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**Contour Prolongation in Steven Gellman's Concerto for Viola and Orchestra (2004): Tracing the
Narrative of the Ego and Alter-ego**

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CONTOUR PROLONGATION IN STEVEN GELLMAN'S CONCERTO FOR VIOLA
AND ORCHESTRA (2004):
TRACING THE NARRATIVE OF THE EGO AND ALTER-EGO

Jamie Loback
School of Music

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

Faculty of Graduate Studies
University of Ottawa
Ottawa, ON

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ABSTRACT

This thesis illustrates a narrative paradigm consisting of the ego and alter-ego, manifested within the thematic content of Gellman's *Concerto for Viola and Orchestra*. I invoke contour theory as my primary analytical tool, which I combine with Schenkerian techniques to highlight the possibilities for contour prolongation at the foreground, middleground, and background levels. I support my analysis based on various types and combinations of accent, harmony, and voice leading. Chapter one contains Gellman's biographical information, while chapter 2 provides the methodology of my analytical approach based on the contour models devised by Marvin, Laprade, and Morris. Regarding accent and prolongation, I reference the work of Roeder and Straus, respectively. In chapters three and four, I analyse the first two movements providing a contour/prolongational analysis of the primary thematic material. Chapter five summarises these relationships and investigates the implications for research in the third movement of the Gellman's composition.

Keywords: Steven Gellman, Concerto for Viola and Orchestra, Contour, Theme, Contour Relations, Prolongation, Contour Prolongation, Narrative, Ego, Alter-ego, Elizabeth West Marvin, Paul A. Laprade, Robert D. Morris, Joseph Straus, John Roeder, Heinrich Schenker

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CHAPTER ONE INTRODUCTION AND CONTEXT

Very good my lad. Very, very good. You have the promise to become a real composer!
- Sir Ernest MacMillan, 1964¹

You are a real phenomenon. You are like a twentieth-century Mozart.
- Darius Milhaud, 1965²

Introduction

Contemporary composer, Steven Gellman, is one of Canada's most accomplished composers. His brilliantly crafted compositions, however, have received minimal analytical study. The present study seeks to rectify this oversight by exploring Gellman's complex compositional style from the perspective of theory and analysis.

Throughout the latter half of the 20th century "classical" music developed and flourished on the Canadian music scene. Composers that characterise this rich musical era within Canadian history include prominent figures such as Claude Champagne, Srul Irving Glick, Harry Somers, Alexina Louie, R. Murray Schaffer, Claude Vivier, John Weinzweig, and many others. Steven Gellman also holds an important place within the musical mosaic that has enhanced and shaped the Canadian musical repertoire through his numerous compositions of orchestral music, chamber music, and music for solo instruments. After a brief introduction of Gellman's harmonic language, I focus on the composer's life, the

¹ MacMillan declared this after the performance of Gellman's first piano concerto at the opening of the Edward Johnson Building at the University of Toronto (Steven Gellman, interview by author, July 2008, Ottawa, digital recording, University of Ottawa).

² Milhaud made this comment upon hearing a recording of Gellman's first piano concerto (Steven Gellman, interview by author, July 2008, Ottawa, digital recording, University of Ottawa).

concerto's creation, narrative elements, and my motivation for choosing this fascinating work for my study.

The main focus of this study is to examine contour relationships and their prolongation through harmony and accent within the context of a narrative in Gellman's *Concerto for Viola and Orchestra*. As one of Gellman's most recent works, written in 2003 and premiered in 2007, the *Concerto* might, in fact, be characterised as one of Gellman's most successful compositions based solely on its intense emotional content, rich harmonies and orchestration, as well as its exquisitely crafted melodies. Gellman's compositional style may be described as neo-romantic.³ His music, particularly the *Viola Concerto*, is generally accessible to an audience whose musical backgrounds and musical interests are diverse. As one of Steven Gellman's colleagues writes,

He captivates the listener by including elements that will be somewhat familiar, but at the same time, intrigues the listener by bringing something new. The melding of different styles and techniques also contributes to the freshness, yet familiarity, of his works and gives Steven his unique compositional voice.⁴

Furthermore, Gellman's composition falls into what he describes as the narrative tradition.⁵

Greatly influenced by Messiaen, his own spirituality, or "spiritual ideas, processes, or concepts" are of significant importance in his compositional process and artistic output.⁶ As Gellman explains, "I've never really been a political composer...I just see the danger in that because today's issues are not tomorrow's issues. Whereas spiritually, today's issues are

³ Gellman, himself, describes his music as neo-romantic. For the purpose of this study I use the term neo-romantic in regard to music composed in the later half of the 20th century and early 21st century, in which a clear tonal grounding is apparent; however, functional harmonic relationships do not exist in the same sense as in Classical and Romantic music. Furthermore, music of this variety uses traditional formal approaches that are recast in new and innovative ways. I shall speak to this point in greater detail in my discussion regarding the form of the first and second movements of the *Viola Concerto*.

⁴ Prevost, Roxane. *Celebrating 60 Years of Steven Gellman in Da Capo*. 16/1. February 2008, 2-3.

⁵ Steven Gellman, interview by author, July 2008, Ottawa, digital recording, University of Ottawa.

⁶ Steven Gellman, interview by author, July 2008, Ottawa, digital recording, University of Ottawa.

tomorrow's issues, so I find that is a deeper level."⁷ I return to the notion of narrative shortly.

Harmonic Language

The composer's harmonic language may be defined as a "mixture of...diatonic with added notes...modal, and free chromatic, and often the free chromatic is grounded with something tonal at the same time."⁸ The *Concerto for Viola and Orchestra* does not follow strictly the rules of functional tonal relationships; however, it also does not conform to the characteristics of atonality. The tonal center of the work is G, however Gellman does not maintain the tonic - predominant - dominant functional paradigm that would typically establish G minor as tonic. Additionally, the composer will use more traditional chords in innovative ways by adding notes from outside the conventional chord structure, creating a richer and more interesting harmonies. For instance, in Gellman's words:

My harmonic language has evolved over a long, long period of time. It's not as systematic as someone like Messiaen's where he just sticks to certain modes or certain colours. What he showed me, or us, are all kinds of added note harmonies that are just beautiful in themselves. So a lot of my chords are based on, some of them, are based on triadic structures. Just the opening chord [plays chord] that's a G minor chord to me but it's got that extra blues.⁹

Example 1.1 illustrates an instance of Gellman's use of harmony. The example shows m. 1 of the first movement in which the composer begins with a tonic G minor chord (G – B-flat – D) heard in the repetitive arpeggiated figuration in the first violins. The flute and clarinet also support this tonic harmony with the pitches D and B flat. However, the chord cannot be accurately described as a pure tonic chord as the first violins also play an A as the top note of the arpeggio, which relates to the G tonic as a ninth. Furthermore, the flute contains an E-

⁷ Steven Gellman, interview by author, July 2008, Ottawa, digital recording, University of Ottawa.

⁸ Prevost, Roxane. Celebrating 60 Years of Steven Gellman in *Da Capo*. 16/1. February 2008, 2-3. (Quoting Steven Gellman).

⁹ Steven Gellman, interview by MUS 4374/5923, February 2007, Ottawa, digital recording, University of Ottawa.

flat which functions as flat six in the context of the G minor tonic. Thus, Gellman does not adhere to conventional tonal chord structures; instead, he adds notes that alter chords, creating new and more interesting harmonic relationships. These will be discussed within the context of contour analysis.

Example 1.1: Gellman, *Viola Concerto*, First Movement (m. 1)

The musical score for the first measure of the Viola Concerto, First Movement by Steven Gellman, is presented in five staves. The staves are labeled as follows: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), and Vln. I (Violin I). The Flute, Clarinet, and Violin I parts have notes, while the Oboe and Bassoon parts are silent. The key signature has one flat (B-flat) and the time signature is 4/4.

© Steven Gellman, 2004.

Biography

Steven Gellman was born in Toronto, Canada on September 16, 1947, to Dr. Harvey Gellman and Mrs. Lily Gellman, both of whom were music lovers and intellectuals.¹⁰ Dr. Gellman had a PhD in mathematics and physics, while Mrs. Gellman was a “voracious” reader who was cultured in literature and the arts. The Gellmans had an extensive record collection with which they exposed the young composer to music of different genres and

¹⁰ I refer to Harvey as Dr. Gellman and to Lily as Mrs. Gellman.

styles; Gellman remembers going into “ecstatic absorption” listening to certain music.¹¹ The composer’s diverse musical influences included the music of Mozart, Beethoven, Bartók, Stravinsky, Hindemith, Shostakovich, Prokofiev, Debussy, Sibelius, Scriabin, Ravel, Richard Strauss, Mahler, and Messiaen. Moreover, Gellman was exposed to the musical influences of jazz music, Balinese gamelan music, as well as the music of The Beatles during early adulthood. He began his piano studies early in life with Miss Leila Woods in Toronto and rapidly accelerated through the graded system, completing two to three grades of piano performance per year. At age nine, he began composing after learning that it was permissible to include one’s own compositions in junior piano recitals. Miss Woods then took Gellman, now eleven, to Dr. Samuel Dolin who was professor of composition at the Royal Conservatory in Toronto. In addition to composition, Dolin instructed the young composer in piano performance, harmony, counterpoint, orchestration, and analysis. As Gellman explains, his early musical training with Dolin focused on developing a mastery of 16th-century counterpoint before moving to other styles such as inventions and fugues. Gellman studied with Dolin over the course of seven years and it was during this time that he achieved his first major success.

At age 15, Gellman’s first piano concerto was performed by the Canadian Broadcasting Corporation (CBC) Symphony Orchestra. The work was commissioned by Ettore Mazollini the then president of the Toronto Conservatory and conductor of the orchestra, who told Gellman that he would premiere the concerto with the CBC Orchestra. The young composer assumed the role of the solo pianist at the official premiere, which took place at the opening of the University of Toronto’s Edward Johnson Building in 1964. Gellman’s piano concerto was included amongst a programme of music written by other

¹¹Steven Gellman, interview by author, July 2008, Ottawa, digital recording, University of Ottawa.

notable Canadian musicians, such as Harry Sommers and John Beckwith. Through this monumental achievement in his early musical career, Gellman became the first Canadian to receive an international BMI Award for Young Composers.

