“Poulenc and the Question of Analytical Interpretations”

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1: Introduction

Each type of musical analysis renders salient features of a musical work in a more or less characteristic way. The question that this project is intended to examine is why different strategies of analysis bring out such different features of a piece. I answer this by examining the philosophical commitments behind such analytical strategies through the writings of the analysts who develop the theory. In full, I intend to use various analytical strategies—those of Rudolph Réti and Leonard Meyer, Kofi Agawu, and Edward T. Cone—to demonstrate a varied, but by no means comprehensive, survey of some contemporary modes of analysis. By applying their strategies of analysis to the same piece, I hope to draw out how different modes of thinking about music can actually affect our analysis, listening, and understanding of the music.

By my own choice (and, of course, bias as an oboist), I have selected Francis Poulenc’s Sonata for Oboe and Piano (1962) as the critical lens on these various strategies. Poulenc (1899-1963) was a French composer of the twentieth century, a member of the French circle of composers “Les Six” and a prodigious composer—his works for voice, in particular, are particularly acclaimed. Of the numerous pieces in his output, the Oboe Sonata stands out in virtue of being the last piece he completed. He wrote the Oboe Sonata simultaneously with his Sonata for Clarinet and Piano, and planned to have the two pieces premiered in New York the following year¹. The premiere of the Oboe Sonata was delayed until the summer due to Poulenc’s death in January 1963, and it was instead premiered by Pierre Pierlot and Jacques Février on 8 June 1963 in Salzburg.²

² Schmidt 464
The later works by Poulenc were all dedicated to the memory of friends and colleagues. These two woodwind sonatas were dedicated to the memory (“à la mémoire”) of men who were both: Arthur Honegger, for the Clarinet Sonata, and Serge Prokofiev, for the Oboe Sonata. Honegger was a fellow member of Les Six and a close friend. Prokofiev was a more distant friend, but one who Poulenc respected very highly as a composer. Of course, with the type of extra material given with the score—titles, dedications, and other markings—the question inevitably arises as to whether there are any references to ‘mourning’ as a framework for the Oboe Sonata, or allusions to the works of this fellow composer. In the course of this thesis, these questions will be confronted particularly in the assessment of the second movement of the Sonata (Chapter 5).

This piece is not a part of the standard repertoire of closely-analyzed pieces: the only scholars who have delved into analytic work on the woodwind sonatas (there was an earlier Flute Sonata published as well as those for clarinet and oboe) are Pamela L. Poulin’s dissertation, republished as an essay (“Three Styles in One: Poulenc’s Chamber Works for Wind Instruments” in *The Music Review*, vol. 50) and Deborah Rifkin’s essay (“Making it modern: Chromaticism and phrase structure in twentieth-century tonal music” in *Theory and Practice*, vol. 31). Both essays, however, treat the subject of analysis sparingly—and in the Rifkin essay, the Oboe Sonata goes completely unmentioned. In other words, previous scholarship gives us very little guidance on how to approach the Oboe Sonata.

But we can perhaps glean something from the characteristic treatment of Poulenc’s writing style. Eric Salzman writes (only ten years after Poulenc’s death) that Poulenc “re-created tradition in a series of small, witty, elegant, and fastidious pieces, carefully worked out from note to note”\(^3\).

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Poulenc seemed to exhibit two trends within music: his works feature the chord qualities and lyricism of popular music, but also the more refined neo-classical salon tradition. Of course, his lyrical, melodic style is characteristic—“Poulenc’s gift for lyric line is most evident in his songs, among which are his most attractive and successful of his works”.

Similarly, Robert P. Morgan writes that his works exhibit “the special fusion of charm, spontaneity, and fastidiousness that are characteristic of his style”. His musical language is conservative, with a return to tonality and “simpler, more traditional forms”. The harmonic structure is triadic, the framework diatonic, and Poulenc uses the dominant relationship to define keys. Further, the emphasis is on clear melodic profiles and lyricism (unsurprising for a composer who specialized in writing for voice), and because of his many uses of popular musical technique, it perhaps suggests “that Poulenc (at least in his earlier work) is determined not to be taken too seriously”.

Salzman and Morgan present Poulenc in reference to the other members of Les Six—especially Milhaud. He is not, thus, seen as a standalone composer. Their critical commentary seems to highlight a particular emphasis—it is elegant and carefully crafted music, perhaps, but it also is light, popular, and seems to be profiled as less deserving of rigorous scholarly attention.

If we consider the Poulenc Oboe Sonata, we can see these popular and light features, conventional forms, and other items that Salzman and Morgan point to: the first movement, Elégie, for example, features lyric melodies, chords lifted from jazz and popular music, and an extremely light style. The second movement, Scherzo is a clearly tripartite structure, falling neatly into the ABA

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4 Salzman 58
6 Morgan 162
form that is predictable from the title. But can we do more, by subjecting the Sonata to a fuller analysis? Elements of the Sonata call for attention—the reversal of the conventional fast-slow-fast sonata form to two slow movements bracketing the faster Scherzo, for example, or the idiosyncrasies of the internal musical material.

However, popular perception of Poulenc suggests that this is ‘light’ music, intended for listening pleasure and not aesthetic reasons, and the lack of scholarly analysis seems to reaffirm this fact. For this reason, we might choose to look at other analytic perspectives which could better account for the patterns and problems of the piece. One could simply use the usual method of tonal harmony in order to get a general sense of this piece. But that does not give us that much information—while the themes themselves are diatonic, they don’t follow each other with a strong functional-harmonic relationship. In other words, it is not very productive to make claims about the long-range structure or tonal plan.

There are many methods of analysis, each with their own explanatory structure. Of course, the variety of strategies available to apply to the Oboe Sonata would draw out very different focal elements of the piece. To show how, I will analyze various movements of the Sonata in the styles of Réti and Meyer, Agawu, and Cone, and examine what elements each strategy brings out. As noted, I argue that what is brought out can be explained by looking at the philosophical assumption of the analytical strategies. By examining these premises, we can get a better sense of what these (and all) analytic approaches can do for us.

In this way, the Oboe Sonata serves as an almost ideal focal work for the furtherance of the studies of analysis. It is written by a talented composer in his full maturity, has a place in a significant stylistic movement of the twentieth century, and has an interesting biographical context. Because the
Poulenc is almost unnoticed in the scholarly literature, the various analytical strategies that will be discussed in this thesis will not be reliant on conventional scholarly analysis. And yet, because it is still a well-written, carefully-crafted work, it is perfect for running through various analytical strategies, and exemplifying the details within. To the analyst, the two questions I ask are how to unite the disparate elements of the Sonata, and how to relate the content of the piece to its context—and it is interesting how different the various modes of analytic interpretation are. To a listener, it can change one’s perception—rather than a reception as a ‘light’ piece, more rigorous analytic study will prove that this is anything but. And for a performer, analysis illuminates insights into the piece. Depending upon one’s vision for the piece, which strategy is used might craft entirely different performances.

My procedure will be to introduce each analyst in turn and give a brief overview of their analytical strategy, and how each analyst might strive to answer these guiding questions: 1) uniting the disparate elements of a piece, and 2) relating the content of the piece to its context (this is not necessarily the goal of every analyst, but the three discussed here all attend to the context of the piece to a certain degree). Within the same section, I also shall draw out the philosophical requirements of each of these analysts and attempt to show the link to modern philosophy. With a second section, I run the introduced type of analysis on a movement of the Poulenc Sonata, and will articulate what salient features are drawn out by that analysis. In this way, we will be introduced to the analytical methods of Rudolph Réti and Leonard Meyer (considered in the same section), Kofi Agawu, and Edward T. Cone.

In the final section of the thesis, I shall focus on various important unexplained moments of the Sonata, and try to articulate most carefully how each analytical strategy deals with important
information within the movement, and why the results are what they are. In this section, I argue that the philosophical commitments of each analyst are closely related to the ‘findings’ of the analysis.

The Oboe Sonata is a work in three movements: 1) a broad, emotionally diverse Elégie; 2) a light and fast Scherzo with a central lyrical section; and 3) a monothematic, slow Déploration. Poulenc reverses the typical fast-slow-fast pattern of most sonatas, placing the fast movement in between two slower movements. This is especially marked in comparison to the Clarinet Sonata he wrote concurrently with the oboe sonata—the Clarinet Sonata, while similar in musical material and emotional range, keeps the conventional fast-slow-fast pattern.

The Elégie is based around four themes, each introduced sequentially, with an especially contrasting internal section based around the fourth theme at the center (Rehearsals 6-8; rehearsals from here on will be notated in bold numerals) of the movement, and another pass through the same thematic material. A natural insight for those who have studied the music of the 19th century is to assume a type of sonata form—an idea which does productively account for the major features of the movement, though not completely unproblematically. The overall movement gives an impression of melodic variety. The movement opens with a single fragmentary melody played on the oboe: D-Bb-Eb-F#. The odd start naturally opens questions about the piece, and the use of the opening material is perhaps some of the most interestingly developed within the movement. Dominant preparation is still used to relate various tonal areas—often with a modal inflection, and never strongly. For example, the return to the opening material (at 9) is barely given a dominant preparation—surprising for a piece which is reminiscent of a sonata form. Further, the lack of a significant developmental
section is again, a problematic feature which might prevent one from considering the first movement to be in ‘true’ sonata form.

The Scherzo is a clear tripartite structure: two *Très animé* sections, with a slower, more lyrical internal section from 8 to 12. Like the first movement, it is based around four themes. However, the internal structure is closed: while themes 1-3 are intermingled within the faster outer sections, the fourth theme is reserved for the monothematic slower section. The tonal relationships are established less often by a dominant chord, but instead by using the tonic as a pivot for itself. The most conventional functional tonal relationships between sections are by mediant—often, transitions are to a key a third away. Also importantly, there is a subtle functional relationship between the key center for the internal B section: the last chord before the *Le double plus lent* could be read as a V\(^{6,9}\) (missing the fifth) for the D major that arrives at 9—it is a delay of the realization of the tonic of three measures, but functional nonetheless.

The internal B section is perhaps the most important measure of assessing context in relation to the dedication to Prokofiev. While the objective evidence linking the Poulenc Sonata to the works of Prokofiev is scanty (his letters and other documents make no such suggestions of a direct connection), performance practice takes on the role of doing so. Oboists such as Elaine Douvas and Hansjorg Schellenberger have made comparisons to Prokofiev works, such as his Flute Sonata or “Romeo and Juliet”.

What is sure is that Poulenc deeply appreciated Prokofiev’s music—as early as January 1923, he wrote a letter to Prokofiev praising his music, and especially Prokofiev’s “Suite scythe” which he had recently heard—saying “J’aime infiniment votre musique”. A later letter, from October 1931,

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asks Prokofiev certain questions about Poulenc’s commission to write his Flute Sonata, but says that his petition for advice is because Prokofiev is one of the few musicians who stir something in him (“un des seuls musiciens qui remue quelque chose en moi”)⁸. However, their friendship was also based upon a shared love of the card game bridge—meaning their friendship was not entirely based upon their shared profession⁹. As for a true allusion to certain works, it is perhaps possible: in the examination of the second movement of the Oboe Sonata, we might be able to compare to a similar theme in the fourth movement of Prokofiev’s Flute Sonata. However, because of the lack of detail, there is less to consider in terms of factual allusion; more to consider in terms of how such a dedication might set up a relation between the content of the piece and the context (specifically, the music of its dedicatee). This question will be taken up in the fifth chapter, as noted, in analysis of the second movement.

The Déploration is marked Très calme, and serves to finish the Sonata by rounding off the connections with the entire work, serving the function of closure by featuring musical returns. It is a monothematic movement for the most part, but with the inclusion of themes from the first movement. The movement is characterized by A♭ minor tonal areas, though it does move through other tonal areas, it is not marked by the same wild tonal shifts as the Elégie or Scherzo. Perhaps this has much to do with the modal palette of Poulenc’s style. Altogether, the movement binds elements of the other movements within the context of a more staid and consistent movement, both in terms of monothematicism and limited tonal areas used.

In order to explain the music heard within this movement, analysis should attempt in somehow explaining the music. And this brings us to, in turn, the work in analysis done by Réti and

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⁸ Poulenc 350  
⁹ Poulenc 378
Meyer, Agawu, and Cone. These three analysts represent analytical strategies which are relatively independent from conventional Roman numeral analysis. Respectively, I argue that each analyst is allied with a particular trend in modern philosophy: for Réti and Meyer, process philosophy; for Agawu, postmodernism; and for Cone the linguistic turn in philosophy. A closer study of these, in reference to the various movements of the work, and then in terms of specific problematic areas of the piece, should greatly illuminate the power of each strategy, and what it can do for us.

