduction	Themes I–a & I–b, Bridge 3, Dev. 1–Y, Fugue 1 & 2, Theme I–b′
2	[01458]	Introduction	Dev. 1–X & 1–Y, Bridge 3
3	[02]	Introduction	Dev. 1–X
4	[027]	Introduction	Bridge 3, Dev. 1–X & 1–Y, Coda″
5	[0248]	Introduction	Bridge 1, Dev. 1–X & 1–Y
6	[01375]	Bridge 1	Bridge 4, Coda″
7	[0145]	Bridge 1	Bridge 3
8	[025]	Theme I–b	Dev. 1–Y, Theme I′
9	[015]	Bridge 3	Dev. 1–Y, Coda″
10	[037]	Bridge 3	Dev. 1–Y
11	[0146]	Development 1–Y	Bridge 5
12	[0157]	Bridge 4	Coda″
13	[0167]	Bridge 5	
14	[0246]	Coda″	
15	pattern ß	Theme II–a	Theme II–b, Theme II′
16	pattern α	Bridge 3	

[51]See appendix C for additional musical examples.

Stability provided by the perfect fifth interval

Throughout the entire piece, the perfect fifth comes into view in many different ways: inside of a tremolo (syst. 1), in a melody (syst. 16), within a chord (syst. 44), within a cluster of notes (syst. 67), etc. The perfect fifth also appears in almost every section of this piece.[52] Although this *Sonata* is not tonal, Turina imbues the interval of the perfect fifth with a meaning of stability.

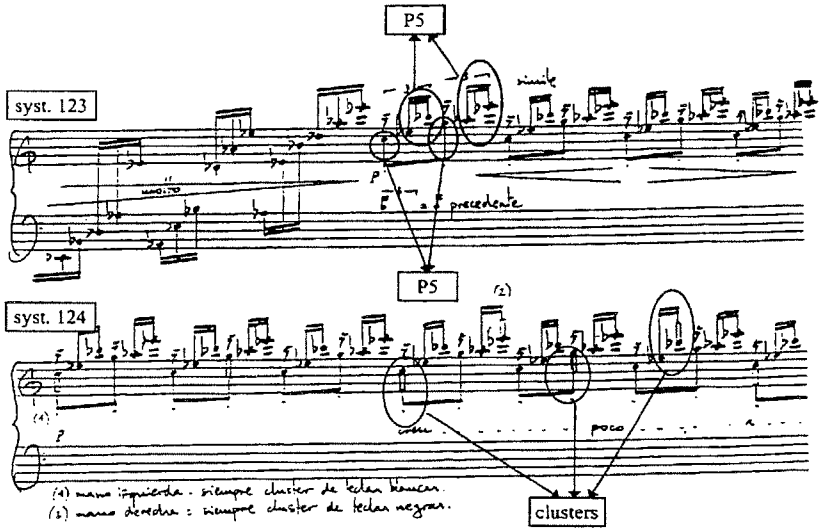
In many of these cases, the perfect fifth appears at the beginning of a section (introduction, themes I–a and I–b, , bridge 3 and 4, development 1 and 2, and coda). This suggests that the perfect fifth serves as a cyclical element that unifies the various sections. As mentioned earlier, cell 1 [016] also has a unifying function, and [016] contains a perfect fifth. However, not all sections that start with a perfect fifth present cell 1 as well. For example, the beginning of development 1, and both codas (coda and coda′) start with a perfect fifth, but there is no [016]. One possible explanation is that the perfect fifth might stand for stability, while the added semitone brings a sense of mobility to the music.

An example of the sense of stability provided by the perfect fifth is its pervasive presence in closing sections. Take, for instance, the final coda: it starts with E–B in system 111, after a passage of arpeggios and a return of bridge 2, in system 119, a similar passage starts with A♭–E♭–B♭ (2 perfect fifths), these 2 perfect fifths appear in system 123

[52]For example, in the introduction and development 1, as a tremolo (syst. 1 and 49); in themes I–a and I–b, as the staccato notes in the beginning (syst. 11 and 21); in theme II–a, as the climax of the melodic line (syst. 16); in the beginning of the first codas, between right hand and left hand (syst. 37); in Bridge 3, the opening figure contains perfect fifth chords (syst. 44); in Bridge 4, it outlines the clusters (syst. 67); in the development 2, the fugue subject starts with a perfect fifth; finally, when approaching the end of the final coda, a perfect fifth ostinato later turns into clusters that occupy four systems (syst. 123–126), and the piece ends with the inversion of the opening tremolo (D–A).

with an additional perfect fifth C–G, all in an ostinato manner, gradually becoming clusters to create tension toward the climax in system 126. From system 123 to 126, extensive use of 3 perfect fifths emphasizes the stability of this point, which is the final coda of this work (see example 26).

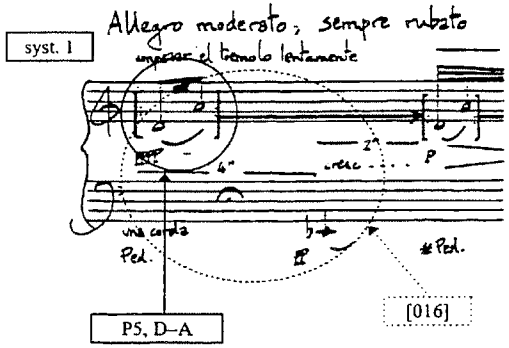
Example 26. *Sonata*, syst. 123–124, Perfect Fifth Ostinato



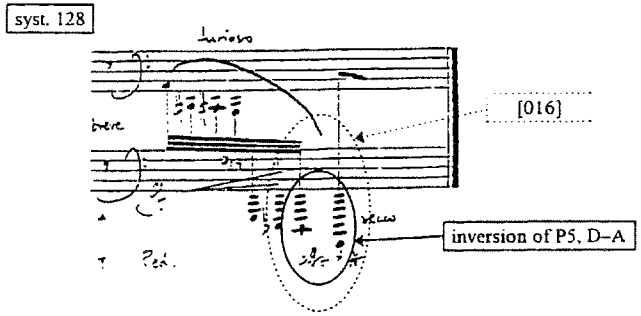
Furthermore, the status of the fifth as a point of stability is also apparent in the handling of the perfect fifth D–A in the opening and the ending of this piece. In both places, cell 1 [016] is also there. However, in the introduction, Eb comes after D–A, suggesting the beginning of motion, whereas at the end of the piece, Eb comes before D–A, suggesting, by comparison, a sense of return to stability, and an end of motion. At the

same time, a certain symmetry is achieved too (see examples 27 and 28). It is obvious, then, that the perfect fifth[53] plays a significant role as a referential point in this work.