At 17, Gellman moved to New York City to continue his musical studies at the Juilliard School of Music. With Dolin's thorough training, he was accelerated into third year theory and composition subjects and his teachers included Roger Sessions, Elliot Carter, Vincent Persichetti, and Luciano Berio. Throughout this time he composed his *Piano Fantasy* and the quartets for woman's voice, flute, cello, and harp, which were written in dedication to Gerard Manley Hopkins. During his time at the Juilliard School, Gellman spent his summers at the Aspen Music School and Festival in Colorado, USA, where he studied with Darius Milhaud.

After completing his studies at Juilliard, Gellman returned to Toronto and spent several years freelance composing and travelling with a group of people which included his spouse, Cheryl, as well as a meditation master who instructed him in Buddhist spirituality and meditation. Following these years Gellman realised that he was out of touch with the so called, real music world. In addition to this sense of disconnection, he also believed that he was deficient in the most contemporary compositional techniques.

At age 25 Gellman decided to pursue further studies in composition at the Paris Conservatoire under the tutelage of master composer and teacher Olivier Messiaen. He studied with Messiaen for three years with the financial support of the Canada Council for the Arts. While completing his studies with Messiaen, he received a *Premiere Prix* in analysis in 1975 and a *Premier Prix* in composition in 1976.

After his studies in Paris, Gellman returned to Canada and accepted a teaching position at the University of Ottawa where he has remained since that time. Over the past 30

years his compositional oeuvre has included works for orchestra, piano solo, chamber music and choral/vocal. In 1983 the Toronto Symphony featured his overture, entitled *Awakening* on their European tour.¹² His *Universe Symphony* written for large orchestra and synthesisers brought him further international recognition in 1987 with its European performance.¹³ Other major compositions include *Keyboard Triptych*, which was commissioned by Jon Kimura Parker, *Burnt Offerings* for chamber orchestra, *Love's Garden* for soprano and orchestra, *Musica Eterna* for string quartet, the *Jaya Overture*, the Piano Quartet recorded by Musica Camerata, and the *Concerto for Viola and Orchestra*. Gellman's recently premiered his *Madrigal* in February 2009 as well as a work for piano trio in August 2009.

Concerto for Viola and Orchestra

The *Concerto for Viola and Orchestra* was premiered in January 2007 by the Ottawa Symphony Orchestra under the direction of Maestro David Currie with Jethro Marks, principal violist of the National Arts Centre Orchestra. Gellman began composing the *Concerto* in mid-March 2003 at the initial request of a prominent violist. This violist expressed a love of Gellman's music and, therefore, asked that he compose a concerto for the viola, with the understanding that this violist would premiere the work. After receiving this proposal, Gellman was inspired to compose the piece and, as he explains, heard the first theme that same night; he completed the first two movements within the next three months¹⁴ and the third movement, three and a half months later.

Although the request from the prominent violist inspired Gellman to conceive of a

¹² Biography: Steven Gellman, Canadian Music Centre, <http://www.musiccentre.ca/apps/index.cfm>

¹³ Biography: Steven Gellman, Canadian Music Centre, <http://www.musiccentre.ca/apps/index.cfm>

¹⁴ The second movement was written within a week (Steven Gellman, interview by author, July 2008, Ottawa, digital recording, University of Ottawa).

viola concerto, several circumstances influenced him throughout the creative process. Over the course of 2000-2003 Gellman experienced a series of tragic events which seriously hindered his ability to compose anything prior to his *Piano Quartet*¹⁵ and subsequent *Viola Concerto*. Gellman describes this time as being “horrible,” equating the onset of disease in a family member with death and loss. The *Piano Quartet*, precursor to the *Viola Concerto*, was the first piece that Gellman composed after this person was inflicted by this illness. As Gellman explains,

In the *Piano Quartet* the second movement is called Elegy and it’s one of the most heart-wrenchingly sad pieces that I’ve ever written and it’s directly because of that. Certain aspects of the first and second movements of the [*Viola*] *Concerto* have that too.¹⁶

In addition to coping with this difficult situation, Gellman’s father suddenly died one month after Gellman began to compose the *Viola Concerto*. The following statement describes Gellman’s thoughts regarding this tragic time:

But this piece has a...it’s a tragic novel. It’s a tragic novel like any other tragic novel. The life situation was so loaded and yet the creative flow was so...flowing that I didn’t stop writing. I had to rush down with my brother to Florida to organise things with my mother and get my father’s body back. So that was an interruption for a couple of weeks at least. But then I went right back to writing it. I couldn’t stop. Not all my pieces flow that much, but that one did.¹⁷

After completing the *Viola Concerto*, original plans to have the work premiered became complicated. The violist who initially requested the composition did not manage to acquire a commission for Gellman. After several years, without a commission or potential for a premiere performance, Maestro David Currie approached the composer regarding the

¹⁵ The *Piano Quartet* was premiered on April 3, 2004 by Musica Camerata Montreal. It should be noted that some of motivic material in this piece overlaps with the thematic material in the *Viola Concerto* (particularly in the main theme of the second movement).

¹⁶ Steven Gellman, interview by author, July 2008, Ottawa, digital recording, University of Ottawa.

¹⁷ Steven Gellman, interview by author, July 2008, Ottawa, digital recording, University of Ottawa.

Concerto, agreeing to conduct the premiere performance with the Ottawa Symphony Orchestra with a soloist of the conductor's own choosing, Jethro Marks.

Narrative Elements:

As previously discussed, Gellman's *Concerto for Viola and Orchestra* was written after a time of extreme distress coupled with his father's death. Clearly, feelings of loss and melancholy characterise this period of Gellman's life. Consequently, the *Concerto* portrays an emotional mosaic implicit with feelings of intense sadness, while at the same time expressing a sense of transcendence over the tragic characteristics of the work. Shortly after the premiere performance of the *Viola Concerto* Gellman, in a seminar discussion, spoke about his composition, specifically the second movement.¹⁸ Gellman referred to the introductory theme of this movement as the "alter-ego," suggesting that the thematic content of the first movement, more specifically, the first theme, represents its opposite, the ego. I interpret my analytical findings in the context of the ego and alter-ego, each of which function as influences on Gellman's compositional decisions, as well as the musical narrative that characterises the *Concerto*. Both the ego and alter-ego, one being the compliment or opposite of the other, exist simultaneously at any given time. These personalities relate to this analysis in terms of thematic content. Certain themes represent the ego while others refer to the alter-ego.¹⁹ In human psychology the ego functions as one's dominant personality under which resides the alter-ego. The ego exists within the realm of the conscious mind, which may be defined as "the moral dimension of human consciousness, the

¹⁸ Steven Gellman, interview by MUS 4374/5923, February 2007, Ottawa, digital recording, University of Ottawa.

¹⁹ I shall explain these thematic representations in Chapter 2.

means by which humans modify instinctual drives to conform to laws and moral codes,”²⁰ while the alter-ego represents elements of the unconscious mind, “the part of the mind whose contents people resist bringing into awareness.”²¹

The ego, in terms of psycho-analytic theory, may be defined as “the part of human personality that combines innate biological impulses or drives with reality to produce appropriate behavior.”²² In other words, the ego functions as the dominant agency of the individual. Its opposite, the alter-ego, or as it is translated from Latin, “the other I” can appropriately be referred to as the second self, or a second personality. The second personality generally remains suppressed or subverted in relation to the ego; however it is still simultaneously present within the human psyche. In psycho-analytical theory, the term alter-ego has also been described as Carl Gustav Jung’s concept of the shadow-self, proposed in his analytical psychology. As Hans Dieckmann explains,

the shadow as a concept comprises everything the conscious personality experiences as negative. In dreams and fantasies the shadow appears with the characteristics of a personality of the same sex as the ego, but in a very different configuration. It is presented as the eternal antagonist of an individual or group, or the dark brother within, who always accompanies one, the way Mephistopheles accompanied Goethe’s Faust. The role of the shadow within is sometimes hidden, and sometimes rejected or repressed, by the conscious ego. In the latter case it is pushed into the unconscious, where, because of its energy, it acts as a complex...the shadow corresponds to what one does not want to become but still is, within the self.²³

Therefore the shadow personality (alter-ego)²⁴ and the conscious ego exist simultaneously.

While one functions as the dominant personality the other remains present in a suppressed state. Within Gellman’s *Concerto for Viola and Orchestra* a similar relationship exists with

²⁰ Gale Encyclopedia of Psychology. Ed. Bonnie Strickland. 2nd ed. Detroit: Gale, 2001. p150.

²¹ Gale Encyclopedia of Psychology. Ed. Bonnie Strickland. 2nd ed. Detroit: Gale, 2001. p654.

²² Gale Encyclopedia of Psychology. Ed. Bonnie Strickland. 2nd ed. Detroit: Gale, 2001. p208.

²³ Diechmann, Hans. “Shadow (Analytical Psychology)” *International Dictionary of Psychoanalysis*. In Alain de Mijolla. Vol. 3. Detroit: Macmillan Reference USA, 2005 (1596-1597).

²⁴ Throughout this study I use the term persona to indicate the agency of the ego and alter-ego consciousnesses.

regard to thematic content. In this sense, specific themes represent the dominant ego consciousness, essentially the most perceivable element or element of aural focus at specific moments throughout the piece. However, Gellman shifts the dominant ego consciousness in some instances to a state of suppression, allowing the shadow personality, or alter-ego, to ascend as the dominant perceivable element. Similarly, while one personality usurps the primary role, such as in a theme for instance, its opposite remains present in some way. Through this relationship between dominant persona versus the shadow or opposite persona, Gellman's *Viola Concerto* unfolds a narrative that is primarily propelled forward through thematic relationships within the context of the broader orchestral texture. In the following study, these narrative-related elements shall be illuminated through contour analysis, which will support the thematic relationships described above, while the study of contour prolongation shall illustrate specific properties within the foreground, middleground, and background levels of each theme, highlighting the proposed narrative relationships.

Motivation for Selecting Steven Gellman's *Concerto for Viola and Orchestra*

As a student at the University of Ottawa, I have known Steven Gellman in his role as both a teacher of music, as well as a composer. His training in orchestration, new compositional techniques, and the history of Canadian music have been of significant influence in my musical education and in my approach to studying music. In January 2007 I was fortunate to attend the premiere performance of the *Viola Concerto* after which I fell in love with the composition. The *Concerto* is generally accessible to its audience, conveying an emotional character that relates to the individual in a tangible and comprehensible sense, and I was intrigued by the ways in which I could discuss these features through analysis.