A final idiosyncrasy of this project is its notation. Each theme is labeled by its number in the movement: for example, the first theme in the movement being discussed would be T1. Occasionally, when referencing a theme from a different movement than the one currently being discussed, the movement will be notated before the theme. So, the third theme from the first movement would be notated 1.T3. Occasionally there may be a .1 or .2 (i.e., 2.T1.1) if there are related thematic parts of a theme that always appear together, but are not immediately recognizable as related. See the reference sheet for guidance for my reading of these different themes.

As for other elements of notation, rehearsals will be given in bold numerals. For example, Rehearsal 6 would be notated 6. Major and minor, in turn, will be notated by upper- and lower-case, respectively: GM for G major, and gm for G minor.
2: An Introduction to Reti and Meyer

Rudolph Réti and Leonard B. Meyer are two analysts who base their practice upon the idea of thematic and motivic structure, and the transformation of these within a piece of music. In an examination of their two books, Réti’s *The Thematic Process in Music* and Meyer’s *Explaining Music*, we can discover that they represent two methods of musical analysis that are closely related. There are certainly features of the two analysts’ methods that depart from each other. Most obviously, they differ in that Meyer goes far beyond Réti by considering the transformation of motivic relations within time (Réti seems not to consider the temporal aspect of these themes at all). Nonetheless, both analysts’ work is centered on this same idea of thematic transformation.

Neither of these writers particularly focuses attention on Poulenc. Instead, we must look at a similar composer they do analyze for a model of how they might approach an analysis of Poulenc. Within the Réti book, Debussy’s *La Cathédrale engloutie* (*The Sunken Cathedral*), a piano prelude, is our best model. Réti writes that he considers this piece not only because of its interesting structural formation, but also for certain psychological and historical aspects of the work (as a composition, this prelude exhibits the new character of impressionism, rather than a formalistic mode common to earlier composers such as Beethoven).  

In his assessment of this piece, Réti draws out two fragments—three notes each—that he refers to as motif I and II. With these two fragments, he looks at the structural consistency of the entire piece: “From these few small particles and, naturally, their transpositions and inversions, the whole piece in all its complexity and originality is shaped.” He first presents the motives from which the entire piece is concocted, and then recounts the entire piece in terms of these motives,

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11 Réti 195
assessing the various transformations of these motives in their various reincarnations. His analysis focuses on each motive as a structural idea, and proves his analysis by reading through the piece and illuminating the coherence of the piece based upon these motives. His final assessment: “two full themes of great melodic breadth were developed from these two minute particles”.\(^{12}\) The entire piece, on first glance, is built upon two extended, static themes. But within the motivic realm, there is much evolution and recombination. The final step of Réti’s analysis occurs when he shows the motives forming the very basis of the characteristic chords themselves.\(^{13}\)

Réti offers thematic/motivic structure as a form-building element (as opposed to conventional techniques of analyzing musical structure—harmony, counterpoint, schematics).\(^ {14}\) This Réti sees as offering the full value of thematic structure. As he writes, “in the great works of musical literature the different movements of a composition are connected in thematic unity—a unity that is brought about not merely by a vague affinity of mood but by forming the themes from one identical musical substance”.\(^ {15}\) However, Réti argues two points: while thematic transformation is a significant phenomenon found within the musical works we find most significant, it hasn’t been folded into conventional theory or analysis.\(^ {16}\) He presents his analytical style as a correction for this. But this may be an overcorrection: the bulk of what he pays attention to in the mode of musical analysis is creation of structure through themes and motives, and no other aspects of the music.

Réti sees two major form-building forces in music: from the interior, thematic phenomena; from the exterior, the method of grouping.\(^ {17}\) In a footnote, Réti argues that elementary musical

\(^{12}\) Réti 205  
\(^{13}\) Réti 205-6  
\(^{14}\) Réti 3  
\(^{15}\) Réti 4  
\(^{16}\) Réti 5  
\(^{17}\) Réti 109
entities must be based on psychological and philosophical, not musical grounds. In other words, rather than saying that harmony, cadences, counterpoint, melody, and other works are the “essentials” of music, it is how we perceive such things that makes them significant. Réti, for his purposes, simplifies through melodic-rhythmical shaping.18 Three items—the method of grouping, succession of groupings, and thematic resumption (the recapitulation, in other words)—together lead to the creation of musical form.19 Réti concludes that “the true structural dynamism of a composition, its “form” in the fullest meaning of this term, can be conceived only by comprehending as a concerted stream both the groups and the proportions of its outer shaping and the thematic evolution underneath (Réti’s emphasis)”20

So if we attempt a similar technique of analysis on the Poulenc Sonata, there must be a number of things done to replicate Réti’s analytic technique: simplify the piece into its most basic motivic elements, consider their method of grouping (both into themes and into large-scale structures), and finally assess what this tells us about the piece itself. In the Debussy prelude, it was that two monolithic themes that seem to contrast each other and be all that the work is, in detail, are adorned combinations and recombinations of two minute themes: the microscope allows one to view the small changes of small parts within the monolithic themes.

While the particular rules of deriving essential thematic or motivic material must depend upon the unique character of the piece, they should be obvious from even looking at the major sections of the piece: in the Debussy example, the motives are the first three notes of melody from m. 1 and the first two notes of m.2. The calmness of the piece allows these two ideas to be easily derived (there is not such a textural density that these are difficult ideas to hear), and the repetition of the

18 Réti 109-110
19 Réti 111
20 Réti 114
opening theme mean that the reformulations of these two opening motives can be easily tracked. So the most pertinent details are: consistent small-scale motives, placed conspicuously within the piece, and easily traceable throughout the work. They must be readily heard motives, to be sure, at some point in the piece—but they can be rearticulated in more subtle ways (Réti, for example, finds them again in the very harmonies placed underneath the melody). We could, perhaps, contrast this to Heinrich Schenker’s system of musical analysis: Schenker’s structural hypothesis about a piece doesn’t have to be audible at all. For Réti, the theme is at least conspicuous in some of its manifestations.21

Like Réti, Meyer doesn’t discuss Poulenc’s works in Explaining Music. So for our purposes, we must again turn to similar compositions: while he doesn’t analyze these in full, he considers in brief Debussy’s Prélude à l’Après-Midi d’un Faune, and Stravinsky’s Octet for Winds and Petrouchka. The first two discussions are found within his chapter on melodic structures, the last, within an introductory chapter to his style of analysis. Since none of these are complete analyses, we would be best to consider an overview of Meyer’s attitudes towards analysis which manifest themselves within these discussions.

Meyer’s definition of ‘understanding’ (of music, or anything else) is that it comes from “selecting and grouping, classifying and analyzing” the stimuli presented to us.22 Meyer is very attuned to the psychological perception of music—one’s reaction to music as a critic is what he says is one’s starting point—but his project is not considering the perception of the individual psyche. Rather, he argues that the critic seeks to reveal the order in music due to the “similarities between

21 For a close inspection of Schenker and the philosophical background behind his system of analysis, see Eugene Narmour’s Beyond Schenkerism, Chapter 3
events, the orderliness of processes, and the hierarchic structuring of relationships”. One must look at the relations among and between musical events. As he says, “In short, criticism tries to discover the secret of the singular—to explain in what ways the patterns and processes peculiar to a particular work are related to one another and the hierarchic structure of which they form a part.” Meyer doesn’t use the term ‘analysis’—he views his work, instead, as criticism.

Meyer looks at three types of relationship within his study: conformant, hierarchic, and implicative relationships. Conformant relationships are that one identifiable, discrete musical event is related to another by similarity. This similarity can come from multiple points of view: from a functional or structural point of view, or due to secondary parameters: dynamics, register, timbre, for example. What is important in this case is the individuality of the moment: the more striking the harmonic, melodic, or rhythmic, profile, the more easily recognized it will be. We could, perhaps, read this as what Réti does in being able to identify different motives, and show how they interrelate.

Hierarchic relationships are important in that they allow the composer to invent and the listener to comprehend “complex interactive musical relationships”. Musical stimuli (pitches, durations, timbres, etc.) form brief events (motives, phrases, etc.), which themselves form more extended, higher-order patterns. Expositions and detailing of both these kinds of relationships are found in the first half of the book, “Essays”.

Of these, the section on implicative relationship is also close in theory to Réti. In the second half, “Explorations”, Meyer focuses on these implicative relationships. Like Réti did in his book,
Meyer argues that there is no current conceptual framework for looking at melody, and that he means to solve this by creating a theory of tonal melodic practice. This implicative relationship, as Meyer puts it, is “one in which an event—be it a motive, a phrase, and so on—is patterned in such a way that reasonable inferences can be made both about its connections with preceding events and about how the event itself might be continued and perhaps reach closure and stability. His approach is psychological: he notes that our understanding of temporal events is both prospective and retrospective, so his method needs to include both the case of envisaging consequences, as well as retrospective understanding of a work. This is almost necessarily the part in which the assessment of the style of the piece, in comparison to other stylistic norms, takes place.

All three of Meyer’s references to similar composers have to illustrate implicative gestures. Meyer references the Debussy Prélude à L’après-midi d’un faune and the Stravinsky Octet for Winds in terms of characteristic melodic gestures—often, a melodic gesture occurs in a familiar context, and there is a usual compositional procedure or formal model that is implied. The Prélude’s famous opening is played by solo flute. In an earlier period or a different context, Meyer argues, the use of solo flute at all might have been a matter of texture—a melody that would later be accompanied by a polyphonic treatment, perhaps. Such earlier conventional gestures are nullified, in this case, by the absolutely original use of the woodwinds within the Debussy Prélude.

On the other hand, in the Octet, Meyer believes that Stravinsky wished to create a Baroquelike contrapuntal gesture: a gap-fill structure to the melody, the ‘gap’ consisting primarily of quarter notes, the ‘fill’ of sixteenth. This allows the two gestures to be used together, but yet remain

30 Meyer 109
31 Meyer 110
32 Meyer 111-112
33 Meyer 208
34 Meyer 208
recognizable and distinct. In the earlier reference to *Petrouchka*, Meyer says that the melodic process and tonal syntax have a common goal: the melody moves towards a B♭, as does the tonal motion.35

If we try to follow Meyer’s analytical strategies for an assessment of the Poulenc Sonata, one is focused on understanding music: as we noted before, “selecting and grouping, classifying and analyzing” the materials given. In the preface, Meyer notes that the critic begins with his responses to a composition, and then tries to find rational grounds—aesthetic principles, responses to musical relationships.36 But the end product is the order within the work of art. Prospect and retrospect are rational processes used by the critic, not merely an explanation of perceptive phenomena.

In other words, both analysts are unique in their consideration of the processes within music: Réti is concerned with the unfolding of thematic variations within the piece. It is less the singular event of a theme that is important, and more the reorganization and reunification of that theme which makes it interesting. As noted, Meyer takes this concept a step further: considering the prospective and retrospective versions of the work—one as experienced, one as the full assessment of the work.

If we try to pin down the philosophical commitments of these two writers (they have different strategies, but quite similar in their emphasis on thematic transformation), we find that both Réti and Meyer have a philosophical stance related to Alfred North Whitehead, the founder of process philosophy movement. In *The Thematic Process in Music*, Réti uses Whitehead as his epigraph: “In the organic theory a pattern need not endure in undifferentiated sameness... a tune is such a pattern. Thus the endurance of a pattern means the reiteration of its succession of contrasts”.37 We can see the thematic-motivic working deeply represented in this type of philosophical concept:

35 Meyer 123-4  
36 Meyer ix  
37 Réti, epigraph. Originally from Whitehead’s *Science and the Modern World*. 
that the entire musical structure can demonstrate a succession of contrast—but the unity is the
pattern that lies beneath, the motive, in this case.

Meyer quotes Whitehead in his introduction: “What we perceive as the present is the vivid
fringe of memory tinged with anticipation”.38 And that conception of memory which is so rich in
Meyer is the distinguishing feature here. Both analysts do much in terms of thematic/motivic
patterning, but Meyer does more by placing that patterning within time.

Process philosophy (the conventional term for referring to Whitehead’s philosophy), is the
development of the idea that processes are more important than things—“of modes of change rather
than fixed stabilities”.39 In the Western philosophical tradition, the theory of reality that has
predominated has generally focused on things as being the fundamental way to explain reality.
Whitehead was the head of a school of thought in the 20th century which rearticulated this idea of
process philosophy, which historically goes back to Heraclitus.40

Whitehead argues in *The Concept of Nature* that everything that exists in the world we
necessarily observe in perception through the senses.41 Thought about nature is different than the
sense-perception of nature42. In application to music, there might be the physical nature of the
soundwaves which compose a piece of music—but what is important to *us* is that we perceive it. And,
our perception of that piece of music is different than how we think about music.