Example 27. *Sonata*, syst. 1, Opening



Example 28. *Sonata*, syst. 128, Ending



[53]It should be noted that there is definitely more than just an intervallic property at work in the use of the fifth. The fact that the pitch level of the fifth D–A is returned to at so many crucial points in the formal structure (see also footnote 52), points to a pitch-centric status for D–A.

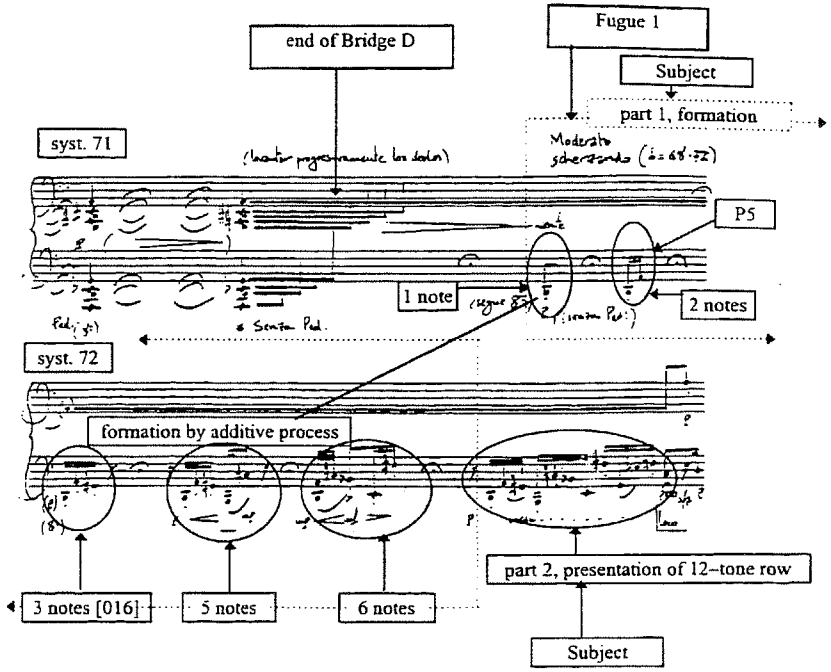
Achievement of closure by symmetry

In a tonal piece, the closure of a segment, or section, or even the entire piece, is usually accomplished by a cadence which, in addition to its arguable "objective" properties (i.e.: the descent of a melodic line to a fundamental tonic, with corresponding harmonic support), is also a "gesture" of convention (that is, it has "grammatical" meaning). In a non-tonal piece, the conventional aspect of a cadencial gesture is absent, therefore, composers have to seek other types of technical devices that can provide an unequivocal (even self-explanatory) sense of closure, in order to organize ideas, and clearly define sections. In this *Sonata*, Turina relies on some of the same techniques, involving symmetrical dispositions, that were previously utilized in the *Scherzo*.[54] A good example of this, is to be found in the development 2, the fugue section.

The development 2 is a 4-voice fugue, divided into two subsections, fugue 1 and fugue 2 (see table 15). Fugue 1 starts in system 71, fugue 2 in system 86, and these 2 sections are separated by Bridge 5 (syst. 77–85). The fugue subject is based on a twelve-tone row, and it contains 2 parts. The first part of the subject is the formation of the twelve-tone row by means of an additive process. The subject starts with one single note, then 2 notes (a perfect fifth), then 3 ([016]), 5, and 6 notes. The second part incorporates the entire sequence of pitches of the first part, and then proceeds to complete the twelve-tone row (see example 29).

[54]See chapter III.

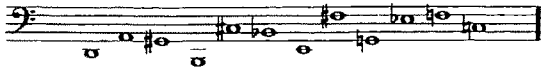
Example 29. *Sonata*, syst. 71–72



At the end of system 72, the presentation of the subject is completed. The answer follows a perfect fifth up from the original twelve-tone row, but the direction of imitation is inverted (see examples 30 and 31).

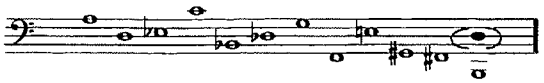
Example 30. Twelve-tone Row in the Subject and Answer

Subject



2 9 8 11 1 10 4 6 7 3 5 0

Answer



9 2 3 0 10 1 7 5 4 8 6 11

Example 31. Matrix of the Twelve-tone Row

Inversion Nine

Original Row →	2	9	8	11	1	10	4	6	7	3	5	0
	7	2	1	4	6	3	9	11	0	8	10	5
	8	3	2	5	7	4	10	0	1	9	11	6
	5	0	11	2	4	1	7	9	10	6	8	3
	3	10	9	0	2	11	5	7	8	4	6	1
	6	1	0	3	5	2	8	10	11	5	7	2
	0	7	6	9	11	8	2	4	5	1	3	10
	10	5	4	7	9	6	0	2	3	11	1	8
	9	4	3	6	8	5	11	1	2	10	0	7
	1	8	7	10	0	9	3	5	6	2	4	11
	11	6	5	8	10	7	1	3	4	0	2	9
	4	11	10	1	3	0	6	8	9	5	7	2

The answer starts on the right hand part of the end of system 72, accompanied by a countersubject (see example 32). The third voice enters in system 74, then the fourth in system 75. After all 4 voices have been presented, this fugue passage is "interrupted"[55] by bridge 5, a bridge section[56] with arpeggio figures. The texture and motivic content of this bridge are so radically different from the fugal sections, that it precludes its being considered an episode. It is also different from other bridge passages in this work. It is not composed, however, of entirely new material. The arpeggio-like texture is based on several cells introduced earlier, including cell 11 [0146] from development 1–Y, and cell 12 [0157] from bridge 4.[57] The texture of bridge 5 gradually transforms (in system 83), in order to prepare the return to the fugue.

From syst. 86, the fugue resumes, and this is fugue 2 in the structural diagram (see table 15). Fugue 2 is written as a retrograde of fugue 1. It is a retrograde in terms of process, not in terms of pitches. This retrograde of process starts with an answer (syst. 86, top voice), in the same register as the fourth entry of fugue 1. The order of "formation-presentation" of the subject is reversed as "presentation-liquidation".[58] Fugue 2 ends with a single note A, just like the beginning of fugue 1, completing the retrograde of process, and therefore creating closure by virtue of symmetry. Tables 18 and 19, and examples 32 and 33, show the layout of the fugue. Example 34 shows the symmetry created by the retrograde of process.