In addition to my passion for this composer's music, I also chose to study this piece because of its novelty and presence within the current context. Having had the opportunity to attend the premiere, as well as to interview the composer on a regular basis, allows me to better situate the work within the current context of Canadian music.

Thesis Chapter Outline:

This thesis shall focus primarily on the first and second movements of the *Concerto for Viola and Orchestra*. The study begins with a contour analysis of the main themes and their development over the course of the first and second movements. In chapter two, I outline my analytical framework using foreground, middleground, and background-levels of contour prolongation, in which I invoke accents, such as duration, register, and metrical placement, to name only a few. In my approach toward contour relationships I incorporate the concept of prolongation, which I support on the basis of harmonic relationships and varying degrees and combinations of accents. In chapter three I apply the notion of contour prolongation to the primary themes of the first movement, while chapter four focuses on the themes of the second movement. Chapter five provides a summary of the contour relationships uncovered in previous chapters and includes my interpretation of the narrative structure of the piece.

CHAPTER TWO METHODOLOGY

This chapter outlines and explains the primary methodology for my study, which I apply to thematic material in the first two movements of Steven Gellman's *Concerto for Viola and Orchestra*. By examining relationships among the themes within the broader orchestral texture, we can begin to interpret narrative and extra-musical elements, such as the ego/alter-ego relationship, in the work. In order to explore these connections, I apply contour analysis to the primary themes of the first and second movements, followed by an analysis of the foreground, middleground, and background-level contour structures as large-scale prolongational relationships within the orchestral texture of the *Concerto*.

Before proceeding to the analytical model, it will be necessary to discuss the reasoning for my choice of contour theory as my primary analytical tool. Contour theory allows for the advancement of interpretations pertaining to musical shape. This type of analysis is particularly useful in post-tonal music, where melodic and prolongational relationships are often not easily identified within the context of traditional forms of analysis, such as Schenkerian analysis, which relies on tonal voice-leading and contrapuntal relationships to make analytical assertions. Given that the *Concerto for Viola and Orchestra* is clearly not serial or twelve-tone, but rather more diatonic in its general harmonic character, it would be prudent to assume that borrowing from more traditional forms of analysis, such as roman numeral or Schenkerian analysis, might be appropriate. However, although this piece is fundamentally diatonic, it does not adhere to the laws and conventions of traditional functional tonality. By this I mean that Gellman's harmonic language does not follow the basic progression of tonic-predominant-dominant-tonic. Instead, the composer uses diatonic chords such as G - B-flat - D, as shown in Example 2.1; however, in addition to this G-minor

triad, which technically functions as the tonic of the movement's G tonal centre, Gellman adds scale degree nine (A6)²⁵. It would be impossible to describe the work as atonal given the fact that the composer essentially derives his harmonies from diatonic collections, and we still experience a sense of tension and release similar to the way it would be perceived in music that incorporates traditional tonality. The harmonic relationships that evoke such a sensation in the work under study are not nearly as clear as in classical or romantic music because of the absence of functional patterns.

Example 2.1: Gellman, *Viola Concerto* first movement, m. 1, violin.



© Steven Gellman, 2004.

Furthermore, although the functional paradigm does not exist in a prominent way within the *Concerto*, certain traditional elements such as voice-leading relationships recur, as I will demonstrate in a later chapter. Therefore, in the example above, the composer modifies the tonic chord by adding the ninth, creating a more unconventional harmony, and in doing so, casting away a more orthodox tonal practice. Gellman describes the harmony of the concerto in his own words,

I was brought up with twelve-tone music and I composed it for quite a few years but my nature is not that way! I've always felt a very strong tonal grounding. So even when my music was somewhat atonal I always felt there was a fundamental [sense of tonality] there and it's still the same way. The overall *Viola Concerto* is in G minor.

²⁵ Following the Acoustical Society of America, I label middle C as C4. A6 is then the second A above middle C.

The first movement and the last movement are in G. I say minor very loosely because it's very modal at the same time and its very chromatic. So you can talk about extended tonality.²⁶

As previously mentioned, the first movement of the *Concerto* integrates G as its tonal centre. Within the context of the G tonal centre, the composer preserves voice-leading relationships such as the leading tone resolving to the tonic. Because of these functionally-reminiscent relationships in Gellman's composition, we may interpret thematic content and, to a lesser extent, harmony in terms of prolongation.²⁷ I will define prolongation in the context of my study shortly.

Due to the absence of traditional functional relationships, as well as the presence of voice-leading relationships characteristic of more traditional writing, I adopt contour theory as the primary analytical tool in my study of the thematic content in the *Concerto*. The examination of melodic contour does not rely on functional harmonic conclusions for a convincing analysis. Rather, the theory focuses on the melodic shape of a theme or phrase. These shapes can undergo multiple transformations wherein a specific contour may then be isolated and interpreted within a narrative paradigm. Moreover, voice-leading relationships, such as the resolution of the leading tone previously discussed, as well as other factors such as duration, serve as a means of supporting certain analytical choices in the contour analysis. When, for instance, a leading tone resolves to the tonic, this latter pitch clearly receives greater emphasis and therefore becomes more prominent within the contour. I shall elaborate on these supporting elements later in this chapter.

²⁶ Steven Gellman, interview by MUS 4374/5923, February 2007, Ottawa, digital recording, University of Ottawa.

²⁷ In this instance, I mainly refer to leading-tone resolutions.

Thematic Contour Analysis:

Contour theory offers tools that can facilitate the comparison of similar thematic material. The following three sources serve as the basis for my analytical approach:

Elizabeth West Marvin and Paul A. Laprade,²⁸ Robert D. Morris,²⁹ and Joseph Straus.³⁰

Morris clearly describes contour in the following statement:

Musical contour is one of the most general aspects of pitch perception, prior to the concept of pitch or pitch class, for it is grounded only in a listener's ability to hear pitches as relatively higher, equal, or lower, without discerning the exact differences between and among them.³¹

Therefore, the theory is rooted primarily in listener perception rather than in more specific aspects of pitch structures and relationships. The theory stipulates that the reiteration of a melody does not require exact repetition of intervallic relationships in order for the listener to recognise similarities between the contours of different phrases. The listener relates two melodic contours when the general shape of the line remains intact. Marvin and Laprade explain:

So important is the role of contour in the retention and recognition of well known melodies that even the size of the interval between successive pitches may be altered, and subjects will usually recognize the tune if the contour remains unaltered.³²

This assertion becomes extremely important within the context of “non-tonal”³³ music in which functional patterns are removed, leaving contour associations as a primary feature for

²⁸ Marvin, Elizabeth West and Paul A. Laprade, “Relating Musical Contours: Extensions of a Theory for Contour,” *Journal of Music Theory* 31/2 (1987), 225-267.

²⁹ Morris, Robert D. “New Directions in the Theory and Analysis of Musical Contour.” *Music Theory Spectrum*. 15/2 (Autumn, 1993): 205-228.

³⁰ Straus, Joseph N. *The Music of Ruth Crawford Seeger*. Great Britain: Cambridge University Press, 1995.

³¹ Morris, Robert D. “New Directions in the Theory and Analysis of Musical Contour.” *Music Theory Spectrum*, 15/2 (Autumn, 1993): 205-228.

³² Marvin, Elizabeth West and Laprade, Paul A. “Relating Musical Contours: Extensions of a Theory for Contour,” *Journal of Music Theory* 31/2 (1987), 225. On this point, Marvin and Laprade refer to the work of Diana Deutsch (“The Processing of Pitch Combinations,” *The Psychology of Music*, pp. 277-289), Dowling and Hollombe’s study (“The Perception of Melodies Distorted By Splitting into Several Octaves: Effects of Increasing Proximity and Melodic Contour,” *Perception and Psychophysics* 21 (1977): 60-64), and Dowling and Fujitani (“Contour, Interval, and Pitch Recognition in Memory for Melodies,” *The Journal of the Acoustical Society of America* 49 (1971): 524-531).

the listener's understanding of the work. Marvin and Laprade support their argument by citing the cognitive research undertaken by Dowling and Fujitani in their study entitled "Contour, Interval, and Pitch Recognition in Memory for Melodies" in which the latter two scholars conclude that

listeners were likely to confuse the exact transposition of a novel non-tonal contour with a second non-tonal melody if the latter retained the same contour...listeners retain non-tonal melodies in memory solely in terms of contour.³⁴

Since Gellman's *Concerto* falls within the parameters of post tonality, contour analysis serves as a means to make analytical observations through contour relations.³⁵

Morris refers to this approach in terms of contour space, which "consists of elements arranged from low to high disregarding the exact intervals between the elements."³⁶ Marvin and Laprade elaborate on this point in greater detail by describing contour pitches or c-pitches, as

numbered in order from low to high, beginning with 0 up to n-1, where n equals the cardinality of the segment, and where the intervallic distance between the c-pitches is ignored and left undefined.³⁷

Marvin and Laprade map out the basic contour or shape of a segment by assigning "0" to the lowest pitch in a given motive or melody and the highest note is classified as the largest numerical value. For the purpose of this analysis I shall adopt Marvin and Laprade's

³³ Marvin, Elizabeth West and Paul A. Laprade, "Relating Musical Contours: Extensions of a Theory for Contour," *Journal of Music Theory* 31/2 (1987), 225.

³⁴ Marvin and Laprade's summary taken from end note 4 in Marvin, Elizabeth West and Laprade, Paul A. "Relating Musical Contours: Extensions of a Theory for Contour," *Journal of Music Theory* 31/2 (1987), 263-264.

³⁵ This is not to say that contour analysis can provide meaningful analytical information to all music described as post-tonal. This analytical tool works particularly well for Gellman's *Concerto* due to the emphasis on melodically-based thematic content.

³⁶ Morris, Robert D. *Composition with Pitch Classes*. New Haven: Yale University Press, 1987, 340.

³⁷ Marvin, Elizabeth West and Laprade, Paul A. "Relating Musical Contours: Extensions of a Theory for Contour," *Journal of Music Theory* 31/2 (1987), 226-228.

definition of the contour segment as an ordered set of contour pitches in contour space.³⁸

Example 2.2 contains a melody comprised of four pitches, illustrating this concept more clearly. The lowest pitch is A3 and therefore receives the lowest numerical value of 0 within the segment, while G4, the highest pitch, is assigned the value of 3. Therefore, the entire segment can be referred to as <1032> which allows for greater ease in determining the transformations and comparison of this contour.³⁹ In the case of Example 2.2, “n” equals four since the segment contains a total of four elements.