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38 Meyer 4. Originally from Whitehead’s *The Concept of Nature*.
40 Rescher
42 Whitehead 4
Whitehead further argues that nature is a process. Priority is given to the components of time: ‘duration’ is the manifestation of what he terms “thickness” in time (longer and shorter, and having antecedent and consequent durations); and ‘simultaneity’ “is an ultimate factor in nature, immediate for sense-awareness”. It is perhaps no surprise how process philosophy can be extremely powerful in reference to music. After all, music is the art which is necessarily perceived within time. What Réti and Meyer do in paying attention to thematic transformation is connected to the process-philosophical idea that associated durations might be identical or similar, in the way we perceive them (and in the way the composer conceived them). Similarly, what Meyer does in paying attention to prospect and retrospect in music fits in with the same idea of the priority of time, and our perception of time. Prospect is what we perceive as we listen to the piece, with no knowledge (only, perhaps, educated guesses) about what will follow. And retrospect is our memory of the piece within time, and understanding of the properties of the musical work, as manifested in time.

Because of the nature of the Poulenc Sonata—the necessary (and common) relationships between movements, the relationships between the Sonata and Poulenc’s other works (particularly the Sonata for Clarinet and Piano) and the relationship between the Sonata and its dedicatee, Prokofiev—Meyer’s interpretation is somewhat richer: the retrospective/prospective guide to analytical method allows us to consider the work within its own clocktime, but also because of the retrospective nature of musical listening, we can notice the features of the Sonata within its full, remembered structure—the relationships to earlier movements and works. For this reason, in the following section, we shall consider how an analytical reading of the first movement of the Sonata in

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43 Whitehead 54
44 Whitehead 56
terms of Réti, and Meyer, will present ideas in terms of processes: thematic transformations and retrospect/prospect.
3: Analysis of Movement 1, following Réti and Meyer

In a Réti-like mode of analysis, one would break down the thematic structures in order to draw out the unity of the whole. In the case of the Oboe Sonata, the intermotivic relationships can be drawn out by considering how the first statement of the full theme in the Elégie provides materials that will be developed into all other materials of the movement, and the piece as a whole. The most salient points in this case are its features of neighbor notes, octave leaps, and arpeggiation. Dotted rhythms are also characteristic gestures, and while they would likely be ignored by a Réti analysis (he cares more about melodic contours than rhythmic components), they also serve as a motto rhythm for certain permutations of the thematic material.

Meyer would also look at the relationships between motives and whole themes, arguing that there is a unity within these. Like Réti, for example, he would state the main motivic materials, but he would also explain how new portions of the piece are developed in a chronological run, since Meyer is occupied with the psychological development of the piece. To these implicative relationships, Meyer would add the other two parts of his analytical strategy: hierarchic and conformant relationships.

1. Elégie

In order to consider the Elégie, we might first desire to wish to consider the relationship between retrospect and prospect by considering how one perceives the piece as one listens through. This mode of analysis is extremely distinct from, for example, Roman numeral analysis—which cannot give the analyst or performer an idea of how the piece develops in experienced time. Rather, it functions in retrospect: a chord that the listener cannot yet hear moving to a new tonal area may be
notated as signifying the tonal area. At the same time, we may pay attention to the development of themes by using small motifs that feature throughout the main themes: neighbor notes, arpeggiation, and octave leaps.

The opening fragment is distinct (Ex 3.1), because it sets the oboe line in a way that accentuates the 5th, 3rd, 6th, and 7th scale degrees: all of the scale degrees that set the key and the mode (in this case, G minor). What is significant in the fragment is not what it does say, but what it doesn’t: the G is never attained, although heavily suggested. There are four themes within this movement, and an open question for a motivic analysis is whether the fragment serves as inspiration for or foreshadowing of these other motives. I would argue that under a Réti/Meyer analysis, this fragment is derived from the first theme, and not the other way around. The fragmentation at the beginning and end of this piece forms a significant part of the character of the piece, but is not properly thematic—featuring none of the motifs that will serve to bind together the other melodic materials.

**Example 3.1**
Poulenc, Oboe Sonata, 1. Elégie m. 1-2 (oboe)
Fragment

The first theme (Ex 3.2; T1) is stated in full first from m.3-8. This theme exemplifies the important motivic structures of the themes that recur, as mentioned before: neighbor notes, arpeggiation, and octave leaps. The neighbor note technique frames the now-stated G (which had been suggested by the opening fragment); there is an octave leap (displaced by an appoggiatura, which itself serves as a neighbor note) in m. 5-6. In m. 5, the neighbor note technique disguises an
arpeggiation of the tonic chord (Ex 3.3). The theme is accompanied by constant chordal eighths, and a bass which strikes on each beat.

**Example 3.2**  
Poulenc, Oboe Sonata, 1. Elégie, m. 3-8 (oboe)  
First Theme (T1)

From T1, however, we can note the relationships developed to other themes in the movement—most obviously the second theme, which is only realized in retrospect; but also the opening fragment, in prospect, by the recapturing of the elements of the fragment on the last beat of m. 8 (Ex 3.4). As for the second theme, we can see how the elements of T2 arise from the portion of the T1 that arrives first at m. 11 (Ex 3.5). As for the third theme, the elements of the second half of the third them (T3.2) arise from m. 6 (Ex 3.6). The other materials, T3.1 and T4, have dotted rhythms which serve to disguise the salient motivic relationships, but they also exhibit neighbor notes and arpeggiation (Ex 3.7). In other words, the newer material puts the old material in a new light by using the same motivic ideas in a way that is perceived as a very different melodic idea. Depending upon which way you perceive (or think) about the piece, under a Meyer analysis, the temporal nature of the development of ideas is most significant.
Example 3.4
Poulenc, Oboe Sonata, 1. Elégie, m.8 (oboe and piano, last quarter note of the measure)
Context: First Theme (T1)

Example 3.5
Poulenc, Oboe Sonata, 1. Elégie, m.11 (oboe)
Context: First Theme (T1)

Example 3.6
Poulenc, Oboe Sonata, 1. Elégie, m. 6 (oboe)
Context: First Theme (T1)

Poulenc, Oboe Sonata, 1. Elégie, m. 38-39 (from right hand, piano)
Context: Third Theme (T3.2)
Example 3.7
Poulenc, Oboe Sonata, 1. Elégie, m. 34-35 (from right hand, piano)
Context: Third Theme (T3.1)

More subtly, embedded within the theme is a relationship to the second movement’s fourth theme. Although the original sounding of the idea at m. 5-6 doesn’t express this very audibly, if one considers the second repetition of T1 at m. 17-18, we can more prominently hear the guiding characteristics that theme: no downbeat, three stepwise eighths upward, a downward leap, and more stepwise motion upward (Ex 3.8). If we compare the last two occasions even more closely, even the notes are similar: in m. 17-18 of the first movement, the notes are D-E-F-A; in the second, D-E-F♯-(G♯ appoggiatura)-A. Given the mixed modal quality of this piece, characteristic of the neoclassical style (and as exemplified by the opening fragment and first theme), the difference between F and F♯ seems to be minimal, clearly linking the 1.T1 and 2.T4.

Example 3.8
Poulenc, Oboe Sonata, 1. Elégie, m. 48-49 (oboe)
Fourth Theme
Context: First Theme (T1)
As noted before, the second theme of the Elégie is clearly derived from the first theme:

especially comparing measures 11 and 22 (from Ex 3.5). This use of the leading tone on the downbeat brings in another salient feature of the work by combining arpeggiation with a neighbor note. Even the consequential portion of T2 exemplifies a clear relationship to T1 in that the first half of the theme features sixteenths, followed by a second half characterized by leaping eighths. This same theme also provides a link to the later fourth theme. The first D-E\textsuperscript{♭}-G pattern, which inspires similar patterns throughout the second theme material (the figure of a 2\textsuperscript{nd} plus a 3\textsuperscript{rd} recurs at measures 23, and repeats in the oboe in m. 26-27)—is also is seen in the fourth theme as E-F-A (Ex 3.9).

Example 3.9
Poulenc, Oboe Sonata, 1. Elégie, m. 22-3 (from right hand, piano)
Context: Second Theme (T2)
The two parts of the third theme, T3.1 and T3.2, seem unrelated in terms of material, but are linked by juxtaposition: they always appear together and share the same accompaniment (Ex 3.10).

They even reappear together in the third movement, the Déploration (Ex 3.11). The third theme seems different from the first two, in that it doesn’t share the sixteenth note antecedent/eighth note consequent pattern, and isn’t closely derived from similar material. The relationship is more subtle, but T3.1 (as first noted in Ex 3.7, if one considers the stressed beats, they are F-G-F-G-F) are a further permutation of the neighbor note motif. We also can connect back to the second movement, to the idea first drawn out in Ex 3.9: this time, however, the 2\textsuperscript{nd} + 3\textsuperscript{rd} reversed into a 3\textsuperscript{rd} + 2\textsuperscript{nd} (Ex 3.12).
Example 3.11
Poulenc, Oboe Sonata, 3. Déploration, m. 43-46 (oboe)
Context: Recurrence of 1.T3 in Movement 3

Example 3.12
Poulenc, Oboe Sonata, 1. Elégie, m. 36 (oboe)
Context: Third Theme (T3)

Poulenc, Oboe Sonata, 1. Elégie, m. 22 (from right hand, piano)
Context: Second Theme (T2)

Also, as noted, T3.2 could be considered to also be derived from this material: after an appoggiatura from F to E, the melody leaps up to B♭, mimicking the very end of T1, as well as exemplifying neighbor notes as well (B♭-C), even accentuating these with the grace notes (Ex 3.13).

They are also linked to T1 by virtue of their piano accompaniment, pulsing eighth notes.

Example 3.13
Poulenc, Oboe Sonata, 1. Elégie, m. 38 (from right hand, piano)
Context: Third Theme (T3)

Poulenc, Oboe Sonata, 1. Elégie, m. 8 (oboe)
Context: First Theme (T1)
The fourth theme, likewise, is closely related to T3.1 in terms of the dotted rhythm motto, but here that rhythm is extended, double dotted (Ex 3.14). The neighbor note concept in T3.1 was used for the stressed beats; here it is reinterpreted, with each stressed beat being accompanied by two 32nd neighbor notes. After the accentuated downward scale, the last 3 eighths serve a further function: to foreshadow the scherzo’s staccato nature and $\frac{6}{8}$ time signature (see full theme).

**Example 3.14**
Poulenc, Oboe Sonata, 1. Elégie, m. 36 (oboe)
Context: Third Theme (T3)

Poulenc, Oboe Sonata, 1. Elégie, m. 48 (oboe)
Context: Fourth Theme (T4)

Rehearsals 7-8 provide a pressure cooker for all of these thematic elements: in quick succession, the listener hears a fragmentary portion of the newly minted T4 at m. 54 (Ex 3.15); at m. 64, when this portion would be expected to recur (again to follow the restatement of T4), the melody instead incorporates the neighbor notes and elements of T1, ending with moments in both oboe and piano that recall the opening fragment (Ex 3.16).

**Example 3.15**
Poulenc, Oboe Sonata, 1. Elégie, m. 54-58 (part combined from right hand, piano and oboe)
Example 3.16
Poulenc, Oboe Sonata, 1. Élégie, m. 64-71 (oboe and piano)
Context: Transitional, between fourth theme (T4) and return of first theme (T1)

When considering the other, further developments of this type of analysis by Meyer, we can say certain things about the conformant and hierarchical nature of the piece. The underlying thematic transformations (what Meyer called implicative relationships), created by the recurrence of neighbor notes, arpeggiation, and octave leaps, suggest close interrelations between themes, but other than the overt structural similarities between the first two themes of the Élégie, the themes are discrete, individual ideas.

The formal structure shows us that there are two cycles through the set of four themes: a first pass through the four themes, then a quick repetition of these themes in the same order. On Réti’s reading, the form-building process, from the outside, is crafted by the arrangement of these smaller themes. On Meyer’s, the hierarchic structure forms the higher-order pattern creating this double-
cycle form. This emphasis on form through the development of the process of thematic variation shows how Réti and Meyer can respond to the account that the Élégie is close to sonata form, by showing that the Élégie doesn’t fit all the characteristics of that form. Rather, it is the product of a more fluid process of selection of themes—an argument that illustrates how well process philosophy might be able to deal with the eccentricities of a musical work.

In terms of both Réti and Meyer’s analyses, it is important to note that throughout the work as a whole, much of the thematic material can be derived from the first theme (or, more distantly, from a theme derived from the theme), including the opening fragment—a much different rendering than a Roman numeral analysis might have given us. As we can see, there is a cycling of material throughout the movements, and given the two somewhat “developmental” sections in the 1st and 3rd movement and the monothematic internal portion of the Scherzo, the work creates an overall balance both within the movements and in its overall structure.

In the next two sections, we will continue in our survey of the analysts, their philosophical commitments, and the Poulenc Sonata by considering Kofi Agawu’s analytical method, and how it might be used to interpret the second movement of the Sonata, Scherzo.
4: An Introduction to Agawu

Kofi Agawu, a more contemporary analyst than Réti and Meyer, gives an account of musical analysis being based upon an idea of musical discourse. This discourse, however, is an overarching scholarly project, in which individual analyses are inset within the larger framework. In his book *Music as Discourse*, Agawu asks about salience within a piece. In order to define this for Romantic music in particular, he sets six criteria in order to establish salience within a piece. However, he further stipulates that any analysis is *constructed*, a product of the individual who listens.