[55]The idea of "interruption" is important in this sonata. For a more detailed explanation about the organization of ideas, see pp. 79–85.
[56]The bridge begins by functioning like a disgression (a "*divertimento*", in the words of Turina), but its directional, leading, function asserts itself gradually as it unfolds.
[57]See table 17 for reference, and appendix C for musical examples.
[58]There is a different countersubject (countersubject B) in fugue 2.

Table 18. Layout of Fugue 1

System	Hand	Layout
71	RH.	[01357] ------note A ----------
	LH.	[0157] ----------Subject, voice 1----------
72	RH.	---note A ----------Answer voice 2----------
	LH.	---Subject v. 1----------Countersubject A–1-----
73	RH.	Answer v. 2----------
	LH.	Countersubject A–1----------
74	RH.	Answer v. 2----------free material----Countersubject A–2----
	LH.	Countersubject A–1-----free material---Subject v. 3----------
75	RH.	Countersubject A–2----------Answer v. 4----------
	LH.	Subject v. 3----------Countersubject A–3---
76	RH.	Answer v. 4----------
	LH.	Countersubject A–3----------
77	RH.	Answer v. 4---------- Bridge 5
	LH.	Countersubject A–3-------

Example 32. *Sonata*, syst. 71–75

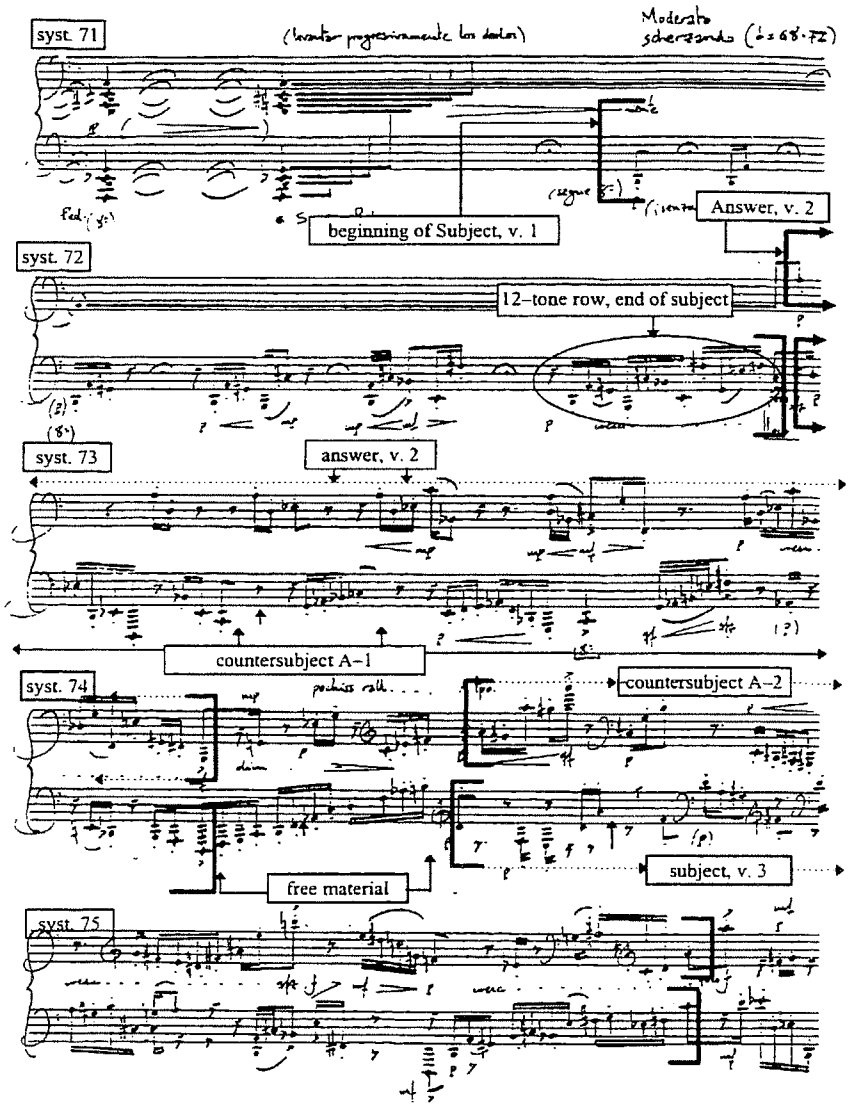
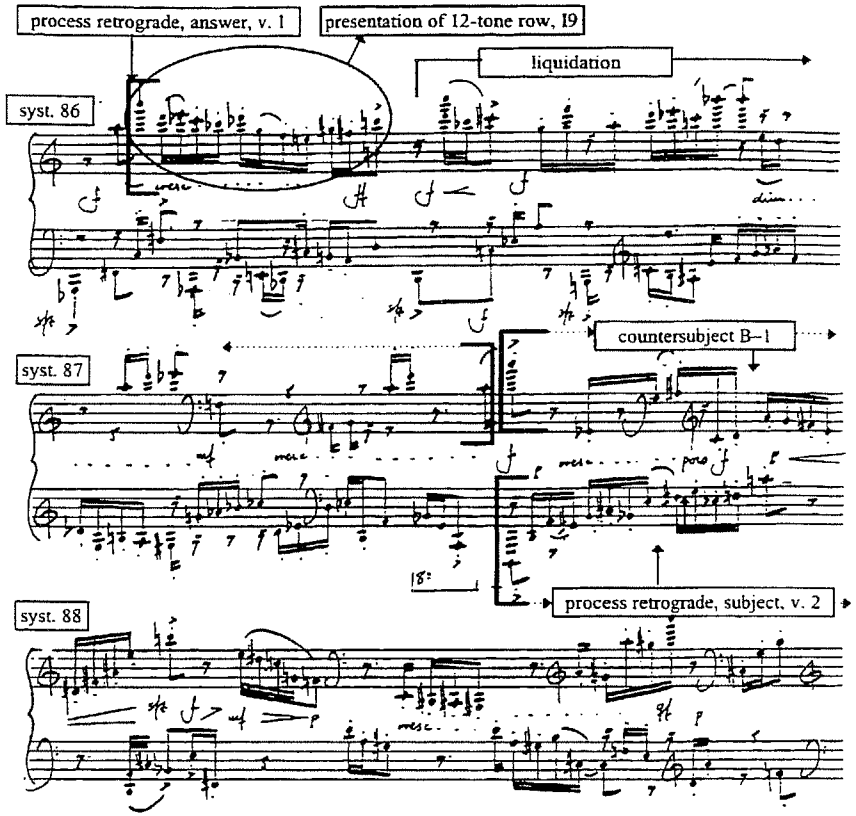