Example 2.2: CSEG <1032>



Each segment that is analysed in this way can be referred to as a contour segment or CSEG. Thus, the contour shown in Example 2.2 would appropriately be described as CSEG <1032>. Larger CSEGs with more than three pitches may contain contour sub-segments.⁴⁰ Example 2.3a presents a collection of eight pitches articulated as CSEG <21564013>, while Example 2.3b isolates three potential contour sub-segments which I have highlighted using rectangular boxes.⁴¹ Lines correspond from each box to the respective sub-segments shown below the example. Therefore, the original CSEG <21564013> can be divided into the contour sub-segments of CSEG <102>, CSEG <120>, and CSEG <201> respectively. In this instance each sub-segment is reduced to its lowest numerical value through the process

³⁸ Marvin, Elizabeth West and Paul A. Laprade, “Relating Musical Contours: Extensions of a Theory for Contour,” *Journal of Music Theory* 31/2 (1987), 228.

³⁹ I shall elaborate on these transformations later.

⁴⁰ In this instance CSEG <1032> contains two trichordal subsets: contour pitches <103> form the trichordal subset of <102> while <032> becomes <021>. This process of reducing the initial trichord to its lowest numerical representation will be discussed in greater detail in my explanation of normal form and prime form.

⁴¹ This melody is my own and has been designed for the specific purpose of explaining contour theory.

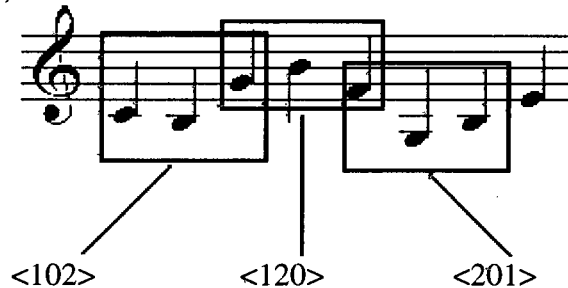
of “translation,” which I shall discuss shortly. This approach becomes important when comparing contour relationships within a given theme and when identifying motives at a foreground level.

Example 2.3: Contour segments and sub-segments

a)



b)



Each contour segment can be manipulated through various types of transformations; however, before defining these transformations it shall be necessary to discuss the CSEG normal form. When a collection of pitches is described in normal form, the numerical values attributed to the melody are listed from the first pitch to the last pitch (read left to right). For instance, the collection shown in Example 2.4 illustrates the segment labeled CSEG <21564013>. In the example I isolate CSEG <564>, the segment’s numerical representation in normal form. In order to more easily compare this segment to others, the CSEG must be reduced to its prime form. This terminology is originally derived from set-class theory and

may be defined as “the most compressed way of writing a pitch-class set...making it easy to see the essential attributes of a set and to compare it to other sets.”⁴² A contour segment is in prime form when all contour pitches that comprise the segment are numbered from 0 to (n-1).⁴³ “n” indicates the number of elements in the set. Since one of these elements becomes the number “0,” the calculation has to be diminished by one element, hence n-1. If a contour segment does not appear in prime form, “translation,” to borrow Marvin and Laprade’s terminology, must take place. The authors define translation as the “operation through which a csubseg of n distinct c-pitches, not numbered in register from 0 to (n-1), is renumbered from 0 for the lowest pitch to (n-1) for the highest pitch in the csubseg,” which they define as “any ordered sub-grouping of a given CSEG.”⁴⁴ Example 2.4 demonstrates this operation more precisely by extracting CSEG <564> from the larger collection of <21564013>. In order to translate CSEG <564> into its prime form, the lowest pitch in the segment must be reduced to 0, in this case 4-4=0. Thus, the translation operation would look like the calculation presented in Figure 2.1. To find the translation from normal form to prime form, all numerically represented contour elements must be subtracted by 4, the smallest value of the segment. Therefore, the normal form of CSEG <564> results in the prime form of CSEG <120>.⁴⁵

⁴² Straus, Joseph N. *Introduction to Post-Tonal Theory*. New Jersey: Pearson Education, Inc., 2005. 35

⁴³ Marvin, Elizabeth West and Paul A. Laprade, “Relating Musical Contours: Extensions of a Theory for Contour,” *Journal of Music Theory* 31/2 (1987), 228. Marvin and Laprade use the term normal form to describe what I refer to as prime form. I distinguish between the two, in that, normal form represents a segment in its original presentation within a collection of contour pitches, while prime form reduces the CSEG to its lowest numerical value, maintaining the same contour relationships.

⁴⁴ *Ibid.*

⁴⁵ The CSEGs isolated in Example 2.3b are presented in their prime form.

Example 2.4: Sub-segment <564>

< 2 1 5 6 4 0 1 3 >
 < 5 6 4 >

Figure 2.1: Translation Operation

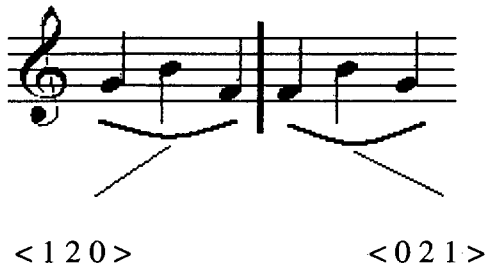
$\begin{array}{r} < 5 & 6 & 4 > \\ \hline - 4 & - 4 & - 4 \end{array}$	Normal Form
$< 1 & 2 & 0 >$	Prime Form

The operation explained in Figure 2.1 is appropriate when normal form consists of only consecutive numbers. When translating normal form to prime form using alternate numbers, such as <215>, a slightly different approach is required. In this case <1> would be reduced to <0> since it is the lowest pitch of the segment ($n=1$). Similarly, <2> is subtracted by 1, becoming <1>. Contour pitch <5> is simply reduced to <2>, as it is the highest pitch in a segment containing only three pitches, creating CSEG <102>.

A contour segment can be manipulated through various types of transformations such as retrograde, inversion, and retrograde-inversion; the new contour will differ from the original, but will still relate to it. Retrograde essentially reverses a given contour segment.⁴⁶ As shown in Example 2.5, the retrograde of CSEG <120> would result in CSEG <021>. Therefore, the two contours represent each other's opposite on a horizontal plane with a vertical axis.

⁴⁶ Morris, Robert D. "New Directions in the Theory and Analysis of Musical Contour." *Music Theory Spectrum*. 207.

Example 2.5: CSEGs <120> and <021>



Inversion reverses the contour around a horizontal axis. The axis of inversion is usually the first pitch of the set.

The contour inversion of my given set can be arrived at as follows. Find the largest numbered contour pitch. For example, in the set <120> (see Figure 2.2), the contour pitch “2” is the largest numbered. In this instance of inversion, we shall use <2> in $n=2$. We then subtract each pitch of the contour set from this number to derive the inversion of the set.

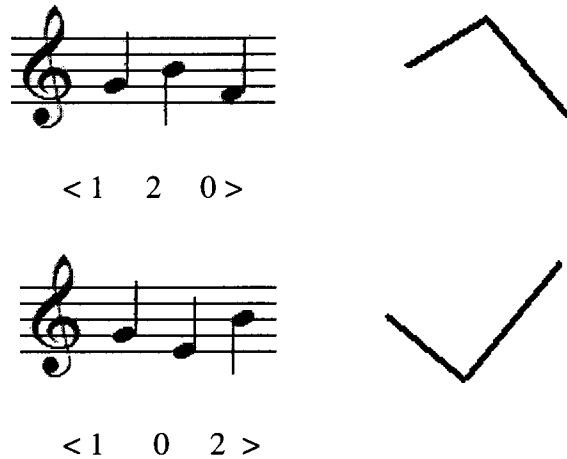
$$\begin{array}{r}
 2\ 2\ 2 \\
 \underline{<1\ 2\ 0>} \\
 1\ 0\ 2
 \end{array}$$

In Figure 2.2, this operation is made clear in musical notation. In the first part of the figure, G rises to B and then falls to F; in the second part G falls to E and then rises to B.

Figure 2.2: Inversion

$$n = 2 \quad - \quad <1\ 2\ 0> \quad = \quad <1\ 0\ 2>$$

$$\begin{array}{r}
 2\ 2\ 2 \\
 \underline{<1\ 2\ 0>} \\
 1\ 0\ 2
 \end{array}$$



As we have seen, then, in order to find the inversion of CSEG <120>, one would perform the function shown in Figure 2.2. By subtracting CSEG <120> from 2, the inversion of CSEG <102> becomes apparent. On the right side of the example, I have represented the two contour segments graphically to show this mirror relationship.

A two-part operation is required when determining the retrograde-inversion of a given contour. One must first find the retrograde of the given segment and then invert that segment in order to derive the retrograde-inversion transformation. In Figure 2.3, the retrograde-inversion of CSEG <120> is CSEG <201>.

Example 2.6 demonstrates this transformation using musical notation. In this instance CSEG <120> undergoes retrograde to become CSEG <021>. CSEG <021> then transforms to CSEG <201> through inversion. Thus CSEG <120> transforms to CSEG <201> through retrograde-inversion.

Figure 2.3: Retrograde-inversion numerical calculation

n = 2

Original:	CSEG < 120 >
Retrograde:	CSEG < 021 >
Retrograde-inversion:	<div style="text-align: right; margin-right: 20px;">2 2 2</div> CSEG <u><0 2 1></u> CSEG <2 0 1>

Example 2.6: Retrograde-inversion calculation shown with notation.

Original: < 1 2 0 > < 0 2 1 > :Retrograde

< 2 0 1 > :Retrograde-Inversion

In understanding these contour associations it becomes possible to compare multiple relationships between melodic shapes within foreground, middleground, and background structures.