Agawu frames his own analytical project in terms of musical discourse, which he describes as having three stages.

1) as a sequence of events (events being whichever type of building blocks you choose to frame the musical work), which as a whole make a meaningful impression on the listener.

2) In analogy with verbal discourse, the multiple levels of an analysis serve as discourse, the meta-level consideration of the hierarchical levels of analysis serving as that discourse.

3) From poststructuralist thinking, discourse as disciplinary talk. In a sense, this is metacriticism.

Combined with the internal commentary about the work, there is an external commentary given by the writer on the philosophical and linguistic methods used.

This third part of Agawu’s theory of ‘discourse’ is the most interesting, perhaps, in reference to this thesis project. Agawu would perhaps argue that each of the analysts would have, necessarily, a differently-constructed argument. A metacriticism of analytic techniques is very much what I do in this project. However, I have my reservations in making the full argument that Agawu might: that

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41 Agawu 7
42 Agawu 8-9
these analyses are untethered, constructed in some way—such an approach automatically assumes that there is no objective truth, an idea I am not sympathetic to. For this reason, I don’t wish to make the same commitment: rather, I hope to simply show what different results different methods of analysis can promise us.

From the discussion of discourse, he gives his account of how the analyst is meant to construct salience within a piece. All of our analysts try to derive salience in some way: it is perhaps the fundamental part of the analytical craft. For himself, Agawu sets six criteria: topics or topoi; beginnings, middles, and endings; high points and the dynamic curve; periodicity, discontinuity, and parentheses; three modes of enunciation; and the narrative thread.48 He devotes two later chapters of the book to describing each these criteria, and giving examples as to how they can be best used.

A topic is a tool for the “imaginative description of texture, affective stance, and social sediment in classical music”.49 In other words, it is recognition of former commonplaces of style, therefore again bringing in the philosophical project of construction.50

From Aristotelian poetics, Agawu notes that any expressive, temporally bound utterance has a beginning, middle, and ending. Agawu wishes to further note that this is not a trite statement: these are complex functions, not just temporal locations.51 Also, this criterion of beginnings/middle/endings works in various musical parameters, not just the work as a whole.52

A high point is a moment of greatest intensity, tension, or a decisive release of such tension. Conventionally, a single high point dominates a single composition.53

48 Agawu 11
49 Agawu 42
50 Agawu 43
51 Agawu 51
52 Agawu 52
53 Agawu 61
A period is “a regulating framework for organizing musical content”. This allows us to break down large-scale works in order to assure communication and comprehensibility.\textsuperscript{54} Agawu looks at the analytical literature, and suggests that since there are so many varying techniques for assessing period, this must be considered one of the most important criteria for musical understanding.\textsuperscript{55} He further discusses two related ideas, discontinuity and parentheses. For the first, while Romanticism is conventionally linked to organicism, there are moments within the music which break the continuous progression of the music—discontinuities.\textsuperscript{56} The second, parentheses, are enclosures within musical sentences.\textsuperscript{57}

The three modes are speech mode, song mode, and dance mode, which Agawu argues are common practices within much of the Western tradition. Each has its own characteristics: speech mode is syllabic and asymmetrical; song mode is less syllabic, more melismatic, has a cyclic regularity, and mimics the singing voice; and dance mode has a profiled rhythmic and metric sense. These can be mixed to achieve a desired effect.\textsuperscript{58}

Narrative is “a basic human need to understand succession coherently”. Of course, Agawu (and this stems from the philosophical project he is working with) also says there is a mirror image to this, an equally active desire for music to refuse narration.\textsuperscript{59}

Agawu, like Réti and Meyer, does not focus on Poulenc. His book as a whole, in fact, is geared more towards Romantic-period pieces, although he extends the idea slightly in both directions, giving

\textsuperscript{54} Agawu 75
\textsuperscript{55} Agawu 75
\textsuperscript{56} Agawu 93
\textsuperscript{57} Agawu 95
\textsuperscript{58} Agawu 99
\textsuperscript{59} Agawu 102
analyses of two works on the very edges of Romanticism: Beethoven’s String Quartet, op. 130/I and Stravinsky’s *Symphonies of Wind Instruments*, juxtaposing the two (as extensions of the Romantic period on either direction) within the same essay. The *Symphonies* is the work most comparable to the project of Poulenc’s Oboe Sonata, of all the examples within Agawu’s book. Many of the compositional paradigms for Stravinsky are close to what Poulenc himself used, and one can apply Agawu’s question of how to unite the diversity of musical materials within the Symphonies again, in how to unite the diversity of melodic themes in the Oboe Sonata.

For both of these pieces, Agawu gives a way for breaking down the piece, segmenting the materials, then afterwards comments upon each section (with reference to different criteria. Of course, he adapts each of these analyses to the particular work. For the Beethoven piece, he gives the “expected” form, then comments upon that expectation. Then, he continues by segmenting the movement and explaining it. After, he comments upon the modes of analyses, and odd, unexplained bits of the work.60

He does something similar for the Stravinsky piece: he identifies the building blocks, and then speculates how they will succeed each other—this, he describes as a classic semiological method.61 Given the nature of the *Symphonies*, it is easy for the analyst to segment: it is done by the composer, because of the immense contrast in the segments. In order to evaluate how different musical materials succeed each other, Agawu diagrams the flow of the work.

The individual blocks are outlined, each named (Unit 1, 2, 3, etc.) and located and given a brief listing of characteristic features: motives and orchestration, melodies, harmonies. As the list of units grows, Agawu occasionally stops and gives what he refers to as a ‘paradigmatic arrangement’ of

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60 Agawu 301
61 Agawu 302
these units. The structure of this display shows the succession of ideas (each column representing a different idea), read from left to right down the page, as a book. A series of ideas following one another shows a linear succession of different ideas, a column demonstrates a dwelling upon a single idea before yielding to another.

At the end of the listing of units and paradigmatic arrangements, Agawu gives a brief closing section about Beethoven and Stravinsky. He explains that the reason for juxtaposing Beethoven’s Quartet and Stravinsky’s *Symphonies* is that both composers are concerned with repetition. Even though repetition is part of the nature of tonal expression, he writes that “there is a difference between coming to terms with repetition as a necessary process and not only a (necessary) structural function but a rhetorical function as well… Repetition occurs in all musical dimensions, of course, but rhythmic and motivic/melodic repetition seem especially salient in both composers”.

By comparing the styles of Beethoven and Stravinsky, Agawu allows himself to identify the material progression of ideas in the works. In Stravinsky, units are detached and materials are often differentiated. Beethoven’s units, “by contrast, are burdened with tendency, implication, and dependency”. In some ways, then, while Stravinsky is a closer model for our Poulenc analysis, in an Agawu-like analysis, we may need to look at the interrelations between units of the Poulenc Sonata, more like the Beethoven. In the Beethoven, certain syntactical procedures suggest completion—as Agawu points out, such things as a cadence, voice-leading idiom, diminution, or phrase compliment serves to bind together the materials of Beethoven’s Quartet.

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62 Agawu 312  
63 Agawu 313  
64 Agawu 313
In Stravinsky, then, “[s]uccession replaces causal connection”); in Beethoven, the shared language of convention demands an answer.\textsuperscript{65} In this final wrap-up, Agawu searches for those criteria which seem to define Romantic-era musics, but uses the idea of Beethoven contra Stravinsky as the defining feature of the analysis. In full, one’s perspective of these different stylistic ideas affects the reading of Romanticism within these composers.

Agawu places his own work as falling within the scope of a postmodernist-allied musicological project. After capturing a summary of the poststructuralist/postmodernist enterprise, he states that his view of analysis is as a mode of performance; his major question is “What if we think of a musical work as emerging from doing”, with a flexibly conceived end.\textsuperscript{66} Statements such as “Salience [of the features of a musical work] is not given, not naturally occurring; it is constructed” again tie him into this tradition.\textsuperscript{67}

Vincent Duckles and Jann Pasler give write in their entry on new trends in musicology that in these past two decades, the historical perspective of musicology has been questioned: musicologists began to reconsider whether musicology should be something other than the study of great works, great men, and great traditions. Instead, they began focusing on the study of music as a social force and on the study of non-art musics.\textsuperscript{68} Scholars engaged with postmodernists have chosen to shift their philosophical position to concentrating on relative truth, subjectivity as multi-layered, contradictory

\textsuperscript{65} Agawu 314
\textsuperscript{66} Agawu 5
\textsuperscript{67} Agawu 9
\textsuperscript{68} Vincent Duckles and Jann Pasler, “Musicology, §1: The Nature of Musicology” in Grove Music Online. Online: http://www.oxfordmusiconline.com/subscriber/article/grove/music/46710pg1#S46710.1
and performative. In comparison to earlier critics, they concentrate more on the roles of performer and listener.69

Jean-François Lyotard, one of the primary formulators of postmodern theory, argues that the transition to the postmodern age has been under way since the end of the 1950s.70 He defines ‘postmodern’ as “incredulity towards metanarratives”.71 In other words, knowledge is not tied to some idea of truth, and the modernists, who Lyotard accuses of legitimating themselves with reference to constructed grand narratives, inaccurately presented knowledge.72 Instead, postmoderns pay more attention to how we speak—trying to show how we think we know truth, when we are misapprehending language. We can see, in certain senses, how Agawu’s criteria demonstrates this trend: we craft salience out of music, by using such criteria. But, as Agawu would say, we are in that way performing an analysis. In discussing the narratives which we use to explain music, Agawu makes a very postmodern point in saying that, at the same time, music necessarily resists narrative—narrative is something that we apply to music.

Where Agawu might be differentiated from the postmodernism project is in that he draws upon musical semiotics73, which as a tradition preceded postmodernism (though its insistence upon the arbitrariness of the sign influenced postmodernists). Further, Agawu cites the importance of dealing with what he calls the musical code—the usual methods of dealing with certain compositional paradigms.74 This is in contrast with some of his colleagues: as he says “recent attacks on formalism have sought to belittle this commanding legacy with the claim that theorists do not deal

69 Duckles 5
71 Lyotard xxiv
72 Lyotard xxiii
73 Agawu 1
74 Agawu 6
with music’s meaning and significance". 75 We can see, thus, that Agawu presents an analytical system which is closely related to the postmodernist project, while differentiating from it in terms of the emphasis on semiology, and in that he respects the legacy of musical analysis.

In an application of Agawu’s analytical project to Poulenc, then, no matter what salient points the analysis draws out, we must remember that it is within the context of being a constructed conception. Analysis, like everything else in the eyes of the postmodernist, is heavily dependent upon the analyst herself. This point of view can seem exactly right to some, troubling to others. An analysis of Poulenc similar to what is done for the Beethoven Quartet or Stravinsky’s *Symphonies* will result in segmentation into units, paradigmatic analysis, and final analysis given the criteria of salience and reference to Agawu’s attention to musical discourse.

Agawu would probably claim, thus, that Meyer and Réti (like everyone else in the world) have a constructed version of musical analysis. 76 Their method of pointing to thematic transformation as the salient measure of the piece, and Meyer’s further assessment of prospect/retrospect would be, according to Agawu, very much dependent upon what they expected or desired to find (at least in some limited sense). The approach of a more postmodernist-allied analyst is challenging in this way: even the study elicited by a similar approach to Agawu is somewhat ‘constructed’. As I run this analysis, I find what I expect, at least in some sense.

75 Agawu 6
76 As a point of interest, contemporary process philosophers sometimes refer to themselves as ‘constructive postmodernists’—as a way to distinguish themselves from their deconstructionist counterparts (Derrida, Lyotard, and the like). In other words, the two philosophical movements have a very different attitude toward the philosophical constructs that preceded them—deconstructionists dismantle prior systems; process philosophers revise. For more, see J. R. Hustwit’s article on “Process Philosophy”, Section 7 in the *Internet Encyclopedia of Philosophy*. 

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5: Analysis of Movement 2, following Agawu

In order to properly follow Agawu’s format for analysis, one must begin with looking at solving the problem of coherence within the piece. The basic context for Poulenc’s Oboe Sonata is that the Sonata is one of his late works, and was written in tandem with the Clarinet Sonata. In Agawu’s method, one would use the semiological method of identifying building blocks—or units or segments—and then would speculate how they succeed each other. Segmenting the Sonata, like Agawu did for Stravinsky’s *Symphonies for wind instruments*, is easy: it is dictated by the rehearsal markings in the score. At every rehearsal marking, some significant moment occurs—a change of thematic material, a change in tonal area, etc (only occasionally is more than one unit presented between two rehearsal numbers). In this way, we can use the rehearsal numbers as a shortcut to identifying building blocks, for the most part.