Table 19. Layout of Fugue 2

System	Hand	Layout of retrograde	
86	RH.	Answer v. 1----------	
	LH.	free material----------	
87	RH.	---Answer v. 1---------- Countersubject B–1---	
	LH.	----free material ----------Subject v. 2--------	
88	RH.	---Countersubject B–1----------	
	LH.	---Subject v. 2----------	
89	RH.	free material ----------Answer v. 3----------	
	LH.	free material ----------Countersubject B–2----------	
90	RH.	Answer v. 3----------note A-------	
	LH.	Countersubject B–2----------Subject v. 4-----	
91	RH.	note A----------	
	LH.	Subject v. 4----------	
92	RH.	note A----------	Recapitulation
	LH.	Subject v. 4----------	

Example 33. *Sonata*, syst. 86–88



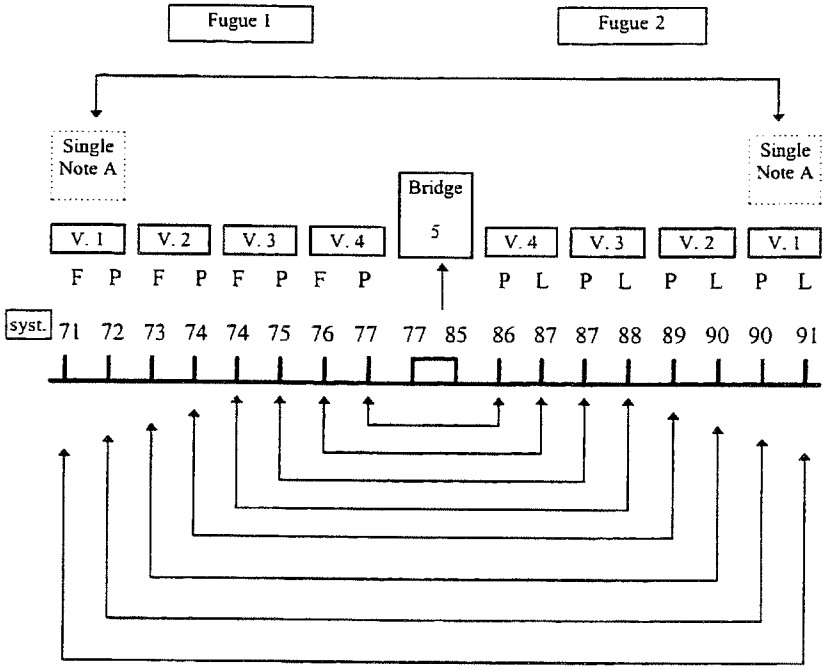
Example 34. Sense of Closure Achieved by Symmetry

F = formation of 12-tone row

P = presentation of complete 12-tone row

L = liquidation of 12-tone row

V. = voice entry of subject



Interaction of thematic ideas

Conflict created by the idea of "interruption"

One of the most important aspects of sonata form is the idea of setting up a conflict, which requires an eventual resolution. The necessity of resolution provides, to a great extent, the characteristic impetus of this dynamic form. In traditional tonal sonatas, the conflict is often created by the opposition of key areas. In this *Sonata*, the idea of conflict is, in my view, retained. Since it evidently cannot be created by traditional tonal means, the notion of conflict is expressed differently. Mainly, it is created by the idea of "interruption", or the sense of "uncertainty". In fact, this idea of "interruption", or "uncertainty" plays the most important role in the organization of thematic ideas in this *Sonata*. This idea is apparent not only on the larger scale, expressed as interruptions between sections, but also on the smaller scale, as exemplified by the construction of the fugue's subject (e.g.: "formation-presentation" of fugue's subject, see previous discussion).

In terms of the conflict / resolution construct, the tripartite scheme of sonata form can be described as follows: the exposition is where the conflict is introduced; the development is where the conflict is prolonged, or developed; the recapitulation is the section in which the resolution of the conflict occurs.

Exposition: presentation of the conflict

An examination of the structural diagram in tables 14 and 15 (page 60), will show the unusual arrangement of thematic groups in the exposition. In my view, this arrangement creates different types of conflict. Both themes I and II are divided into two sub-sections (a and b), that is, after a bridge section (bridge 2, syst. 17–21), themes I and

II reappear. The following questions seem therefore pertinent: Why are there two "versions" of each thematic group? What are the differences between these two versions? Does this arrangement have any special meaning?

First, examine these thematic groups in terms of length and proportion. Theme I–a only lasts 2 and half systems, theme I–b 4 systems, and bridge 2 another 4 systems. These 3 passages not only contrast in texture, but also present 3 different tempi (*Moderato scherzando*, *Meno mosso*, and *Presto possibile*). It seems that the necessary materials (e.g.: 3 thematic groups: first theme, second theme, and closing theme) for an exposition are already present. However, the total length of these 3 passages (11 systems) seems too short to be the entire exposition, in light of the fact that this sonata is 128 systems long (11 systems vs. 128 systems).

Another argument against the idea that this is the end of the exposition, is that there is no evidence of a conflict of any sort. There is evidence of contrast (texture and tempo), but contrast is not, and cannot replace conflict. Although it is clearly impossible to have a tonal type of conflict, as in a traditional sonata, it is still possible to have some different kind of conflict. As it turns out, a type of conflict of pitch and melody, occurs in the exposition of this *Sonata*, and this conflict is created by the use of "interruption".

Interruption of three-phrases structure

Theme I–a is only the first phrase of the complete theme I group. It is interrupted by theme II–a (which is only the first phrase of theme II group also), which is followed by bridge 2. Bridge 2, is in a sense the third thematic idea of the exposition. Traditionally, the third thematic idea of the exposition is a closing theme. In this case, bridge 2 is located in the place of the closing theme, but its function is not to close a

section, but rather to connect to a following section, because this bridge is interrupted by the reappearance of themes I and II. This bridge 2 is actually related motivically to the coda (syst. 37), therefore, it is considered as the first phrase of the "closing theme".[59] In other words, theme I, theme II and bridge 2 (considered as part of "closing theme") are all interrupted after just one phrase.