Contour Prolongation:

In this study I borrow Marvin and Laprade's contour model, but expand on it by adding the concept of prolongation, more specifically foreground, middleground, and background contour relationships. This model is appropriate as Gellman preserves traditional harmonic and voice-leading procedures. These conventional relationships include the resolution of a leading tone and the emphasis of the tonic through repetition, which create focal points within a melody, highlighting some pitches as structurally more important than others. Gellman's harmonic language contributes to the creation of these higher-level contour structures. For instance, by retaining a tonal centre, the thematic material references tonal relationships. Other elements such as non-chord tones and the placement of pitches within the metrical structure of a phrase also create points of emphasis in a melody. By incorporating these tonal practices in the *Concerto*, Gellman provides the structures necessary for prolongation by establishing structurally more important pitches in a given melody that contribute to its broader shape. Joseph Straus explains that prolongation enables us to "hear through the musical surface to the remoter structural levels and ultimately to the tonic triad itself."⁴⁷ Straus refers here to music composed according to the conventions of functional tonality; however, in his article "The Problem of Prolongation in Post-Tonal Music," he also approaches the music of Stravinsky, Schoenberg, Webern, and Bartók from the perspective of harmonic prolongation using a strictly pitch-defined approach, not from the viewpoint of intervallic content. Furthermore, in tonal and post-tonal music, prolongation does not require specific objects to be "literally present."⁴⁸ For instance, with

⁴⁷ Straus, Joseph N. "The Problem of Prolongation in Post-Tonal Music" *Journal of Music Theory*, 31/1 (1987): 1.

⁴⁸ Ibid.

regard to the I - V progression in C major, shown in Example 2.7, Straus argues that although the E in the treble clef is only literally present on the down beat, it is actually prolonged over the subsequent D and C until the arrival of dominant harmony on the final beat of the excerpt. Conversely, the musical objects necessary for contour prolongation are literally present.

Example 2.7: Tonic Prolongation



A single melody can contain multiple shapes at different levels. A foreground examination of a melody may reveal that the overall phrase structure includes several smaller shapes. At the same time the complete melody resembles a single shape from a background perspective. Therefore, contour prolongation occurs when the broader shape of a melody is derived from, or prolongs, smaller shapes from the foreground and middleground structural levels. Prolongational relationships can be isolated based on varying degrees of emphasis within a melody.

For the purpose of this study three primary criteria determine the pitches that contribute to contour prolongation: accents, harmonic relationships, and voice leading.

Accents

Accents occur through duration, register, contour, articulation, dynamic peaks, and metrical placement.

1) Duration

Longer time values attributed to specific notes within a texture typically characterised by minimal rhythmic values, or vice-versa, constitutes a durational accent. I also include John Roeder's description of a durational accent, which he argues occurs when "the onset of a long event is accented agogically if it is preceded by shorter durations, or, in the case of segment beginnings, if another voice simultaneously states a series of briefer durations."⁴⁹ This type of accent contributes to the formation of melodic contour and its prolongation within the background and middleground structure.

2) Registral

Registral accents occur when a sudden shift in melodic contour takes place. For example, when a melody that primarily lies in a middle register suddenly leaps to either a higher or lower register and continues to unfold in that new register, a registral accent has occurred.

3) Contour

Contour accents are mainly prevalent within the foreground level of a contour analysis. These accents serve as a way of emphasising a specific contour within the broader melodic contour. Roeder considers contour accents "to occur at both the high and low points in a contour."⁵⁰

Example 2.8 demonstrates how I identify contour accent within the context of this study. Example 2.8a consists of four contour accents highlighted by grey circles in the

⁴⁹ Roeder, John. "Interacting Pulse Streams in Schoenberg's Atonal Polyphony," *Music Theory Spectrum*. 16/2: (Fall 1994). 235.

⁵⁰ Roeder, John. *Interacting Pulse Streams in Schoenberg's Atonal Polyphony*. *Music Theory Spectrum*. 16/2: (Fall 1994). 235.

second statement of the given melody. Each note that is circled in black in the first statement of the melody indicates the location of a directional shift. The notes circled in grey indicate the end of the contour accent. In other words, the actual accentuation itself (black circles in the example) is not the ending of the contour accent. To know that a pitch is the last in a sequence before the direction changes, the contour segment must include at least one pitch in the subsequent direction (grey circles in the example). In Example 2.8b I show a foreground contour interpretation where I have isolated the contour segment <021>. This segment is emphasised in the foreground through contour accent. For instance, the segment in Example 2.8b contains an F4 that rises to A4, the highest pitch of the segment, which subsequently descends to G4, constituting a contour accent. Essentially, each accent occurs when a directional shift from ascending to descending motion, or vice-versa, occurs in the melodic line.

Example 2.8: Contour Accent

a) Melodic Excerpt

Black circles = Directional shift



Ex 2.8a continued

Grey circles = End of contour accent



b) Foreground Contour Interpretation



<0> = onset
 <2> = directional shift
 <1> = end of contour accent

4) Articulation

Based on Roeder's definition, articulation accents include techniques such as tenuto, staccato, immediate note repetition, etc. These accents punctuate the musical texture, highlighting specific points in a melody. For example, if a pitch were articulated as staccato within a primarily legato melody, this pitch would receive an articulation accent. For the most part, my analyses concentrate on contour accent at the foreground level. However, from time to time, I shall introduce other types of accentuation, duration in particular. Duration will be useful in segmenting melodies into contour segments. I shall indicate durational accents in either the text or in the musical example itself.

5) Dynamic peaks

Dynamic accents comprise momentary increases or decreases in volume creating stresses in a melody. For instance, a sforzando or crescendo located within the context of pianissimo would define a dynamic accent.

6) Metrical placement

The metrical placement of a pitch also serves as a means of accentuation within contour space. By metrical placement I refer to the beat on which a pitch is placed in a given measure. For instance, a pitch that falls on a downbeat receives greater emphasis than it

would if it occurred on a weaker beat such as beats two or four in a common time signature. Accent and accent combinations provide a means to prolong a pitch or to make it structurally more important than others surrounding it.

Harmony

Harmony also contributes to the prolongation of melodic contour. As mentioned in chapter one, Gellman's harmony includes traditional chordal structures, such as the tonic triad, that are modified with the addition of other pitches, which I briefly explained earlier in this chapter. Although the *Concerto* does not adhere to tonal harmonic progressions, Gellman preserves a tonal centre. For instance, the tonal centre of the first movement is G. This centre alternates between major and minor throughout the movement creating a sense of tonal ambiguity that does not allow for one single tonality to prevail, instead the tonal centre of G serves as the primary harmonic foundation for the movement. Rather than a complete harmonic analysis, this study draws on harmony in the context of prolongational relationships of melodic contour. More specifically, background and middleground structures can be determined through the relationship of pitches within a melodic segment to the harmony of a given excerpt.

Voice leading

Voice-leading relationships also contribute to contour prolongation at different levels. Shifts from conjunct to disjunct lines create moments in which certain pitches might be stressed within the melodic texture. For instance, if a melodic line were to follow a continuous progression of descending stepwise pitches which were then interrupted by a

leap, the note leapt to would be accentuated.⁵¹ Other voice-leading relationships include elements such as semitone and leading-tone resolutions.

* * *

Although accents, harmony, and voice leading can each be used as justification for the inclusion of pitches at the foreground, middleground, or background levels, as illustrated in my analysis of Example 2.9, I categorise each accent group according to each prolongational level. I primarily situate contour accents within foreground structures, durational, dynamic, registral, and metrical accents with the middleground level, and harmony and contour with background contour segments. I consider voice leading primarily in middleground structures.

In Example 2.9 I demonstrate my approach toward the three levels of contour prolongation based on accent and harmonic relationships. For the purpose of this discussion I shall explain contour prolongation using mm. 1-5 from the first movement of the *Concerto for Viola and Orchestra*, shown in Example 2.9a. This excerpt contains Theme 1 heard in the solo viola, shown above the first violin line. This theme occurs within the context of a G harmony or tonal centre. Below the example I provide a roman numeral analysis of the harmonic structure of the passage which is characterised primarily by a G pedal sustained throughout the duration of Theme 1. In m. 1 Gellman establishes the tonal centre of G with the pitches G3, D4, B-flat 4, and A5 heard in the first violins and D4, B-flat 4, D5, and E-flat 5 in the flute and clarinet respectively. This combination results in a quasi-G minor triad with the added pitches of A and E-flat. In m. 3 Gellman creates a more ambiguous harmony by adding multiple pitches outside of the G triad while still maintaining the G pedal and

⁵¹ Here, I refer to smaller leaps of thirds and fourth which cause the melody to become disjunct. Larger leaps will usually qualify as registral shifts.

tonal centre. In this instance he also incorporates B-natural, shifting to a quasi G-major harmony which continues through m. 4. The final measure of the excerpt continues with the G pedal; however, Gellman returns to the quasi-G minor by incorporating B-flat into his harmony. Throughout these measures the harmony prolongs the G-minor triad.

Foreground Analysis

In Example 2.9b I provide a foreground contour analysis. I have rearranged the excerpt so that the solo viola appears as the upper staff of the system in order to more easily illustrate the relationship between my contour interpretation and the harmonic structure of the excerpt. In the same regard, I have also rewritten the strings as block chords. I divide the viola's theme into five contour segments mainly based on accent. Each segment is highlighted by a rectangular box from which I show corresponding lines to the prime form of each segment: CSEG <201>, <10234>, <01243>, <321054>, <201>. The first segment, CSEG <201>, is articulated through contour accent, based on the change in direction from a descending motion to an ascending one within a short time-span and within the same register.