Finally, Agawu would give an overall assessment of the piece after the segmentation and individual discussions of the components of the work. He would look at the criteria which (in his Romantic music examples, and which we might extend to this work) create salience. He would look at a stylistic comparison to other composers: those who characterize the French style at the same time as Poulenc was writing (Milhaud or Honegger, perhaps), and also Prokofiev, because of the dedication.

2. Scherzo

Unit 0

This movement is in a compound meter, switching between 6\textsuperscript{8} and 9\textsuperscript{8} time. The opening material (T1; Ex 5.1) has three parts: a forte introduction of repeated notes suggesting b\textsuperscript{b}m/M, which falls into B\textsuperscript{b}M...
at m. 4 with the introduction of the oboe theme, which forms the main thematic content: staccato eighths on each beat, followed by arpeggiation. The last segment of this opening material is a more lyrical gesture (m. 10) featuring slurred dotted quarter notes played by both oboe and piano.

**Example 5.1**
Poulenc, Oboe Sonata, 2. Scherzo, m. 1-13 (piano and oboe; continued in oboe)
First Theme (T1)

![Music notation](image)

**Unit 1**
A repeat of the T1 from 0, this time suggesting more b♭m.

**Unit 2**
The second theme (T2) emerges in full here, but it is not new material: in D♭M, the oboe plays an extension of the last segment of opening material that appeared first at m. 10, this time extended and with registral changes (Ex 5.2)
Example 5.2
Poulenc, Oboe Sonata, 2. Scherzo, m. 23-26 (oboe)
Second Theme (T2)

Unit 3

T1, in G♭M occurs at 3 exactly. Uncharacteristically enough, midway through this unit comes a new theme (and unit) at m. 41: this slurred theme, in a 2/4 time signature at the same tempo as the 6/8, features the fortissimo, accented new thematic melody in b♭m. This is followed by a staccato passage in d♭m. These two disparate ideas together form T3, and is closely related to the material from T1 (Ex 5.3).

Example 5.3
Poulenc, Oboe Sonata, 2. Scherzo, m. 41-48 (oboe)
Third Theme (T3)

Unit 4

This is a repetition of the T3 emerging at m. 41, this time with the second idea being played in DM. A third repetition of the slurred theme in dm, which is used to finish off the section.
Unit 5

T3, this time in cm, is given briefly for four measures. At m. 69, we see a new presentation of the opening material, this time with the introductory gesture suggesting E♭, but instead with the main theme being given in gm.

Unit 6

G minor is continued at 6 with the T3 material (61). This is a most interesting section, since the melodic content features the notes that opened the entire piece: D, F♯, B♭ (Ex 5.4). The staccato second half of the theme shifts the harmonic content into dm, then the slurred theme is played in fm. The introductory section is set into place four measures before a new rehearsal number (m. 88), and is set in B♭M (62).

Example 5.4
Poulenc, Oboe Sonata, 2. Scherzo, m. 76-83 (oboe and piano)
Context: Third Theme (T3)
Unit 7

This section is a recombination of musical materials in such a way that it suggests a number of combinations of the materials seen thus far: the accompaniment for the staccato portion of T3 as well as the reversal of the melodic idea of T3 (which is the introductory figure to T1, reconceived another way), and the lyrical end gesture of T1 in m. 93-4. In other words, this material at 7 features much of the earlier musical material and binds it together. It is set over fully diminished chords suggesting a number of keys (e\textsuperscript{b}, f, b\textsuperscript{b}). The end seems to suggest DM via V\textsuperscript{b9} of D (Ex 5.5).

Example 5.5
Poulenc, Oboe Sonata, 2. Scherzo, m. 91-100 (oboe and piano)
Context: Third Theme (T3)

Unit 8

In the large-scale form, this is the beginning of the new internal section. The tempo changes to be a twice as slow (the new eighth note being as long as a dotted quarter in the previous section). This introductory section is a reinterpretation of the same chromatic gesture over and over, without settling on any particular harmonic scheme (Ex 5.6).
Example 5.6
Poulenc, Oboe Sonata, 2. Scherzo, m. 101-103 (piano)
Context: Fourth Theme (T4)

Unit 9

This is the first true sounding of the T4 theme, played in the piano (Ex 5.7). The chromatic gesture of the opening is reconfigured to a melodic theme in DM. The harmony does not stay constant, however: there is a brief moment of B♭ and D in m. 106-7. When the oboe is granted the melody in m. 107, the harmony is in D, but then slips into F♯. The chromatic, uncertain harmonic tendencies of 8 are set into harmonies in 9, but still with an elusive harmonic pattern.

Example 5.7
Poulenc, Oboe Sonata, 2. Scherzo, m. 104-111 (oboe and piano)
Fourth Theme (T4)
Unit 10

The same monothematic idea continues at 10, still in F#M. At m. 114, the melody sinks into b♭m, however, and the piano is featured in an accented, forte gesture which slowly transitions into CM, bm, and then back to suggest b♭m again a moment before 11.

Unit 11

T4 is set, again in b♭m. At the very end it seems to suggest cm with its harmonic content.

Unit 12

In a surprise, however, the cm is left unfinished: the b♭ which had been so extensively used in the internal section is continued for this large-scale change back to the opening material with the Tempo I at 12. The opening material is reintroduced in B♭. It slips into b♭m at m. 147.

Unit 13

Exactly the same as 2, but with a crucial change at the end: the “recapitulation” is truncated, and so skips to the corresponding moment at 6 where the introductory gesture is brought back, this time suggesting G♭.

Unit 14

This section continues the correspondence by featuring the same material first heard at 7: it is in b♭M/m.
Unit 15

The introduction section is brought back one last time, an octave lower than originally heard. The ending is in b♭m, however, with a ff, very impassioned sequence of chords, and ending with a gesture of repeated notes outlining the b♭m.

Paradigmatic arrangement of Poulenc, Sonata for Oboe and Piano, 2. Scherzo.
Numbers refer to units (which, in turn, correspond to rehearsal numbers); subscripts are given if there are more than one themes presented within a rehearsal section, forming a new unit.

<table>
<thead>
<tr>
<th>T1</th>
<th>T2</th>
<th>T3</th>
<th>T4</th>
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<tr>
<td>0</td>
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This movement clearly is in ABA form (0-7; 8-11; 12-15), by virtue of the tempo changes and significant character change in the music beginning at 8. However, by looking at the paradigmatic arrangement, we can see that the outer A sections are more complicated interplays of three other themes: T1, T2, and T3. Much of the musical material used, however, is T1: it is the constant within the entire A and A′ sections. T2 is derived from the material originally presented with the T1 introduction and theme, and while the lyrical gesture of T3 is new and unpredicted, the staccato gesture of T3 is closely related to T1. This close unity of musical material binds together the movement as a whole, and sandwiches neatly the monothematic idea of the B section.
Of course, this is not enough in order to draw out salience. By labeling the movement a ‘Scherzo’ and by crafting it in such a form, any trained listener expects a joke (or at least, unexpected contrasts), expects a tripartite, ABA form. This is a commonplace of style—what Agawu would call a topic. This ABA form serves as a different criterion, as well: beginning, middles, endings are exemplified by having such an overall architecture which contrasts the functions of the beginning, the middle, and the ending.

As we can see in a paradigmatic structure of the second movement, we see the prevalence of the first theme within the A section, and the sole use of the fourth theme within the B section. These themes, since they are never overlapped or layered, form the major periods within this movement. But it is not a regular, symmetrical ABA form—the second A section is much shorter than the first, and doesn’t use the third theme at all. And that introduction of the third theme also illustrates Agawu’s idea of discontinuity: after beginning T1 at 3, there is a break after the fourth measure, a two measure trill in the oboe and similar accompaniment, before suddenly launching into the unexpected third theme.

But there are many perspectives upon this music, especially in an assessment of similar composers. The Scherzo, in its lightness, simplicity of form, and character does fit with the “light and bubbly flavor of postwar France”, and Les Six. Those within the performance practice of this piece might compare the fourth theme to a theme within the fourth movement of Prokofiev’s Flute Sonata (Ex 5.8). Once can unify the whole movement in reference to mourning even further if one takes the internal section of the Scherzo to be a reference to any number of Prokofiev pieces: most obviously his Flute Sonata, but also his Piano Sonata, No. 9 in C Major (Ex 5.9).

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77 Morgan 162
Example 5.8
Prokofiev, Flute Sonata No. 2 in D, op. 94. Movement 4: Allegro con brio (flute)

Example 5.9
Prokofiev, Piano Sonata No. 9, op. 103. Movement 4: Allegro con brio, ma non troppo presto (piano)
While an outright analysis of the piece doesn’t account for this, the higher levels of Agawu’s music as discourse idea does. One is able to incorporate extramusical factors: Prokofiev and Poulenc’s friendship might suggest that the use of this material in the very heart of the movement and sonata is an allusion to the Flute Sonata, rather than an accidental reference. The reference to a very characteristic Prokofiev gesture serves as a memory of him.

Fundamentally, however, because Agawu falls within the idea of postmodernism, all of these criteria, assessments of discourse, and comparisons to other composer are all assumed to be performative assessments. Rather than be grappling with something intrinsic to the music itself, we can only do our best by using the frames of reference we impose upon the music.

The next two sections will examine the work of our final analyst, Edward T. Cone, and his method of musical analysis, in reference to the third movement of the Poulenc Sonata, Déploration. Cone exemplifies a method which is close to literary theory and analysis, and like our other two analysts, draws out salient features of the piece in a unique way, tied to this perspective.
6: An Introduction to Cone

In first chapter of *Music: A View from Delft*, “Aesthetics, Criticism, and Analysis”, Edward T. Cone writes that “The good composition will always reveal, on close study, the methods of analysis need for its own comprehension”. In essence, he thinks that criticism should question the value of the standard repertory, but there is no systematic approach, only a case-by-case approach. Arnold Whittall writes that for Cone, analysis is not scientific. Rather, it is a branch of criticism whose material is a particular composition, and which involves evaluation of each event, phrase, or aspect of the work. There is an alliance with the performer in musical criticism: like the performer, the analyst works in response to the expression of the piece, as well as structure.

In this section, I will look mainly at an essay by Cone that seem to best illuminate the questions posed in this thesis as a whole: how do we unite the disparate elements of Poulenc’s Oboe Sonata, and how do we move from the content of the piece to the context of the piece. The Sonata is composed of myriad themes. Poulenc writes diatonically with tonal centers, but the V-I relationships between sections are more tenuous, using less-conventional forms of the dominant and sometimes, delayed realization of the prepared tonal area. Melodic material is most significant, and its simplicity is part of the guiding aesthetic. And yet, the sets of material seem to be set alongside each other rather than are interrelated, without strong progressions, overlapping, or interrelation. Further, the extramusical content must be grappled with in some measure: the dedication to the memory of Prokofiev, and perhaps even allusion to certain Prokofiev works (as discussed in the previous chapter) requires an even broader assessment of unexplained extramusical content.

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In “On Derivation: Syntax and Rhetoric” in *Music Analysis*, Cone argues that we first have to ask the question of the derivation of one passage to another. Cone suggests the possible formulation that x generates y if y resembles of x and follows x either immediately or remotely. Then he steps back and criticizes his own formulation—he instead notes that the order of events is objective, but not reliable. On the other hand, resemblance may be reliable, but not objective. One can consider form, tempo, meter, pattern, orchestration, thematic similarity (either in rhythm, melody, motif, or harmonic progression). There are many paths to musical analysis, for Cone, and so the variety of paths is exemplified in his analytical writing.

Because Cone’s method of analysis is personalized to each piece, he is able to (rather than adhere to a single set of philosophical principles) play with whichever ones he wants. In “Schubert’s Promissory Note: an Exercise in Musical Hermeneutics”, he considers a semiotic method used by fellow analysts. Cone considers Wilson Coker’s use of two types of meaning—congeneric and extrageneric. The first, congeneric, are relationships entirely within a given medium. Second, extrageneric meaning is the reference of a musical work to non-musical objects, events, moods, emotions, ideas, etc.

This system, which Cone reinterprets and uses, could be perhaps compared to what Meyer called conformant relationships, which show that one identifiable, discrete musical event is related to another by similarity. As noted earlier, what is important in this case is the individuality of the moment: the more striking the harmonic, melodic, or rhythmic, profile, the more easily recognized it

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81 Cone “On Derivation” 237
82 Cone “On Derivation” 238
84 Meyer 44
will be.\textsuperscript{85} Although Meyer does not refer to extrageneric or congeneric meaning explicitly, it could be used to apply to musical ideas internal to the work, and perhaps even to references outside the work. In turn, it might also be compared to Agawu’s topics, which are for the recognition of former commonplaces of style, therefore again bringing in the philosophical project of construction.\textsuperscript{86} But Agawu’s system doesn’t set up a similar two-part system: one for internal reference, one for external. Agawu’s topics are meant more to hearken back to what Cone and Coker call extrageneric references.