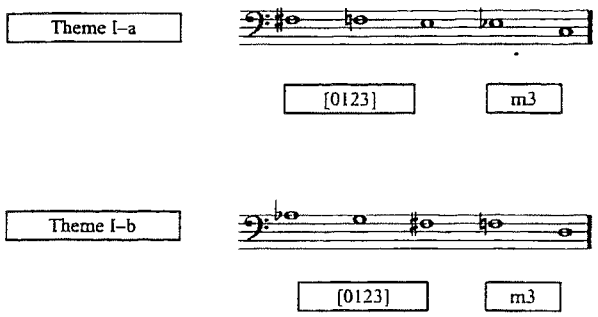
In theme I–a, the melodic line is presented in the middle voice[60] (syst. 11). This melodic line is formed by four descending chromatic notes plus a minor third in the end.[61] Later the same melodic line reappears in theme I–b, with the same intervallic pattern, but transposed to a different pitch level (see example 35).

[59]Bridge 2 is constructed with a systematic wedge motion, that is, an expansion of a running-note figure in opposite directions. Finally, this wedge motion changes to a single direction (upward) and leads to A_2, the first note of the melodic line of theme I–b.

[60]The melodic line is continued from the last note of bridge 1, F♯.

[61]This melodic line is presented by long, sustained notes in a quasi cantus-firmus style. At the same time, this melody is accompanied by short, jumping notes in varied registers, that Turina describes as "*manchas*" (stains or spots). These notes create the *scherzando* character of this section, and gradually become more animated until the dynamic reaches ***f*** .

Example 35. Comparison of Melodic Line of Themes I–a and I–b



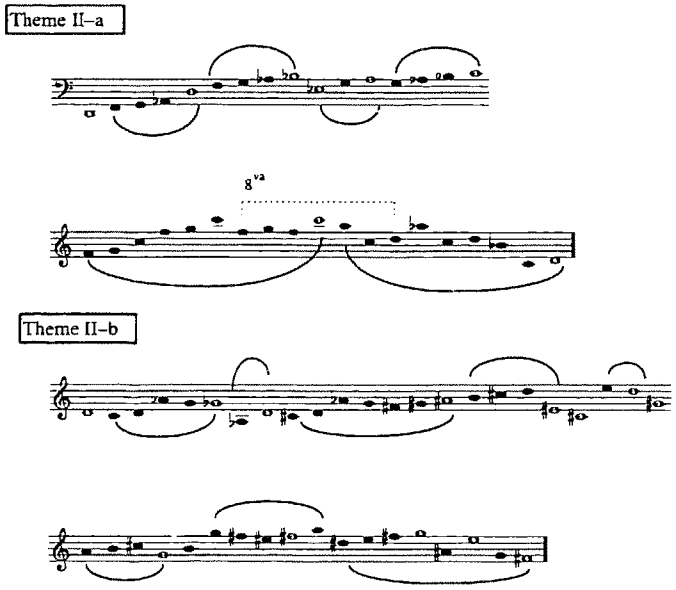
In theme I–b, this melodic line appears twice, so that the length is twice as long as theme I–a, therefore, theme I–b has 2 phrases. The first phrase of theme I–b is a transposition of theme I–a (by a major second, see example 24, page 65). The second phrase of theme I–b is an ornamented repetition (one octave higher) of the previous phrase. This ornamentation consists of fast anacrustic arpeggios to the main notes of the melody. The *scherzando* accompaniment of this ornamented phrase is elaborated with fast arpeggios.[62] In summary, the entire theme I group has three phrases.

A similar situation happens with the second theme group. Theme II–a presents one phrase, and theme II–b two phrases. In the theme I group, the difference between sections a and b was found at the pitch level, in the theme II group, the difference lies in the actual construction of the melodic line. Why is it then considered to be part of theme II? Not only because the composer identified it as such, but also because analytical

[62]For the most part, these arpeggios project cell 8, [025]. Cell 8 also contains the most important interval of this piece, the perfect fifth, also it reappears in development 1, in the recapitulation of theme I, and in the final coda. See appendix C for musical examples.

scrutiny shows that it is clearly related by similarity of texture, pattern configuration, tempo, character, use of rubato, and overall melodic shape. Theme II–a has a different melodic line then theme II–b, but both phrases of theme II–b have the same melodic line (same pitch level, different register)[63] (see example 36).

Example 36. Comparison of Melodic Lines in Themes II–a and II–b[64]



[63]Notice, however that the rhythmic speed of the accompaniment has faster groupings.
[64]This example is written according to pitch level, but not necessarily in the original register. See appendix C for musical examples.

Similarly to the theme I group, the last phrase of theme II is more elaborate than the first two.[65] In this case, the third phrase is doubled in speed in relation to the previous two phrases.

Following the interrupted three-phrases pattern of themes I and II, the bridge 2 is the first phrase of the closing theme. The remaining two phrases come after theme II–b, and are labeled as Coda. In other words, the closing theme of this exposition consists of 3 phrases, the first one is bridge 2, the second one is the first part of the coda, and the third phrase is the second part of the coda. The first part of the coda (syst. 37–42) is in arpeggio style, and it has a strong tonal flavor due to an extensive use of the perfect fifth, major and minor third. The second part (syst. 42–43) is very similar to bridge 2,[66] but shorter. The quality of this coda is actually that of a mixture of coda and bridge functions, with that of coda prevailing, because it presents the third thematic area of the exposition (closing theme) and, for a stronger transitional purpose, there is another bridge section (bridge 3, syst. 44–48) which follows right after it, to fulfill the function of linking the exposition to the development.

In conclusion, the arrangement of these three thematic groups is rather unusual, and far from traditional. Each thematic group is interrupted momentarily by other thematic ideas. Only when they reappear after their first brief presentation, is the exposition truly completed. Can themes I–b, II–b and coda be part of the development already? The answer is no. Not only because the total length of themes I–a, II–a, and bridge 2 does not seems proportionally adequate to be the exposition, but also because

[65]The melodic line of theme II, is reinforced by octaves in the middle part of this third phrase. The dynamic is also much stronger here.
[66]Same motivic material, at a different pitch level.

there is not any kind of overt conflict presented at that stage. Themes I–b, II–b and coda are definitely part of the exposition because they fulfill the requirement of proportion, and most importantly, they create a conflict.