Example 2.9a: Gellman, *Viola Concerto*, mm. 1-5, first movement

i ped----- i/1 ped-----
(plus A and E flat)

i ped-----
(vii^o7/V)

Example 2.9b: Foreground Contour Analysis, Gellman, *Viola Concerto* mm. 1-5, first movement

Viola

Flutes

Oboes

Clarinets in B \flat

Horns in F

Violin I

<201>

<10234>

<01243>

<321054>

<201>

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Example 2.9c: Middleground Contour Analysis, Gellman, *Viola Concerto*, mm. 1-5, first Movement

Viola

Flutes

Oboes

Clarinets in B \flat

Horns in F

Violin I

<201>

<0>

<2 1>

<2 0 1>

<1>

i

I

vii $^{\circ}$ 7/V

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Example 2.9d: Background Contour Analysis, Gellman, *Viola Concerto* mm. 1-5, first movement

$\langle 2 \quad 0 \quad 1 \rangle$
 $\langle 1 \quad 2 \quad 0 \rangle$
 $\langle 2 \quad 0 \quad 1 \rangle$

i I vii^o7/V

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CSEG <10234> is primarily emphasised through durational accent, in that this section of the melody consists of several shorter durations (sixteenth notes) following longer time values (quarter-note values). Contour accent also emphasises CSEG <10234> through the change in descending motion to ascending. Overlapping with CSEG <10234>, I extract CSEG <01243> on the basis of registral, articulation, durational, and dynamic accents. The segment begins with C-sharp 4 ascending to C6 which subsequently descends to B5 creating a registral accent from this octave leap. The highest pitch of the excerpt also receives emphasis though an articulation accent manifested through an immediate note repetition, in addition to its longer duration. Furthermore, C6 and B5 are emphasised through the dynamic

accent stemming from the preceding crescendo (see Example 2.9a where I show the dynamic markings from the original score). I isolate CSEG <321054> on the basis of durational, contour, dynamic, and articulation accent. The segment begins with quarter-note values diverging from the longer duration of the preceding segment, constituting a durational accent. The given CSEG begins in descending motion but then changes direction through an ascending leap, comprising a contour accent. The final two pitches of the contour are preceded by a crescendo creating additional accent on contour pitches <4> and <3> in combination with the articulation accent shown above contour pitch <4> (see Example 2.9a). I select the last contour segment of my foreground interpretation, CSEG <201>, on the basis of duration, register, and dynamics. Contour pitch <2> begins the segment with a durational accent, articulated by a sixteenth-note value following a quarter-note value. Contour pitch <0>, or C-sharp, is accented through registral contrast and duration. In this instance contour pitch <2> (D5) leaps in a descending motion to C-sharp 4, resulting in a registral accent, in addition to its durational accent of a half note tied to a quarter-note value following the shorter sixteenth-note duration and preceding a regular quarter-note value.⁵²

Middleground Analysis

Example 2.9c contains my middleground contour analysis for mm. 1-5 of the first movement. The contour pitches represented in half-note values indicate my interpretation of middleground prolongational relationships in the solo viola's melody. The remaining viola pitches illustrate the accent combinations that contribute to the creation of middleground prolongation. Three overlapping contour segments form the middleground, each prolonging

⁵² For the purpose of demonstrating accent with regard to contour prolongation, I have gone into significant detail in this foreground interpretation. In chapters three and four I primarily support foreground segments based on contour accent.

the initial contour (CSEG <201>) from the foreground.⁵³ This contour appears within the middleground in its prime form twice on pitches B5-D5-G5 and G5 - C sharp 4 - E4 respectively. CSEG <201> is also presented through its inversion, CSEG <021>, with the pitches G4-C6-B5. I begin my middleground interpretation of the viola melody with G4 instead of the first pitch (A4) because of the sustained G pedal in the violins. G4 also receives emphasis through the double-neighbour relationship in which both the A5 and the F-sharp 4, functioning as a quasi leading tone, tonicise it. In the example, G4 is identified as <0> within contour space and subsequently ascends to C6, contour pitch <2>, and then descends to B5, shown as contour pitch <1>, creating CSEG <021>. I support contour pitch <2> based on the degrees of accents it receives as previously explained in my foreground-level analysis; however, I would add that in addition to registral, durational, and articulation accents, the C6 is further emphasised due to its metrical placement on the downbeat shown in m. 3 of Example 2.9a.

The C6, or contour pitch <2>, resolves to pitch <1> (B5), creating an upper-neighbour tone relationship. B5 relates to the overall harmonic structure by functioning as the mediant of the tonic triad, which by this point in the excerpt shifts from a G-minor harmonisation to a quasi G major. The descending motion from contour pitch <2> to <1> is complimented by the accentuation of the B-natural via the ascending A-sharp in the first violin, stressing the shift to G major. The B5 thus becomes structurally important and is included as a middleground contour structure.

B5 (scale degree 3 in relation to the tonal centre) also serves as contour pitch <2> in the next middleground contour, labelled as CSEG <201>. Here, the B5 leaps downwards to

⁵³ I also show CSEG <201> in Example 2.9c in the solo viola system represented by the pitches A4, F#4, and G4, illustrating this segment as the primary contour that is prolonged at multiple levels; I indicate this segment above the system in italicised numerals.

D5 (contour pitch <0>), which relates to the tonal centre as scale degree 5. This relationship is paralleled in the accompanying harmonies, where the same pitches are found in both the flute and oboe accompaniment (circled in the example). Contour pitch <0> also receives emphasis from its upper neighbour E-flat as well as from its metrical placement on beat one. The segment is completed by G5, the tonic pitch, through the upper-neighbour relation created by the descending G-sharp. Furthermore, contour pitch <1> relates to pitch <0> in terms of a 5 – 1 (D – G) relationship, justifying this pitch in a middleground context in addition to prolonging the initial CSEG <201> from the foreground. G5 also forms the beginning of the next middleground statement of CSEG <201> represented in half note values as G5, C-sharp 4, and E4. The pitches C-sharp 4 and E4 each reflect the harmonies prevalent in the orchestral accompaniment in the oboe line. Below the example I label the harmony in this particular instance as (vii^o7/V) with added notes G-sharp and C in the first violins, and F in the horns. Furthermore, in addition to the various accents described in my foreground analysis of this excerpt, contour pitch <0> (C-sharp 4) receives supplementary emphasis based on its metrical placement on the downbeat of m. 5. The middleground interpretation shown in Example 2.9c demonstrates contour prolongations on the basis of accent, outlined earlier in this chapter, as well as the relationship between middleground contour structures and the harmonic framework on which it relies. By highlighting middleground structures we can begin to understand deeper-level contour prolongations.

Background Analysis

Example 2.9d illustrates my background contour interpretation of mm. 1-5 of the first movement of Gellman's *Concerto*. I provide the prime form of the prolongation of CSEG <201> in bold above the corresponding pitches in the example. I present this background

contour using grey slurs that correspond to each respective pitch in CSEG <201> (G4 – C-sharp 4 - E4), below which I show the prolongational relationships that support this interpretation using black slurs. The first three pitches, G4-B5-D5, shown in the solo viola, essentially prolong the tonic harmony labelled below the musical excerpt. At the arrival of contour pitch <0> the harmony shown in the orchestral accompaniment shifts from the tonic (i/I) to a quasi vii^o7/V. The broader background contour, CSEG <201> is prolonged over the combination of CSEGs <120> (its retrograde-inversion), and <201>, prime form. These transformations of the prime form, supported by harmonic relationships and varying combinations of accent, mirror CSEG <201>, the initial contour stated in the foreground.

Thus, I interpret contour prolongation through the combination of accents in a given melodic segment and the relationship of that segment to its underlying harmony within a post-tonal context that draws on traditional practices. Accent combinations and harmonic relationships allow for the prioritisation of specific pitches at each interpretive level, making them structurally more important than others with regard to their importance in contour prolongation. It should be noted that pitches included in each level are not always consistently derived from the previous level. In this case, the criteria (accent combinations, harmony, voice leading) for the inclusion of pitches between the different levels change. Thus, segments formed in the foreground may not always be consistently reduced in the middleground and background levels. This method deviates from Schenkerian techniques in which the content of each prolongational level is reliant on the preceding analytical stage: the pitches included in the middleground must be supported by the foreground interpretation, while the background analysis requires justification via the middleground analysis. My approach differs in that deeper-level contour segments are not always causally linked to the local level since the criteria for prolongation shifts with each new level. Note also that the

itches of each middleground and background segment are connected with slurs in order to more clearly observe each segment within the notated portion of the analysis. Other slurs are included to illustrate the connection between supporting pitches and prolonged pitches.

Furthermore, some pitches in the foreground level overlap while others are omitted. This inconsistency takes place due to the interpretive nature of segmentation; some segments overlap as a result of greater intensity created by accent combinations at a given points in the theme, while in other cases segments are derived based primarily on contour accents. Example 2.9b demonstrates this analytical discrepancy in which CSEGs <10234> overlaps with <01243>.

In the following chapter, I analyse Gellman's *Concerto for Viola and Orchestra* by applying these prolongational relationships to interpret and support the narrative paradigm of the ego and alter-ego.

CHAPTER THREE CONTOUR ANALYSIS OF THE FIRST MOVEMENT THEMES

Gellman's *Concerto for Viola and Orchestra* draws on extra-musical influences derived from two primary ideas: the ego and the alter-ego. The interaction between these two ideas is represented musically through thematic content with the ego producing much of the thematic material throughout the first movement, while being paralleled or contrasted by its opposite, the alter-ego. With this approach a theme will be prescribed as one of the previously mentioned personas based mainly on my interpretation of the piece, and supported by the composer in interview discussions.

I draw on contour theory and contour prolongation to interpret multiple relationships in the melodic content of the first and second movements of the *Concerto*. In adopting this analytical approach I illustrate how the ego and alter-ego narrative prevails with regard to Gellman's thematic material. This chapter focuses primarily on the contour relationships in the first movement, but will include some references to the second movement in order to establish my interpretive framework.

Form of the First Movement:

Before proceeding with the thematic analysis of the first and second movements of the *Concerto for Viola and Orchestra* it will be useful to briefly discuss the formal design of the work. In order to situate the reader thematically, Figure 3.1 provides an outline of the formal structure of the first movement. Gellman identifies the first movement as a "modified" sonata form because it is loosely based on the traditional concerto sonata form. For instance, the large orchestral introduction, an element that would be preserved in a more conventional approach toward concerto form, is omitted in the first movement. The exposition contains the two primary themes of the work. The first theme, hereafter referred

to as I-Theme 1,⁵⁴ is introduced almost immediately at the beginning of the movement (m. 2) in the solo viola (see Example 3.1).