Cone’s underlying rationale for separating out the congeneric and extrageneric remains the same as in the previous essay: he writes further that “if a musical composition expresses anything at all, the importance of that expression must reside in its uniqueness to that composition, not what the composition shares with a dozen others of the same genre”.\textsuperscript{87} Unlike Coker, Cone argues that extrageneric meaning can only be explained in terms of congeneric. Congeneric meaning of a piece is found “in its comprehensive design, which includes all the sonic elements and its comprehensive design, which includes all the sonic elements and relates them all to one another in a significant temporal structure.”\textsuperscript{88}

In this essay, Cone uses the Schubert composition, \textit{Moment musical} in A\textsuperscript{b}, op. 94, no. 6, in order to demonstrate congeneric and extrageneric meaning, and his argument that extrageneric meaning can only be explained in terms of congeneric meaning. Like the other two analysts, what matters to Cone is salience: he argues that he will limit the discussion to what he calls the “salient features” of the music, and will thus show how congeneric interrelations account for extra significance. The main feature he points out in the \textit{Moment musical} is the emphasis in the

\textsuperscript{85} Meyer 48
\textsuperscript{86} Agawu 43
\textsuperscript{87} Cone “Schubert’s Promissory Note” 234
\textsuperscript{88} Cone “Schubert’s Promissory Note” 235
composition on an E-natural, which in context, would resolve upward—suggesting V/F. Cone calls this E-natural the “promissory note”. Instead of following the implied suggestion, the E is flattened, and resolves into the original key of A♭.\(^\text{89}\) To show the full account of how this congeneric material accounts for extrageneric meaning, he looks at the specific context of progression, and also on wider influences of style, both personal and historical.\(^\text{90}\) The central theme of the “promissory note” is tied into large and small interpretations.\(^\text{91}\) He gives a play-by-play of the piece, with continuing musical examples, and offers reasons for the eccentricities of the piece, in terms of that central theme of the promissory note. In essence, he binds everything into an original musical idea.

This congeneric meaning (structural content) is unique and specific, defined by the composition. Possible extrageneric meaning (expressive content) surveys a wide range of possible expression.\(^\text{92}\) The analysis itself is written to portray the expression wished by the analyst.

Storytelling comes via the structure of the story.\(^\text{93}\) Musical structure is context: “… not the content…” [but] the necessary vehicle of the content”\(^\text{94}\), and the individual listener interprets that content by the personal context she brings to it. This idea, we could perhaps compare again to Agawu—Agawu’s idea of narrative is something, he argues, which manifests itself as part of human thinking about music. We want to have a ‘story’ about the piece. Cone’s ‘musical structure’ serves much the same role narrative does in Agawu’s analyses. Cone finishes his analysis to briefly consider the possible relationship to the composer’s own emotional life, while stressing the possible inadequacies of such

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\(^{89}\) Cone “Schubert’s Promissory Note” 235
\(^{90}\) Cone “Schubert’s Promissory Note” 236
\(^{91}\) Cone “Schubert’s Promissory Note” 237
\(^{92}\) Cone “Schubert’s Promissory Note” 239
\(^{93}\) Cone “Schubert’s Promissory Note” 240
\(^{94}\) Cone “Schubert’s Promissory Note” 240
an interpretation. At the end, he considers other musical compositions by the composer to reinforce the analysis.95

Unlike the other analysts examined thus far, Cone doesn’t explicitly place himself within a philosophical mode: it seems that instead, he uses whatever analytical technique suits the unique nature of each musical work—and gives a personalized, tailormade analysis for each. However, two aspects of Cone’s theory can be teased out: first, he pays much attention to literary modes of analysis, and second, to the concept of perception, which will be fully manifested in terms of his psychological approach to a musical work.

Like Réti and Meyer, Cone is unable to escape the importance of Alfred North Whitehead’s philosophy in the twentieth century. Unlike Réti and Meyer, Cone uses this less to work within process philosophy, and more in terms of his strategies of appealing to literary theory and psychology in order to explain the particular nature of art, and specifically music. In Musical Form and Musical Performance, he quotes from Whitehead twice—first, to argue that “the comprehension and communication of musical style may well be the ultimate morality of performance—that is to say, it’s final responsibility”.96 So we see, first, that the attention to musical performance is through comprehending its style. His second reference to Whitehead is to explain the mode by which we directly perceive that the “sensuous medium, its primitive elements, and their closest interrelationships, is the one I wish to contrast with that of synoptic comprehension”.97 In other words, the contrast in perception is between experience and contemplation. Both these Whitehead quotes underline the importance of Cone’s psychological approach to analysis. For the analyst, what might be most important is the performance or hearing of it—both deal with the human perception

95 Cone “Schubert’s Promissory Note” 241
97 Cone, Musical Form and Musical Performance 89
of the work, within time, and by experiencing the various manifestations of the processes which compose the work.

Cone continues his assessment of aesthetic perception in *Musical Form and Musical Performance* by discussing what he says is called, in literary circles, ‘natural beauty’. But since he does not want to bring in a loaded term, he instead calls it ‘the natural esthetic continuum’—to mean “the natural world, existing in space and time, as esthetically perceived”.98 However, in order to be faithful to his scholarly inspiration, he points the interested reader to an article on the literary theory. Again, this points to both aspects of Cone’s theory: first, the attention to literary modes of analysis, and second, the concept of perception, which will be fully manifested in terms of his psychological approach to a musical work.

This juxtaposition between form and experience of that form is developed more fully in his later essay “Three Ways of Reading a Detective Story”. In this essay, there are three different ‘readings’ of the piece: 1) a reading out of ignorance, in order to find out what happens, 2) as a synoptic analysis of structure, looking at the work as an art-object contemplated timelessly, and 3), in a double-trajectory analysis, reestablishing the piece as temporally oriented (‘in time’), but simultaneously reading with intelligent and informed appreciation.99 Again, he cites a literary theorist in order to set this idea into place—Joseph Frank, this time, who writes about form in modern literature.

Our final analysis of Cone’s attention to literary theory and psychological approaches to music (and, especially, how these are presented in performance) comes in his book *The Composer’s Voice*, in which he references Aristotle’s *Poetics* and Eliot’s *The Three Voices of Poetry*. He most

98 Cone, *Musical Form and Musical Performance* 90-91
confidently asserts, here, that “What I want to suggest is something more fundamental: that all music, like all literature, is dramatic; that every composition is an utterance depending upon an act of impersonation which it is the duty of the performer or performers to make clear”. This in turn might relate to Agawu’s modes: his speech, dance, and song modes are supposed to allude to various ways of presenting other modes of human communication. By relating composition to a literary technique, Cone is allied to Agawu’s speech mode: there seems to be, in his eyes, a close connection between the spoken or written word, and musical composition—and also, necessarily, analytical renderings.

Our evidence can make clear that these two elements of Cone’s thinking are clearly part of the twentieth-century emphasis on the philosophy of language. In John Searle’s essay, “The Future of Philosophy”, he writes in a survey of 20th century philosophy that “the philosophical analysis of language itself became a central—indeed some would say the central—problem in philosophy.” Searle also however, notes that there are two portions of this emphasis on language: the philosophy of language, dealing with general features of language (truth, meaning, etc.), and linguistic philosophy uses the methods of linguistic analysis in order to deal with traditional problems. Cone’s approach seems more allied with this latter: his analyses are closely allied with literature and literary analysis.

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7: Analysis of Movement 3, following Cone

In a discussion of congeneric and extrageneric meaning in the third movement of the Poulenc Sonata, we must turn our attention first to extrageneric meaning: references, events, moods, emotions, ideas, etc. In the Poulenc Sonata there are many associated items: the fact that the Sonata is dedicated to his friend Prokofiev, who he knew and respected as a man, as well as a composer. The attitudes of grief (the third movement is called Déploration, after all) that one might associate with such a piece, too, must be explained—how the congeneric content of the musical work can explain for the extrageneric emotion we might associate with it, even without the added implication of the title. And as discussed in the Agawu section, the internal theme from the B section of the second movement could itself be considered to be related to an outside musical work. How, then, do we account for this extrageneric meaning?

Cone works under the assumption, for his analysis of Schubert’s Moment musical, that extrageneric meaning stems from congeneric meaning: one’s extramusical associations with a piece must still be tied to the piece itself. The dedication (to the memory, not to the man), the labeling of the outer movements “Elégie” and “Déploration” automatically put us in the mode of interpreting this piece through the lens of mourning, but this is tied within the musical structure: rather than the conventional sonata form of fast-slow-fast, Poulenc reverses this, writing a sonata with slow movements on the outside.

Further, memory is part of the recursive repetition of themes. While the bulk of the movement is monothematic (Ex 7.1), there are references to certain themes from earlier in the piece. The remembrance of the themes from the Elégie within the Déploration illustrates extrageneric meaning as well: it is more than a simple formal return of earlier themes, but also serves a function
(Ex 7.2). If Cone looked at the second movement, the possible Prokofiev reference, too, would have to be accounted for as having extrageneric meaning—whether Poulenc intended the reference or not (and without outside confirmation, we probably shouldn’t assume so), it would be heard by a listener familiar with both works as a reference—the figure *enacts* memory.

**Example 7.1**
Poulenc, Oboe Sonata, 3. Déploration, m. 6-9 (oboe)
First Theme (T1)

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\begin{music}
\exampleex sample music\end{music}
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**Example 7.2**
Poulenc, Oboe Sonata, 3. Déploration, m. 28-30 (oboe)
Context: Recurrence of First Theme of 1. Elégie (1.T1)

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\begin{music}
\exampleex sample music\end{music}
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Poulenc, Oboe Sonata, 1. Elégie, m. 3-6 (oboe)
First Theme (1.T1)

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\begin{music}
\exampleex sample music\end{music}
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Poulenc, Oboe Sonata, 3. Déploration, m. 30-35
Context: Recurrence of the Fourth Theme of 1. Elégie (1.T4)

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\begin{music}
\exampleex sample music\end{music}
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Poulenc, Oboe Sonata, 1. Elégie, m. 48-50 (oboe)
Fourth Theme (1.T4)

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\begin{music}
\exampleex sample music\end{music}
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Poulenc, Oboe Sonata, 3. Déploration, m. 43-46 (oboe)
Context: Recurrence of 1.T3 in Movement 3

Poulenc, Oboe Sonata, 1. Elégie, m. 34-39 (from oboe and right hand, piano)
Third Theme (1.T3)

As Cone would have us keep in mind, there is a range of possible expressions one could find in the extrageneric meaning—but it would have to be tied into the congeneric content. An “Elégie” or “Déploration” which failed to give musical gestures which we often translate into mourning would be incongruous. The Scherzo is a brief moment of forgetting in the middle—a lighter gesture, centered by its more refined internal section, which is itself interruptive memory. That is, this intriguingly different internal section in this case corresponds to the style of Prokofiev and perhaps a particular work, too. Again, following Cone, it would be inadvisable to give more than a surface address of the extrageneric content, because that must be developed by each individual listener.

In Cone’s essay on Schubert, he finishes with a biographical intent to relate the compositional project to the extrageneric meaning. The intentional fallacy—the idea that internal evidence will
only give us a limited idea of the composer’s intentions, and that external evidence is not suited for understanding the intent of the composer—makes this an impossible feat, in terms of interpretation (and informed interpretation is, on Cone’s view, criticism). However, the attempt to draw back to some of the external circumstances surrounding a piece is interesting for the analyst or performer or listener, in order to establish a context for what one encounters within the piece.
8: Considerations

In this final section, I would like to focus on three detail areas of the Sonata, and consider how the three different types of analysis—that of Réti and Meyer, of Agawu, and of Cone—draw out or interpret those features in different ways. The three areas I will focus on are: the use of the fragment in the Elégie, the central ‘B’ section of the Scherzo and its use of allusion, and finally the return of materials, especially in the Déploration. The purpose of this final section is to draw out the characteristics of each type of analysis, and what the philosophical underpinnings of each do to change the assessment of that particular feature of the work.

Fragments in the Elégie

The fragment which first appears at the very beginning of the Elégie is striking in its presentation: solo oboe, in a penetrating, high register, playing D-Bb-Eb-F#. This fragment recurs twice throughout the movement: in a quasi-inversion at m. 68 (Ex 8.1), and with the two sets of notes reversed at the very end (m.91-93) (Ex 8.2). Because it is so striking, it suggests that it needs interpretation. Our current question is to examine how each of our analysts might construe this.