The conflict is created through the comparison of both a and b sections of themes I and II. In theme I, the conflict is created by the difference of pitch levels: which pitch level is the "right" one? For theme II, the conflict lies in the melodic line: which melody is the "real" melodic line, of the two competing versions? Sections a and b have the same structure, articulation, and texture, it is obviously not a development, but their differences create conflict. This conflict will have its resolution in the recapitulation, the purpose of which becomes to clarify the "correct" version of each theme (that is, which version of each theme is retrospectively affirmed over the other). Thus, there is the presentation of conflict by virtue of interruption, and uncertainly as to the definitive identity of thematic ideas.

Development: elaboration of the conflict, and arrival at the climax

In the development, there is more evidence of the conflict that has been created in the exposition. There are 2 distinct sections to the development (which from now on I will refer to as development 1 and development 2). One is the development of the introduction, and the other the development of the theme I group.

Why is there a development of the introduction? This development is of considerable length; obviously its role is significant. By developing this introduction extensively (development 1 occupies almost 18 systems, even longer then development 2, the fugue, which is only 12 systems), a suggestion is created that the introduction might

actually be part of the exposition. The effect of this development of the introduction is strong, because the beginning of the introduction (tremolos plus slow "cantus-firmus" style melody) is a very memorable event for the listener.[67] When it reappears in system 49 (the beginning of the development 1), it is obvious that the listener will recognize this event, recall the beginning of the piece, and conclude that this allusion signifies a likely return to the beginning. But soon, a series of "interruptions" by the alternation of 2 thematic ideas[68] quickly clarifies that this is not a recapitulation, but a development leading to an unknown place due to the uncertainty it creates. Consequently, tension is gradually built up by this uncertainty, which then leads to the explosive bridge 4, where articulations of chords and notes are no longer powerful enough to express the tension created throughout the development of the introduction. Hence a series of clusters becomes an ultimate relief of this extreme tension. Finally these clusters turn back into distinct notes, creating a diminuendo by articulation and dynamics.

This series of events can therefore be interpreted as follows: First, a sense of conflict is created by the allusion of a return to the beginning, which is eventually negated; second, a sense of uncertainty is created by the relentless alternation of 2 thematic ideas, which gradually builds up the tension that leads to a climax (bridge 4); third, this tension is resolved within the development 1 itself, by an elaborate diminuendo. In other words, this development already presents a self-contained conflict, tension, and resolution process.

[67]This event (syst. 49) not only begins with a perfect fifth, but also at the actual pitch level of the beginning of the introduction (D–A). A similarity in character of system 49–50 and the introduction reinforces this allusion of return to the beginning.
[68]See table 15 to see how the two thematic ideas, X and Y are presented alternatively.

The second development is a fugue, which was already discussed. It is a development of the theme I group's character (*scherzando*), but not a development of thematic motives. The idea of the interruption is also present here in two ways: first, in the formation of the fugue subject;[69] second, in the appearance of bridge 4. Bridge 4 interrupts the flow of the fugue, creating a temporary excursion, which gradually, toward the end of bridge 4, prepares the return of the second half of the fugue.

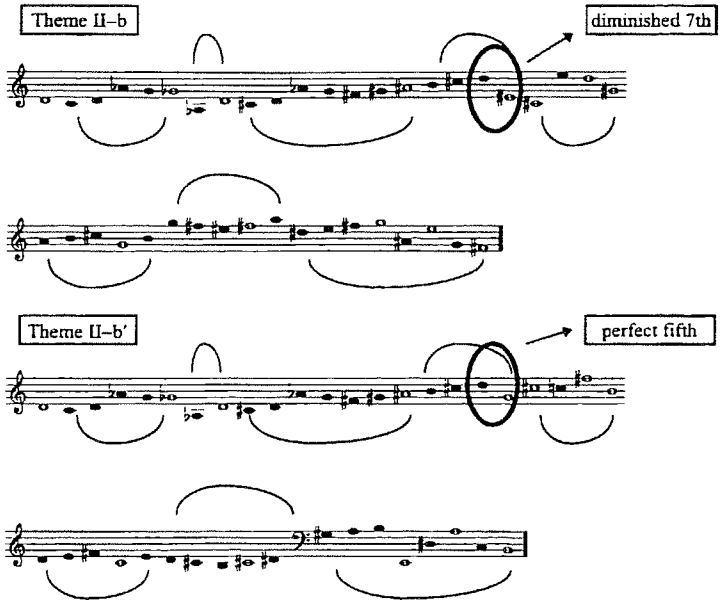
Recapitulation and coda: resolution

The arrangement of thematic groups creates conflict in the exposition. In the recapitulation, the arrangement also plays an important role which is to resolve the initial conflict.

After the fugue, the recapitulation starts with theme II rather than theme I.[70] The melodic line is the first phrase of theme II–b. Compare theme II–b' (in the recapitulation, syst. 92) and theme II–b (in the exposition, syst. 26), there is a change in the middle of the melodic line. A descending diminished seventh interval is changed to a perfect fifth, but the content of the phrase remains the same (see example 37).

[69]See previous discussion, p. 70.
[70]A recapitulation beginning with the second theme is not unheard of—for example, Mozart's piano sonata, K. 284c (311) in D major, first movement, the recapitulation starts with the second theme in D major.

Example 37. Comparison of Melodic Line in Themes II–b and II–b′



This passage confirms two points: First, the similarity of melodic line of themes II–b and II–b′ means that the melody of theme II–b is affirmed as the "real" melodic line for thematic group II; second, the change of diminished seventh to perfect fifth could be interpreted as a vestige of the traditional sonata's recapitulation, where the second theme modulates back to the tonic key area. In this case, the interval of the diminished seventh "resolves" to the main interval of the piece (the perfect fifth).[71]

[71]See previous discussion, p. 67.