Figure 3.1: Formal Design of Gellman, *Concerto for Viola and Orchestra*, First Movement

Section	Subsection	Measures	
Exposition		1 - 71	
	• Violin 1: beginning of arpeggiated accompaniment	1	
	• I-Theme 1: mm. 2-5 (Interrupted) - incomplete (Solo Viola)	2 - 5	
	• Transition Material to completed I-Theme 1: Solo Viola	6 - 22	
	• Extension of I-Theme 1 and beginning of transition: Horn	31 - 33	
	• Transition: (Introduction to I-Theme 2)	34 - 43	
	• Transition Motive: Cello, Violin 1, Viola	34 - 36	
	• I-Theme 2: Solo Viola • Transition material	45 - 53 54 - 61	
Development	• I-Theme 1: • Codetta: Transition to Development	63 - 67 67 - 71	
	Marked by the tempo shift at mm. 71-72 and the motive heard in the trumpets at mm. 73-75	72 - 119	
	• Pre-core: • Trumpet motive: trumpets • Variation on I-Theme 1: Solo Viola	72 - 83 73 - 75, 78 - 80 75 - 78, 80 - 83	
	• Core: • Transition Motive: Solo Viola and Cello • Solo Viola with timpani accompaniment • Trumpet motive: Strings • Variations of Thematic Element: Solo Viola	84 - 120 84 - 85 86 - 91 92 - 94 95 - 112	
	• Trumpet motive: strings • Contour <201> Motive from I-Theme 1: Strings	113 - 115 117 - 120	
	Recapitulation	Marked by the tempo shift at mm. 119-121 and the recap. of the material preceding I-Theme 2 (see mm. 34-43).	120 - 201
		• Transition: • Transition Motive: Strings • I-Theme 2: Solo viola • Transition to Cadenza • Cadenza • I-Theme 1: Woodwinds Solo Viola • Extension Material: Trumpet motive • Coda	121 - 130 121 - 124 131 - 133 148 - 156 157 - 174 175 - 178 179 - 182 191 - 192 194 - 195 196 - 201

⁵⁴ I shall refer to each theme in this format. Roman numeral "I" indicates that the theme is from the first movement, while roman numeral "II" means that the theme is from the second movement.

This theme is accompanied by solid sustained chords in the woodwinds and arpeggiated chords in the first violins. At m. 34 Gellman inserts a transition which functions as an introduction to the second thematic area (mm. 44-71). The second theme, hereafter referred to as I-Theme 2, is introduced in the solo viola at m. 45, contrasting with the first theme based on its overall melodic shape. A return to I-Theme 1 and a codetta mark the end of the exposition.

At the beginning of the development section (m. 72), we are first introduced to the trumpet motive. This motive recurs throughout the development five times and serves as a reflection or echo of I-Theme 1. The recapitulation (mm. 120- 95) begins with the transition theme previously heard in the introduction to I-Theme 2 in the exposition. I-Theme 2 returns in the solo viola at m. 131 and is followed by a cadenza at mm. 157-174. I-Theme 1 recaps in the woodwinds at mm. 175-178 followed by its re-statement in m. 179 in the solo viola.

The first movement's tonal structure revolves around G. This movement does not fall into one particular tonality such as major or minor but instead gravitates in the central key area of G. The work primarily embodies modally-derived harmonies with which Gellman creates colourful harmonic combinations using polymodality. Regarding the themes, Gellman maintains a sense of the traditional sonata form as each theme is grounded within the context of its key area.⁵⁵

Thematic Outline:

The first movement contains two primary themes, each representing the ego or alter-ego respectively. Example 3.1 lists the first statement of each theme. I-Theme 1 occurs

⁵⁵ Although many traditional aspects of the sonata form have not been preserved in the first movement, such as a recap of thematic material in the original key area, I argue that several elements of the traditional form are maintained, such as key and tonal centre contrasts typical to the traditional sonata. Furthermore, Gellman's description of the movement as a "modified sonata form" justifies the connection to the sonata principle.

almost immediately in m. 2 in the viola line with the pitches A5, F sharp 4, and G4. This initial melodic figuration serves as the generating melodic contour to which I compare other thematic elements throughout the first and second movements. As I shall explain later in this chapter, this theme provides the basis on which I interpret the ego and alter-ego relationship in regard to contour and, subsequently, contour prolongation.⁵⁶

Example 3.1: Gellman, *Viola Concerto*, Thematic Material of the First Movement

I-Theme 1: mm.2-5 (solo viola)



I-Theme 2a: m.45-47 (solo viola)



I-Theme 2b mm. 48-57 (solo viola)



I-Theme 2c mm. 52-53 (solo viola)



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I examine I-Theme 2 in three component parts, labelled as I-Theme 2a, 2b, and 2c respectively, in order to highlight the variations of each statement more closely.⁵⁷ The first statement, I-Theme 2a, contains the leap of F3 – G4, which then descends to the F-sharp 4

⁵⁶ This will become clearer in my comparison of I-Theme 1 to the II-Introductory Theme.

⁵⁷ I-Theme 2 consists of three statements of the same theme. With each statement the theme varies slightly, altering its component contour segments. This will consequently influence my narrative interpretation.

followed by the descending sixteenth note figuration in m. 46 to the D-sharp 3. The statement completes itself with the sixteenth-note A3 falling to the F-sharp 3. I-Theme 2b begins with the same ascending figuration; however, although the durational pattern in m. 49 is the same as in m. 46, the pitch structure shifts from a descending melodic figuration to one that ascends. I-Theme 2b also contains an extension with two additional measures written in 5/4 and 7/4 respectively. I-Theme 2c symbolises the synthesis of I-Themes 2a and 2b. In this instance the rising line at the beginning of the statement (m. 52) remains intact; however, after the second pitch (D-flat 5) the melody continues its ascending path arriving at a G5. Instead of moving into the rhythmic figuration previously heard in mm. 46 and 49, I-Theme 2c moves directly into the triplet figuration reminiscent of m. 50. The sliding D5 to E4 heard at the end of m. 52 and beginning of m. 53 resembles the melodic descent in m. 46 (F-sharp 4 – D-sharp 3). In I-Theme 2c this motion is compressed into a descending glissando. Thus, I-Theme 2c serves as a synthesis of both the melodic and rhythmic material of I-Theme 2a and I-Theme 2b to form another thematic entity. Here, I-Theme 2a, 2b, and 2c are part of a single thematic area, related through the synthesis of their component contour segments.

Contour Analysis of First Movement Themes:

As mentioned in Chapter 1, the *Concerto for Viola and Orchestra* may be interpreted as a narrative, more specifically one unfolding the interplay between the ego and alter-ego.

Although it is difficult to ascribe specific musical representations to these personas,

Gellman's description of the II-Introductory Theme as the alter-ego⁵⁸ is where I begin my

⁵⁸ Gellman describes the theme played by the English horn at the beginning of the second movement as the alter-ego (Steven Gellman, interview by author, July 2008, Ottawa, digital recording, University of Ottawa). In Gellman's words, "In having a solo instrument, especially viola as a soloist, it's sometimes very good to have a contrasting sonority behind it, and other times like at the beginning of this movement with the strings. The strings are there and then the English horn comes in. The English horn is the alter-ego. So I've always found a correspondence between those two. Twenty years I wrote a piece called, well it had several titles, but it was for

narrative interpretation. The II-Introductory Theme shown in Example 3.2 contains an ascending line beginning on B3 in m. 2, arriving on F-sharp 4 in m. 3. This rising motion corresponds to a similar movement highlighted in I-Theme 2c, illustrated in Example 3.3. Below each example I have provided a contour analysis of each theme in order to illustrate the similarities between the two themes numerically. The II-Introductory Theme is represented as CSEG <01265434>, while the I-Theme 2c is shown as CSEG <014324>. Therefore, based on this comparison, in which the two themes are nearly identical in contour space, I associate I-Theme 2 with the alter-ego represented in the II-Introductory Theme. Since the two primary themes contrast each other and I-Theme 2 represents the alter-ego, it is appropriate to identify the ego as I-Theme 1. Throughout the *Concerto* Gellman's thematic material embodies this alter-ego and ego relationship with certain themes representing each respectively. For the purpose of this study I associate I-Theme 1 of the first movement with the ego and I-Theme 2 as the alter-ego.

Example 3.2: II-Introductory Theme: Gellman, *Viola Concerto*, m. 2 (English horn)



<0 1 2 6 5 4 3 4>

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Example 3.3: I-Theme 2c: Gellman, *Viola Concerto*, m. 52 (solo viola)



<0 1 4 3 2 4>

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English horn, viola, and orchestra. But the English horn and the viola played together as one voice. I was moved by a certain Indian instrument called a *sirangui*, and it's almost like a nasal string instrument so I put together the English horn and the viola...it sort of accomplished that effect. So in this case the English horn is the alter ego and it has an introductory theme."

The relationship between the ego and alter-ego is made apparent through the melodic contours of their respective themes. These relationships can be analysed at different structural levels. Within each theme, one or several contour patterns may be present or prolonged throughout the foreground, middleground, and background levels, emphasising the interaction of each persona within the narrative paradigm.

In Figure 3.2, I provide a summary of the narrative associations for each theme and its representative contour segment. The contour and thematic representations of the ego are shown in the middle column, while those for the alter-ego appear in the right column. I describe the harmonic structure of each theme before proceeding to a comparison of their contours.

Figure 3.2: Narrative Associations – Theme and Contour

	EGO	ALTER-EGO
CONTOUR	<201> - Prime <021> - Inversion <102> - Retrograde <120> - Retrograde-Inversion	<021> - Prime <201> - Inversion <120> - Retrograde <102> - Retrograde-Inversion
THEME	I-Theme 1 II-Main Theme	I-Theme 2a, b, c II-Introductory Theme

Example 3.4⁵⁹ reproduces mm. 1-5 from the first movement with I-Theme 1 in the solo viola, shown in the second stave from the bottom of the system. As in Chapter Two, I provide a general description of Gellman's harmony in roman numerals below the excerpt in the context of a G major/minor tonal centre. It is necessary to consider the underlying harmonies in the work since they contribute to my decisions with respect to the incorporation of contour pitches at different structural levels. In the same way in which I regard accent, I consider harmonic implications as support for the inclusion of certain contour pitches in my analysis. The overall harmony of the excerpt shown in Example 3.4 is tonic, manifest as both major and minor with added notes, not typical of traditional tonic harmony. For instance, in mm. 1-2, Gellman articulates the tonic minor, shown as (i ped), however, in addition to G – B-flat – D, he also includes the pitches A and E-flat. This technique grounds the work within a tonal centre, while altering the chord structure to create a more colourful harmony. Although I describe the excerpt in terms of a prolonged tonic pedal, this description is not as accurate in m. 5, where the harmony suggests a quasi vii^o7/V with the added notes A and G-sharp.

⁵⁹ Please note that the following analysis of I-Theme 1 is basically the same as the analysis provided in Chapter 2 (Example 2.9), however it includes a few minor changes in the foreground interpretation.