Example 8.1
Poulenc, Oboe Sonata, 1. Elégie, m. 68-71 (oboe and piano)
Context: Transitional, between fourth theme (1.T4) and return of first theme (1.T1)
In considering Réti and Meyer’s mode of analysis, the primary similarity between the two practices is the basis on thematic/motivic structure. In this assessment, thus, the fragment becomes less important than the main themes, and the characteristic similarities between these themes: neighbor notes, arpeggiation, and octave leaps. It is not centrally important in terms of its motivic material: it is derived, rather—more preview of what is to come than the seed for the remainder of the musical material. It has certain psychological impact (it is, after all, first appearing in a dramatic way at the very beginning of the piece) and structural impact (it recurs at important defining moments of the piece). We understand that impact only retrospectively—the later recurrences are not in the exact format as the beginning (only the first statement is unaccompanied, notably), but the function makes it significant nonetheless.

Réti looks at motifs in their various figurations. Since the fragment doesn’t demonstrate the main motivic ideals of the movement in a way that renders them striking, it has less original significance. It does demonstrate certain elements of the motivic similarities, but only up to a point—a large leap, neighbor notes (if we count the A2 between E♭ and F♯). As we noted, Réti sees the creation of musical form as coming from both interior and exterior phenomena: elementary
Meyer is more interested in revealing the order of the music. So while in terms of one part of Meyer's method of analysis, we could say something similar about the fragment: it doesn't play an immediate role in demonstrating the material that will be developed as themes. However, in its implicative relationships, it always recurs at an extremely significant moment in the piece: the very beginning and ending of the piece, and in the very middle, right before the return of the opening material. Although this internal iteration is not as close in nature to the opening fragment as the fragment at the end, the melody that appears at m.68 is quite similar to the contour of the fragment. Its recurrence at structurally significant locations makes it help frame the overall shape of the piece. The listener learns or discovers that what was out of place actually makes sense.

As noted before, both Réti and Meyer appeal to Whitehead and his process philosophy. In terms of the philosophical underpinnings, process philosophy is a very compelling idea for the assessment of music. Unlike much of the Western tradition, process philosophy argues that natural existence is better understood in terms of processes, rather than things. Time and change are the principle categories of understanding. As such, the motives that Réti and Meyer call attention to are less important in themselves than they are in their combinations and recombinations. As such, the fragment plays an important role: not in the fundamental motivic workings of the major theme, but in its articulations of the major points: beginning, middle, and ending. Further, the differences between the main two forms—the one at the beginning and at the ending—are given further significance in the context of process philosophy. The fact that the two gestures are reversed—E♭–F♯—

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D-B♭ at the end rather than D-B♭-E♭-F♯—show that this articulating fragment itself changes, becoming a mirror image of what came at the beginning.

‘B’ Section of the Scherzo

Agawu’s method of coming to terms with a piece is to establish salience within the work within a postmodern and semiological framework. In his assessment of Romantic music, he used six criteria, which we could stretch to fit the Poulenc Sonata. However, he specifies that any analysis is constructed by the individual doing so. For example, the labeling of the middle movement as a Scherzo makes the B section function as a Trio, which it certainly does according to certain paradigms—it contrasts with the main material, and even is in triple meter, in part. Because of the nature of postmodernism, the narrative that we expect from a Scherzo—the ABA form—is the story we understand the best about the form. But, as a good postmodernist would argue, since we are trained to see such forms, this is a constructed piece of knowledge.

There are, as we might remember, three types of musical discourse which each are incorporated into the general scheme of analysis. There is discourse as a sequence of events: for this movement, its ABA format, in general, and more specifically the semiotic method that breaks the movement into ‘units’—the events, which are sequentially tracked in order. Second, there is the analysis itself. We can consider the opening of the B section, and how it is composed of chromatic wedges (m. 101-103) (Ex 8.3), and how this itself is developed into a theme more properly at 9 (Ex 8.4). His more specific criteria can be reformatted to fit Poulenc. The topic of the ABA form gives us our stance towards this quasi-Trio section. It is a middle of the piece, itself forming a complex, non-trivial function. There is periodicity: the returns of the fourth theme at 9, 10, m. 116, and 11.
Example 8.3
Poulenc, Oboe Sonata, 2. Scherzo, m. 101-103 (piano)
Context: Fourth Theme (2.T4)

Example 8.4
Poulenc, Oboe Sonata, 2. Scherzo, m. 104-111 (oboe and piano)
Fourth Theme (2.T4)

Agawu’s semiological method asks the analyst to speculate on the succession of elements. The phenomenon of the ABA format is brought out by the paradigmatic assessment, and while the exact placement of the ‘B’ might have not been predictable, the ‘B’ section itself is predictable.

The goal of the postmodernist turn in philosophy is to bring out music, and all other types of cultural structures, as being constructed as a social force. For this reason, Agawu’s third type of
discourse is ‘disciplinary talk’. This third type allows us to discuss the insertion of a theme in the
center of the Scherzo which is similar to the Prokofiev Flute Sonata (and other material), and the
force of this similarity. To one listener, the fourth theme is significant in terms of its composition of
the ‘B’ section. To another listener familiar with the Prokofiev Flute Sonata, it would be deeply
significant, given the dedication. This would draw out the particular attitude of the postmodern idea:
that truth is relative, and subjectivity is multi-layered, contradictory, and performative.

We can see the clear contrast with what type of material a process-philosophical stance draws
out, and what type of material a postmodernist stance draws out. The Réti/Meyer approach is more
psychological and attuned to the development of processes (in their assessment, thematic
transformation). The Agawu approach can have a very interestingly self-critical approach, but also
draws out our ways of thinking about music—our narratives and conventions; and perhaps, why
those conventions might not be as reliable as we may wish.

*Return of Materials in the Déploration*

As the third and final movement of the Oboe Sonata, the Déploration is not unusual in having
a wealth of recurrences of musical materials. In terms of our analyst, Edward Cone, this is brought
out in a unique way: as a branch of criticism, looking at each event, phrase, or aspect in order to
explain its occurrence in context.

In the analysis of Schubert’s *Moment musical*, Cone wants to explain the congeneric and
extrageneric meaning of the music—the most prevalent eccentricity of that piece. In the structure of
the third movement of the Oboe Sonata, we want to explain the musical materials which are not the
main theme, and all of which are remembrances of themes from the first movement. In terms of
Cone’s appeal to congeneric and extrageneric meaning, these late recurrences play congeneric roles, but receive extrageneric meaning when compared to the ideas of memory and grief. Further, we can consider that the theme of the third movement is derived from 1.T3.1 (compare the melodic contours (Ex 8.5))—which itself is a quoted theme within the first movement. Everything within the third movement, thus, is a recurrence of prior material. We could interpret the function of the Déploration as a kind of obsessive memory.

**Example 8.5**
Poulenc, Oboe Sonata, 3. Déploration, m. 6-7 (oboe)
First Theme (3.T1)

![Example 8.5 First Theme](image)

Poulenc, Oboe Sonata, 1. Elégie, m. 36-37 (oboe)
Second Theme (1.T2.1)

![Example 8.5 Second Theme](image)

In other words, Cone’s method is good at explaining the eccentricies of a piece of music. Given his attention to literary modes of analysis and psychology, his individualized methods show what is most interesting and odd about a musical work. Our first reading, if we follow Cone’s methods in “How to Read a Detective Story” might allow us to experience these returns as unprepared references to earlier materials on a first reading ('hearing'), to get a chance to assess the synoptic structure in the second reading, and in the third and most comprehensive reading, to do both at once.
If we compare Cone to our other two analysts, we can see similarities especially to Agawu’s method of analysis—the emphasis on language, and the analogy and attentiveness to how we think. However, all three of these methods develop extremely psychological approaches—attentive to how we experience the piece in perception, and how we understand and think about the piece.

We can, thus, see how each of the guiding ideas behind each of these analytical projects can draw out different assessments for each piece. Réti and Meyer, being closely allied to the process philosophy project, emphasize change and development, and for that reason their methods of analyzing motives are drawn to the forefront. Agawu argues that salience is not given, but constructed, and so we might be self-conscious about even the overall project of this thesis. The comparison of different methods of analytical assessment, it might be argued, shows the relative truth of their different philosophical underpinnings. Cone’s analysis, each individually developed, but attuned to literary analysis, draws out different readings—within time and without time. Ultimately, it shows that the strengths of each method are closely connected to their philosophical underpinnings—and therefore also, any weaknesses.

We can clearly see that perhaps the simple, popularized portrait of Poulenc and his work as we saw in Salzman and Morgan is perhaps unjustified: there is much rigor in his compositional technique than is emphasized, and close analysis draws out the sophisticated aspects of his work that can be overlooked. In order to best be able to analyze a piece, we must have a close consideration of the methods used, and where in the scope of comparative methodologies it falls. To be able to do so is to be better able to trace what will be brought out from a piece, and also what may not.
2. Scherzo

As mentioned before, much of the motivic material from the outer sections of the Scherzo is foreshadowed by the ending of the fourth theme of the Elégie. In this case, a deeply emotional outburst is reinterpreted into a light, fast movement: a joke.

T1 contains two clearly related lines, which are placed distinctly in oboe and piano parts (with a few places where the piano plays the oboe line). This theme exhibits some of the characteristics of the materials of the Elégie: arpeggiation, neighbor notes, octave leaps. In fact, the first theme more strictly exhibits these features, without delicacy. M. 4-5 features neighbor notes in the oboe line (on the union, interestingly: A-A^b-A), which is followed by an arpeggiation. After this is repeated again, there are two octave leaps in m. 8.

T2: This slower material in the theme is simply an exaggeration of the neighbor note concept. In the accompaniment, there is arpeggiation in the bass.

T3.1 (dotted figure, m. 34-37) and T3.2 (lyrical figure, m. 38-39) is a similar example of two themes that are linked, because they appear together and share similar accompaniments. These seem different than the earlier material in the Scherzo (they are in a different meter, most conspicuously), but T3.1 is derived from T1 (compare to m. 5-6), and T3.2 is retrograde to the beginning material: rather than a repetition of four notes at the beginning, this has a repetition of four notes at the end. This material, all in all, exhibits a quite close relationship between all of its parts.

T4 is perhaps the most striking, because it is couched within a B section of the material, and shares close characteristics with the Prokofiev flute sonata theme. However, it is also quite close to 1.T1, as noted in the Elégie section.
3. Déploration

This movement is monothematic, unlike the other two movements. T1: a singular idea which recurs at many points in the movement: the very beginning, 1, m. 10, 2, m. 19, 3 (variation), 5 (variation in piano melody), 7, 8 and in variation to the end. However, in comparison to 1.T3.1, we can see that there is also a tightly woven connection. The dotted rhythm is kept constant, and the upward m3 and step are exactly the same: it is a slowing down of the material, and extension.

The movement also integrates elements of the Elégie (T1 and T3) within the movement, with them recurring at 4 and 6. So this movement has a parallelism with the Elégie in the use of themes from that movement and similarly-placed “development” section of the themes in the middle-end.
Appendix B: Analysis of Movements 1 and 3, following Agawu

1. Elégie

Unit 0

There are two subsections to this part of the piece: an opening fragment (m. 1-2) and the introduction of a new theme, characterized by repeated eighths in the piano part and an oboe melody featuring neighboring motion around G. The opening fragment (F; 0₁) gives the 5th, minor 3rd, minor 6th, and the leading tone of gm turned into an oboe melody, played alone. The fragmentary melody suggests gm given those harmonic clues, an expectation that is slightly changed when the opening theme (T₁) comes in GM (0₂). The GM is emphasized by the repeated B naturals in the bass line (the bass line repeats G, B, G, B, etc.) At the very last moment of the unit, the final chord is V/gm, with the melodic passage shooting up to the B♭ in the oboe’s upper octave.

Unit 1

This is much of the same material as enters in 0₂: the neighbor note melody. In this case, Poulenc does not keep the material as it appeared in m. 3: he reorchestrates it, passing the melody to the piano for the first measure (m. 9). The harmonic content does not stay static, either: at m. 11 there is a change to bm (with a countermelody appearing in the right hand of the piano), which then changes into DM (m. 15) which introduces a pedal point in the bass notes of the piano, as well as an echo of the melody by the piano (m. 16). The sonata rotates through CM (m. 17) and cm (m. 20) before landing on iii/e♭m at the last moment before 2. Poulenc repeats the material of T₁ twice, but he does not keep it constant: he moves through varying key areas and reorchestrations and alternative accompaniments.
Unit 2

The new theme (T2) emerges at 2: an arpeggiated passage followed by a lyrical eighth note run (m. 22-23) in the piano. The theme itself has an echo of the arpeggiation following a quarter note after the initial sounding: it uses the same technique as in m. 16, but this time with the echo coming much more quickly after the melody, as if the acoustical barrier for the sound has been brought even closer to the hearer. The new harmonic content, E♭M, is featured both in the pedal point that serves to cohere to the last few repetitions of T1 in 1. The oboe plays a ppp low D, an idiomatically difficult thing to do, which is highlighted even more as it serves as the leading tone for E♭. The theme is repeated twice, then extended once placed into the oboe line and extended in A♭M. The circle of fifths motion is not an unusual tonal map.