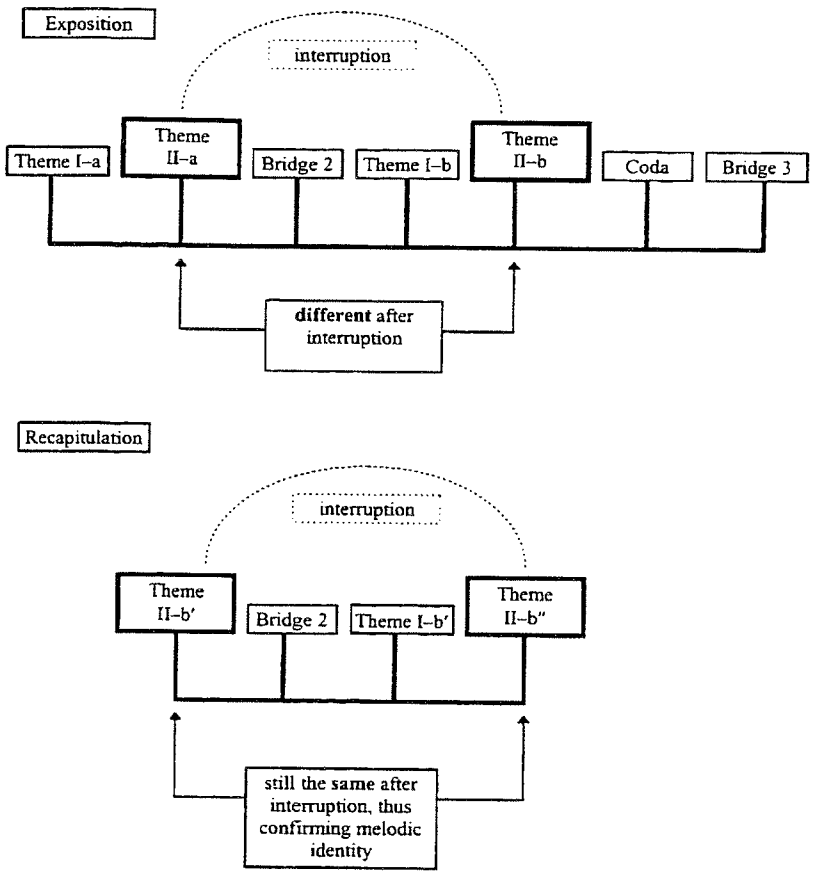
The idea of interruption is consistent throughout the whole work, and here, another interruption occurs after theme II–b′, created by the recapitulation of bridge 2 (bridge 2′). This recapitulation is an inversion of bridge 2, placed in a symmetrically opposed register (high vs. low), very similar to the case of symmetry in segments I–b and III–b in *Scherzo*.[72]

The recapitulation of theme I comes next. It confirms that the "true" pitch level of theme I group begins with D–A, just as at the beginning of the introduction. Compare this recapitulation to the exposition. The recapitulation restates the third phrase of the theme I group of the exposition. The only difference is that at the end of theme I–b′, there is a small extension that leads to theme II–b″. There is no further appearence of theme I group material in the recapitulation, but theme II comes back again after theme I–b′.

The second statement of theme II (syst. 105) in the recapitulation is almost the same as the last phrase of the theme II (syst. 31) in the exposition. The difference between them is that the diminished seventh interval is changed to a perfect fifth, the same change as in themes II–b and II–b′. The second statement of theme II in the recapitulation is important, since it erases any doubt about its melodic identity (see example 38).

[72]See chapter III, pp. 46–49.

Example 38. Theme II in the Exposition and the Recapitulation



The last section is a coda. It has the same structure as the first coda, with similar functions. In the middle of coda′ an exact repeat of bridge 2 is presented (syst. 116–118).

In the exposition, what follows coda 1 is a bridge (bridge 3). In the recapitulation, coda′ is interrupted by bridge 2″, then it returns to the coda's arpeggio texture, full of perfect fifths. The bridge section thus loses its "status" of connection, since it is used only as a digression within the coda. Therefore, the function of the coda as a closing section is asserted. Finally, it grows into a brilliant ending with some recurrent materials.

In conclusion, all the conflicts that arose in the exposition are resolved in this recapitulation. There are no significant thematic elements from the introduction in the recapitulation, thus justifying in retrospect that the introduction cannot be considered as a major thematic group in the exposition (such as the theme I). The pitch level of theme I–b′ (in the recapitulation) confirms that the "true" pitch level of theme I begins with D–A, and therefore, that the C–G beginning of theme I–a is just a shift of position of "unstable" status. The "right" melodic version of melodic line of theme II is also confirmed by themes II–b′ and II–b″. Furthermore, the change of diminished seventh interval to perfect fifth suggests a sense of intervallic resolution in the recapitulation. The final coda also shows the idea of the interruption once more, with the purpose, now, of clarifying the closing function of the section. The intervallic material of this last coda re-asserts the importance of the perfect fifth as an interval that denotes stability.

Chapter V.

CONCLUSION

There is a general understanding that traditional musical forms are based on tonality. This statement does not mean that traditional forms emanate from tonality, but rather that forms evolved as the expression of preferred relationships within the tonal system. The organization of musical ideas in traditional form relies thus on tonality. For example, the sense of closure in a piece is often signaled by a particular tonal cadence. A "V–I" cadence, for instance, is a common ending for a phrase or a section of a work, or even the entire work. Not limited in the sense of structure, tonality also strongly influences the character of musical ideas. For example, a major key often represents a brighter, positive character, whereas a minor key represents the opposite. Different key areas delineate events (i.e. themes), processes (i.e. transitions), and create conflict or resolution of tension. For instance, a change of key within a piece often indicates a change of character or mood, or perhaps directed motion. A highly modulatory section implies instability, while cadential progressions confer stability. All this evidence illustrates the significant role tonality plays in a traditional musical form. As questioned in Chapter II, how can a composer, in the absence of tonality, preserve the original meaning of the traditional form within a non-tonal musical language?

In this investigation, José Luis Turina's *Scherzo* and *Sonata* were presented as excellent examples of how this can be done.

In Chapter II, through the survey of historical and theoretical background, the basic formats and essential components of both traditional forms (scherzo and sonata) were defined. This working definition was then tested on the analyses of Turina's *Scherzo* and *Sonata*, to show that it is possible to construct a convincing metaphor of the traditional form using the modern non-tonal musical language. Furthermore, this ingenious fusion of the traditional and modern in Turina's works seems to corroborate Rosen's assertion that a musical form is not a simple pattern or fixed formula, but a way of compositional writing, thinking, and organizing.

In the examination of Turina's *Scherzo*, the analysis unveils a carefully constructed structure in a traditional compound ternary form. Several compositional techniques are found to have been used to achieve this structure, to articulate a hierarchical arch form. Among these techniques are the use of symmetry, and goal-directed processes. Also present are the typical characteristics of traditional scherzo, which are highlighted by the contrasted characters of sections A and B, and an overall, agitated, perpetual character in both outer sections.