Unit 3

This section features the same melody as 2, again with the melody in the oboe line and in A♭M, but this time the harmonic content shifts towards a preparation for B♭M/m. The end of the melodic line in the oboe features a similar half-step fall as it did in m. 21, at the end of T1. Similarly this half-step fall here serves as the demarcation of the end of T2.

Unit 4

A new theme (T3) is brought in at 4, a bright lilting melody that first occurs in the piano and then is given to the oboe. Like T2, the new melodic idea featuring dotted sixteenths is followed by a more lyrical theme (m. 38-9). The harmonic content suggests B♭M. We might notice the A♭-A-A♭ in m. 35
which will later suggest the opening theme of the second movement (it is drawn out by tenutos in the piano’s bass line), but the new, shimmering theme serves to distract.

Unit 5

The same theme as 4 is repeated, except with a broader registral shift downwards in the piano and the melody itself down an octave. This time, however, the lyrical idea that follows is placed in DM, as is a resounding of the lilting melody (m. 44), which grows in dynamic intensity to F#M—it is a similar lyrical idea that repeats itself, but this time so changed by the rapid motion into such a different key and the dynamic change that it appears as an entirely different character.

Unit 6

A new, much darker theme (T4) begins here. The unity of the sonata is not undermined: the repeated chordal eighths and pedal point are constant, and the melody is akin to a more dramatized version of T3. But the global changes: the ff dynamic, the accents, the extremely low bass pedal point, the furious staccato eighths at the end, the extremely quick tear down the scale, and the unprepared exchanged between bbm and em; then again bbm and dm, serve to set this unit apart from the remainder of the piece. If this sonata is about grief, then this moment serves functionally as a development, and is the gesture which serves to illustrate unmitigated grief: its turbulence and drama and outpouring of sound illustrate this aspect of grief.
Unit 7

The conventional eighth note pauses between units is overextended here: we are given two quarters and an eighth before the piano comes in with a fragmentary figure that is reminiscent of T3 (T1), but in its fragmentary nature recalls the opening of the piece. In this sounding, the oboe echoes the piano. The passage settles back into b♭m. There is an eighth note rest, but no rehearsal notated. At that point, the T4 passage comes in with its ff character and accented, dotted melodic line in the oboe. This time (while still in b♭), the piano has an echo of itself two octaves below: the idea of the echo taken to its extreme closeness: the echo coming only a 32nd away from the initial sound.

Unit 8

This section is interesting: the two instruments, though playing together, are playing in two different keys: the oboe playing a melody reminiscent of the neighboring-notes opening theme, but in no set key (though focused around the pitch B). The piano rotates between vii° and ii° of b♭, but doesn’t play a tonic chord. At m. 68, there is a fragmentary melody akin to the opening fragment that is passed between the oboe and piano, again suggesting gm as did the beginning. The half-step idea is taken to a new level in the bass note: the line rotates between B♭–A, G♯ (at the end A♭), which will ultimately resolve down to G. This is one of the most uncertain passages, because of its lack of harmonic movement or coherence, and because of the oddity of the fragment itself.

Unit 9

This section is a compressed sounding of T1, T2, T3. T1 occurs (as would be expected and prepared) at 9 for a re-sounding of the opening, in GM as well. The first six measures are exactly as they were.
This time, he moves straight into T2 in GM (m. 78). A 1-measure recapturing of T3 occurs at m. 84, still in GM. Like the recapitulation of the sonata-form, Poulenc rewrites all of the earlier themes in the opening key.

Unit 10

The last section begins with the ff, accented melody of T4 (in gm). At m. 89 one hears the fragmentary T3-like theme heard at 7 in the oboe. The ending resolves within gm, picking out the same notes as were used to open the movement. In m. 92-3, one hears a backwards version of the opening theme: E♭-F♯, and an octave above, D-B♭. But at long last, after the entire sonata, the leading tone is allowed to resolve into G at m. 93, and this chord is held and finished out with a low fragment in the left hand of the piano: F♯-B♭-G.

Figure 1. Paradigmatic arrangement of units 1-10 in Poulenc’s *Sonata for oboe and piano, 1. Elégie*

\[
\begin{array}{cccc}
F & T1 & T2 & T3 \\
01 & 02 & 1 & 2 \\
& 3 & 4 & 5 \\
& 7_1 & 7_2 & 9_1 \\
8 & 9_2 & 9_3 & 10 \\
\end{array}
\]

The schematic of the movement serves to illustrate the compositional gestures: establishing a theme, repeating it, then moving onto the next in turn in a slow rotation through all the musical materials.

The ff, dramatic T4 serves as the furthest point from the opening, and then there is a brief recapitulation of all the musical materials centered around GM/m at the very end of the movement (8-10). This demonstrates the latent sonata form.
3. Déploration

Unit 0

This opening idea, in a♭m, is an introduction in the piano to the first thematic material. It is a slow, calm melody, with no leaps in the melody: only a closeknit set of steps. The last moment of the section is a dominant preparation for the a♭m which is rearticulated at 1.

Unit 1

With the introduction of the theme in the oboe, the piano plays a role of playing pedal chords, that stay constant for the entire unit. The grace note figure in the accompaniment as well recalls Mvt. 1, m. 60, where there was a quick change of registers with an echo of a 32nd note. The melody in the oboe is extended and repeated twice in the introduction.

Unit 2

The theme is brought into the lower register of the oboe, and set in cm and at a ff dynamic, dramatizing the leap of more than two octaves. The accompaniment stays the same.

Unit 3

The thematic idea is revised at 3, but still recognizable (compare the accompaniments and the rhythmic pattern especially), this time set in GM.
**Unit 4**

The entire character of the piece changes as the piano begins playing monotone repeated eighth notes, as was characteristic in the *Elégie*. The melody comes in and recalls **1.8** (m. 64), which was the fragmentary section preparing the return of the first theme in the first movement. The same melody is used in aᵐ (the opening tonal area of this third movement). As the second progresses, the melody and accompaniment increase in intensity and dynamic range, with the introduction of a dotted, accented section, which is for that reason much like 1.T4. It reaches its climax of the phrase as it proceeds to **5**.

**Unit 5**

At **5**, the piano takes a ff reinterpretation of the original theme (this time set over repeated eighths), which the oboe echoes at p. This idea is repeated, and the end of the section fades into a cluster of pitches.

**Unit 6**

Here, we get a restatement of the third theme from the first movement (1.T3), the lilting, lyrical melody. This continues in AᵇM/m.

**Unit 7**

At **7**, the theme from the third movement returns, again in aᵇm. It is the same melody, but this time placed down a third.
Unit 8

The theme again returns, this time in a♭m (which serves to tie the movement back to its opening harmonic quality). The ending of the movement is in pp, and the theme dies out in the end—no vibrato for oboe, and with repeated, monotone chords in the piano.

Figure 3. Paradigmatic arrangement of Poulenc’s *Sonata for oboe and piano, 3. Déploration*.

```
0
1
2
3  4
5  6
7
8
```

This movement serves as a monothematic movement. All of the major units are devoted to this theme, with the sole exception of 4 and 6, which serve to tie the themes from the opening movement into the closing movement.

The tonal map of the entire movement is left unresolved: the GM/m might serve as a large-scale leading tone to the a♭m of the closing movement, perhaps?
Appendix C: Analysis of Movements 1 and 2, following Cone

In the first movement, it is a loop twice through the same material: Fragment, T1, T2, T3, T4; F, T1, T2, T3, T4, the second time through being much abridged. The first movement of the sonata is the most obvious presentation of different thematic variations.

The fragment (F) material appears at the very beginning and in pitch content suggests gm, which prompts surprise when the T1 material appears in GM. Its recurrence, m. 68, has the same pitch content, and in its second sounding in the oboe part (m. 70-71), is even the same register: again, it serves the same function of suggesting gm (at least for that melodic line) before the recurrence of T1. In this case, there is no dominant preparation: the D pedal tone (sounding in the repeated eighths) is buried within the sonority. So like much French music, the formal design isn’t reinforced by strong harmonic gestures. For example, in retrospect one can track a circle of fifths in the bass between measures 11-21. However, that direction is complicated at the last instant by the sonority at the end of m. 21: while the circle holds true (the B♭ moves to an E♭ bass), it doesn’t fit with the V♭13/E♭ with a missing fifth. Further, the fragment isn’t integrated or explained: even though important by virtue of its introductory nature, the listener isn’t informed as to what purpose it might serve.

T1 in both occasions first appears in GM. In its first manifestation, it repeats at first in GM (m. 9), shifts into bm (m. 11), DM (m. 15), CM (m. 17), and cm (m. 20), before finally collapsing into a iii/e♭m chord which serves to prepare T2 at 2. In its second recurrence, at 9, it again begins in GM, but this time stays in GM rather than shifting into other tonal areas. T2 comes immediately after T1, as before (m. 78), but also in GM.
T2 occurs for the first time in E♭M, a full major third away from the opening tonal area. In begins playing with the flat keys: moving through A♭M, D♭m, before briefly settling in cm. At 3, the recurrence of this same theme this time begins moving into A♭M/m. In the conventional bridge between segments, the last moments of T2 shift into a dominant preparation for B♭m/M, with an eighth rest, before T3 arrives in B♭M at 4. The second theme recurs in GM at the end, starting at m. 78. It recurs twice in GM in both the piano and oboe parts, the third time shifting into CM and at the last moment suggesting again gm in m. 83 (with a B♭, E♭, and F♯—three of the opening pitches from the fragment).

T3 occurs for the first time at 4, in this case in B♭, and is followed by a set of ambiguous chords which seems to suggest perhaps A♭ and E♭, before the theme recurs at 5, again in B♭M. This time, the second half is more clearly demarcated: it sets up DM, which is continued, then quickly shifts into F♯M, and at m. 47 settles into an augmented chord, perhaps the III+ of b♭m. At 6, this preparation is justified as T4 begins in b♭m. At the second occurrence of T3, at m. 84, it is merely a measure long—the briefest reduction of all the themes in the second half, in GM.

T4 occurs for the first time at 6, in b♭m. This similarity of tonal areas between the first occurrence of T3 is drawn out further by the unity of musical material in the dotted and double-dotted themes, although the intensity of the fourth theme, the underlying pedal tones, and many gestural components of the theme do distinguish it in nature from T3. That ambiguity between the two themes is drawn out even further by another insertion of T3 material at 7 between the first occurrence of T4, and a restatement, at m. 60, again in b♭m. The interlude at 7 is an interruption, but not without precedent. It can be synthesized within the larger scope of the piece. The final restatement of the theme comes at 10, again truncated, and in gm rather than the earlier b♭.
We see, in essence the fragmentary material as the synthesizing element in the first movement: it is the first collection of pitches the listener hears in the high register of the oboe in m. 1-2, and it is the last thing collection of pitches heard, in a low register of the piano (m. 94-96). GM/m is the unifying tonal area in the second half of the piece, with the recurrence of all the themes; the fragmentary material ties up the first four themes in the internal segment (m. 68-71) and prepares for the next loop of themes. GM/m as a tonal area, and the collection of pitches D, B\(^b\), E\(^b\), F\(^#\) make up the significant, and recurring ideas, synthesizing together the various elements of the movement. This piece ends, but it does not resolve.

The scherzo movement falls into a more conventional schematic, both implied by its name and its structure. It is a well-defined ABA form, the internal section marked out by a tempo change (twice as slow for the internal section), and a tonal area that suggests dm very cleanly at the end of the A section, and is followed promptly by chromatic lines that, given the notation, is a far cry from the dm. There is not a total break between the sections: the augmented V chord at the end of m. 101 points to a tonal area of D, which is realized at 9, briefly. If we consider extrageneric reference, the rising chromatic lines at 8 are reminiscent of *Tristan*, even though they break into a more conventional melodic line at 9. At the end of the B section, the pitches given suggest cm, but also give a subtle series of dominant preparations for B\(^b\) a pedal tone of F, a dominant seventh chord that can be reinterpreted as preparation for B\(^b\). When, at 12, the A section recurs with the B\(^b\)M/m of the opening, it shows the disjunction between the parts—but also a slight connection.

Like the first movement, the second movement features gaps between sections—this time, two eighth rests (as in m. 3, m. 22, &c). The content moves past very quickly: the overall impression
is of a unified A section and A’ section. The B section, standing in contrast, also has the semblance of unification. In some sense, this large-scale form gives us the most basic form of stratification and interlock in the overall form. The remaining question is of synthesis: how do these pieces bind together into a full movement?

One possible answer could be the form itself—by binding the internal section between two outer sections of the same type, the listener can be sure of the unity of the overall form; the relationship between the material of the A and B sections is irrelevant—especially due to the necessary contrast between these sections. The purpose served by the fragment of the first movement is here served by the form itself. Synthesis among the material comes through the very small details: the chromatic theme of the A section; the chromaticism introducing the theme of the B section.
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