One of the most important characteristics of a traditional scherzo is the quality of self-containment. In Turina's *Scherzo*, this self-contained quality is achieved by the use of symmetry and goal-directed process. The employment of symmetry is encountered at many different levels. It appears as a detail in the choice of pitches (chords in measures 1, 7, and 12–13), as the placement of registers (segment I–b vs. segment III–b), as motivic correspondences, and in the process of entire sections (segment II–x and II–y).

All of these mechanisms are tightly constructed to produce mirror images, resulting in smaller arch forms within the larger arch form.

From the other viewpoint, goal-directed process provides the sense of closure in his *scherzo* in many different ways. One way is through small details, such as the construction of a phrase. The previous analysis, in Chapter III, uses the phrase in segment I–a as an example showing a combination of parallel motion, wedge motion and systematic fragmentation, and how this combination of goal-directed process brings about the closure of the phrase. On a larger level, the tritone chains of the trio provide another example of how a goal-directed process leads to the closure. In this case, it leads to the closure for the entire trio.

The above examples show that closure can be achieved in a non-tonal musical language through goal-directed process. These examples also affirm that the tonal functions that support a traditional form's overall structure can be emulated by the selection and organization of pitches, registers, motives, and sections in a non-tonal musical language. As a whole, the result can be a clever fusion of traditional and modern.

In comparison with the sonata, the scherzo is a simpler, and much more compressed form. For example, a scherzo is always in a compound ternary form. On the other hand, the sonata is not as straightforward as the scherzo. Throughout different periods in music history, sonatas have been written in many different ways. For instance, the multi-movement quality of earlier sonatas is no longer an essential feature of later sonatas. Furthermore, the proportion of each movement, or each section, has also changed in time. Certain compositional techniques have been incorporated, and have

gradually become a more prominent aspect of sonatas. An example of this is the use of contrapuntal writing, or thematic transformation, both of which have become well-employed in many sonatas.

Thus, there are many varieties of sonatas. Yet, there are still some elements in sonatas which can be said to remain essential. Among such essential elements are the conflict that is created in the first part of the sonata, the development of the conflict, and the resolution of the conflict. The organization of different thematic ideas is another essential element of the sonata. Even though not all sonatas have the same number of thematic ideas, their order of appearance is quite consistent. For example, in some exposition sections, there are first themes, second themes, and closing themes. In their recapitulations there are also first themes, second themes, and closing themes, sometimes with the first and second themes in reverse order, but more often with the same order as in the exposition.

By reason of points mentioned above, and discussed in detail in Chapter II, the study of Turina's *Sonata* focuses on how he handles the idea of conflict and resolution in his *Sonata*, and the role that his organization of thematic ideas plays in this respect. This is particularly relevant since the tonal conflict is deemed an essential feature in traditional sonata.

Chapter IV presents the study of different aspects of Turina's *Sonata*, including melodic structure, choice of pitches, placement of sections, and the idea of interruption. Analysis of these mechanisms leads to the identification of the conflicts which originate in the exposition, and the confirmation that the conflicts are resolved in the recapitulation, just as in a traditional sonata. Several technical devices are discussed in this chapter

which lend further support to the thesis that traditional sonata form is conceptually valid for this work, namely the unifying function of intervallic cells, stability provided by the perfect fifth interval, achievement of closure by symmetry, and the interaction of thematic ideas.

In the investigation of the function of intervallic cells, several germinal cells were identified. The pervasive appearance of these cells in different sections was found to confer a sense of unity to the entire work. Another small detail that produces to a similar effect is the perfect-fifth interval, which has significance as an interval of stability throughout the work.

A larger aspect is the achievement of closure by symmetry. In Chapter III, the use of symmetry in *Scherzo* is shown to be embodied in the choice of pitches, the placement of registers, and the correspondence of motives, as well as the arrangement of entire sections. In the *Sonata*, an example of the symmetry is found in the development 2, the fugue section. In this fugue section, based on a twelve-tone row, symmetry is used through the formation, presentation, and liquidation of the twelve-tone row. Combined with the ordering of each voice's entry, the sense of closure is successfully achieved.

Finally, and most importantly, in the investigation of the interaction of thematic ideas, the concept of "conflict" was discussed in relation to each section of the *Sonata*. With the idea that conflict is created by the device of "interruption", the presentation of conflict can then be found in the exposition, elaborated upon in the development, and resolved in the recapitulation.

The idea of "interruption" is very important in this work, not only for its ability to create conflict, but for its power to explain the reason for the unusual order of each

thematic entry. The idea of interruption is presented, in detail, through the explanation of "three-phrases structure" in the exposition section. Each thematic group in the exposition is formated by this "three-phrases structure", and each one is interrupted after just one phrase. This interruption raises the ambiguous formal status of the latter phrases, thereby creating the conflict of whether or not they are part of the development. However, this analysis concludes that these three thematic groups belong to the exposition, and indicates how conflicts are created through the use of the interruption.

There are two development sections in this *Sonata*. The first one is actually a development of the introduction section, and the second one is based on ideas from the first theme group in the exposition. The first development continues the idea of interruption, and through it creates excessive tension. Several events occur in this development: a sense of conflict which is created by the allusion of a return to the beginning, then a sense of uncertainty created by the relentless alternation of two thematic ideas. These events lead to a build-up of tension, which is finally resolved, in this development section, with a diminuendo. This progression of events, and the sensations they create, illustrates a self-contained conflict, tension, and resolution process.

All conflicts and questions created in the exposition section are eventually solved in the recapitulation. By comparing pitch, pitch level, and melodic lines of both the exposition and the recapitulation, the resolution in the recapitulation confirms the identities of each thematic group and the roles they play.

In other words, the series of events of a traditional sonata - presentation of conflict, elaboration of conflict, and resolution of conflict - are all present in Turina's

Sonata. The conflicts are created by the idea of interruption, the selection of pitch and pitch level, and melodic structure. The organization of thematic groups not only supports the creation of conflict, but also involves the elaboration and resolution of these conflicts.

In summary, these case studies, *Scherzo* and *Sonata*, both provide evidence that traditional forms can be re-interpreted in non-tonal works. The essential qualities of each form are still kept in place. However, instead of tonal relationships, a variety of compositional techniques are used to articulate conflict, sectional delineation and character, and closure. These two works serve not only as good examples of the fusion of traditional forms and modern musical languages, but also to reveal Turina's ingenuity in composition. Turina's contribution to the piano literature is based strongly on tradition, and certainly promotes a vibrant continuation of tradition in the musical idioms of the twentieth century.

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