Example 3.4: I-Theme 1, Gellman, *Viola Concerto*, mm. 1-5, first movement

i ped----- i/1 ped-----
(plus A and E flat)

i ped-----
(vii°7/V)

Example 3.5 reproduces I-Theme 2a, mm. 45-47 of the first movement, with the solo viola line notated in the second stave from the top of the system. The overall harmonic structure associated with I-Theme 2a is ambiguous, however, I interpret this excerpt generally as vi. I justify this assertion based on the sustained E2 in the timpani, as well as on the basis of the figuration performed by the remainder of the strings in m. 47.

Example 3.5: I-Theme 2a, Gellman, *Viola Concerto*, mm. 45-47, first movement

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I-Theme 1: Foreground

Example 3.6 provides a contour analysis of the foreground melodic material of I-Theme 1 and I-Theme 2a. I-Theme 1 (Example 3.6a) consists of five foreground melodic contours, labeled as CSEGs <201>, <2103>, <01243>, <321054>, and <201>. Here, I have isolated four areas of the theme that I deem to be important structural elements of the foreground material.

Example 3.6: Contour Analysis of the First Movement Themes (Foreground Level)

Example 3.6a: I-Theme 1: Gellman, *Viola Concerto*, mm. 1-5 (viola)

Contour analysis labels for Example 3.6a:

- <201>
- <201> <2103> (<102>)
- <01243> (<021>)
- <321054> (<102>)

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Example 3.6b: I-Theme 2a: Gellman, *Viola Concerto*, m. 45-48

Contour analysis labels for Example 3.6b:

- <021>
- (<201>) <43201>
- (<201>) <021>

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The first isolated segment CSEG <201> (A4 - F-sharp 4 - G4), shown in the first rectangular box of Example 3.6a, contains two types of accent which contribute to the formation of this foreground contour: contour accent and voice leading.⁶⁰ The segment begins with A4 leaping in descending motion to F-sharp 4, which then resolves through ascending motion, to G4. Therefore, the direction of the melody shifts from a descending motion to one that ascends, constituting a contour accent. This foreground-level contour segment is furthermore emphasised on the basis of voice leading. As discussed in Chapter Two, the overall key area of the first movement is G, indicated in my roman numeral analysis shown in Example 3.4. The segment under study represents a double-neighbour relationship in which A4 and F-sharp 4 tonicise the G tonic.

The second foreground-level segment, CSEG <2103> contains the directional shift from descending to ascending motion. This segment begins with G4 and descends over D4 to C-sharp 4. At this point the direction of the melodic line shifts with the ascending leap from the C-sharp 4 to A5. Because of this shift in motion a contour accent occurs and subsequently supports the inclusion of this segment in the foreground level. Below CSEG <2103>, I indicate the reduction of the contour to only those pitches where the direction of the contour changes, in this case G4, C-sharp 4, and A4, which forms CSEG <102>, the retrograde contour of the original CSEG <201>.

The third rectangular box shown in Example 3.6a contains CSEG <01243>, along with a contour reduction included below in parentheses. In this instance, I have removed contour pitches <1> and <2> in order to more clearly demonstrate the primary directional shifts in this foreground segment, which occur between contour pitches <0>, <4>, and <3>.

⁶⁰ Durational, registral, and articulation accents will be discussed in the middleground and background-level analyses.

Contour pitch <0> (C-sharp 4) receives emphasis from its preceding neighbour, D4, as well as from its placement as the beginning pitch of the forthcoming crescendo, which constitutes a dynamic accent. Contour pitch <4> (C6) (re-notated as <2>), forms the highest point. The segment appropriately ends with contour pitch <3> (B5) (re-notated as <1>), which is accented by its longer duration of a dotted-half note.

The fourth isolated foreground segment of I-Theme 1 contains CSEG <321054>. As in the previous segment I re-notate this segment as CSEG <102> in order to more clearly illustrate the primary contour relationships between this segment and the first three segments of I-Theme 1. The foreground of I-Theme 1 ends with the return of CSEG <201>, the same contour that initiated the theme.

I-Theme 2a: Foreground

Before interpreting the relationships between each of the above contour segments in the context of the narrative paradigm, I shall briefly discuss I-Theme 2a, shown below I-Theme 1 in Example 3.6b. I-Theme 2a consists of three foreground contours indicated as CSEGs <021>, <43201> and <021>. I include each of these segments in the foreground level based on the directional shifts creating contour accents. Above CSEG <43201>, I reduce the numerical representation of the contour to include only those pitches where a directional shift occurs, in this case F-sharp 4, D-sharp 3 and A4. These pitches create CSEG <201>, shown in brackets above CSEG <43201>.⁶¹

As previously discussed, the generating contour of I-Theme 1 is CSEG <201>; note, however, that the isolated segment shown in I-Theme 2a presents CSEG <021>, an inversion

⁶¹ Each segment has been isolated based on contour accent.

of CSEG <201>,⁶² since the sum of CSEG <201> and CSEG <021> is 2 (see figure 3.3). CSEG <021> represents the direct opposite of CSEG <201>, which, as mentioned earlier, I associate with the ego persona. Although I-Theme 1 contains contour segments other than CSEG <201>, this contour serves as the primary segment within the foreground level as it appears most frequently. However, I-Theme 1 also contains CSEGs <021> and <102>, the inversion and retrograde of CSEG <201> respectively. The presence of these segments indicates that while I-Theme 1 represents the ego, it also contains the less obvious or subverted contour properties of the alter-ego (CSEG <021>). Thus, the complete personality is apparent in I-Theme 1 with the ego being the dominant aspect in this particular instance. This assertion shall become more relevant in the forthcoming explanation of contour prolongation at the middleground and background levels.

Figure 3.3: Inversional Sum

$$\begin{array}{r} \text{CSEG <201>} \\ \text{CSEG <021>} \\ \hline 222 \end{array}$$

I-Theme 1: Middleground (first level)

Example 3.7 contains my first-level middleground interpretation of I-Theme 1. I have already discussed in detail the middleground level pertaining to I-Theme 1 in Chapter 2 in my explanation of contour prolongation. I will, however, briefly review this interpretation in the context of the current discussion. Example 3.7 outlines three middleground contour segments (CSEG <021>, <201> and <201>) shown in bold numbers above the example, each of whose prolongation I determine on the basis of various combinations of accents.

⁶² The II-Introductory Theme, which will be discussed in Chapter 4, consists of CSEG <021>. Gellman refers to the II-Introductory Theme as the alter-ego. I base much of my narrative interpretation on this assertion.

Each segment corresponds to its respective pitch in the solo viola which I show in half-note values.⁶³ Pitches that are shown as open noteheads with stems represent the middleground contour structure, while the other pitches, indicated with black note heads, are included in the

Example 3.7: First-Level Middleground Contour Analysis
I-Theme 1, Gellman, *Viola Concerto*, mm. 1-5, first movement

Contour numbers above the Viola staff: $\langle 0$, $2\ 1 \rangle$, $\langle 2$, 0 , $1 \rangle$, $\langle 2\ 0\ 1 \rangle$

Violin I Roman numerals: i , I , $vii^{\circ}7/V$

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analysis as support for the selection of the middleground pitches. G4, C6, and B5 prolong CSEG $\langle 021 \rangle$ through the underlying harmony, as well as through dynamic accent, and durational accent. The first and last pitches of this segment functionally relate to the harmonic structure of the work. Both the G4 and the B5 function as the first and third scale degrees of the tonic harmony heard in the orchestral accompaniment. C6 ($\langle 2 \rangle$) receives

⁶³ Note that although I show these middleground contour pitches in half notes, they do not appear as such in the original version of the excerpt. For references to accents and harmonic relationships, refer to Example 3.4 which reproduces the excerpt as it appears in the score.

emphasis through the preceding crescendo, in addition to both its longer durations and the stress created on this contour pitch from its anticipation. The first pitch of the second first-level middleground contour segment (CSEG <201>) overlaps with the final pitch of the first segment. In this instance CSEG <201> is prolonged throughout this level on the basis of harmony and voice leading,⁶⁴ durational accent, and dynamic accent. The three pitches that form this contour duplicate the pitches of the tonic triad (G-B-D), which serves as the harmonic support in the accompaniment at this point in the work. Contour pitch <2> (B5) is accented by its durational value of a dotted half note, while the second pitch of this segment (<0>, D5) receives emphasis by the preceding descending E-flat, echoing a similar resolution in the flutes. The final pitch of this contour segment (<1>, G5) relates harmonically to the accompaniment as the tonic pitch. This pitch is also stressed within the first-level middleground context by voice-leading relationships and dynamic accent. The G-sharp 5 descends to G5 over “tonic” harmony with a semitone motion, emphasising it as the tonic pitch, in addition to reflecting a similar motion in the accompanying first violins. The preceding crescendo also emphasises the intensity of this pitch within the first-level middleground.

The final first-level middleground contour segment (<201>) is supported by register, duration, and harmony. The first pitch of this contour (G5) relates to the final pitch of the preceding contour as its last pitch. This pitch is preceded and followed by shorter durations, an eighth note and a sixteenth note respectively, creating a durational accent. Contour pitch <0> (C-sharp 4) receives emphasis with the preceding leap from the higher register in addition to its durational quality of a half note. Each of these middleground pitches are

⁶⁴ In this instance the voice-leading relationships that I consider in my analysis are leading-tone and neighbour-tone resolutions.

supported by the accompanying harmony. G5 is also present in the first violin, while C-sharp 4 and E4 also occur in the flutes.

Below CSEG <021> I include CSEG <201> from the foreground analysis. The analysis discussed above represents the prolongation of this contour throughout the first-level middleground. Thus, the ego persona characterises I-Theme 1 at this level; however, the interpretation provided in this example also indicates the presence of the alter-ego through the inversional relationship between CSEG <021> and CSEG <201>. This would suggest that the alter-ego remains as an underlying persona to the more prominent ego, but this relationship will change in I-Theme 2, which will be discussed later in this chapter.

I-Theme 1: Middleground (second level) and Background

I provide a background and second middleground-level interpretation of I-Theme 1 in Example 3.8. The uppermost stave in the system contains my background reduction of I-Theme 1, which I indicate with bold numbering above the example. The background contour indicated in this instance is CSEG <201>, represented by pitches G4, C-sharp 4, and E4, which connect with grey slurs. I support this interpretation on the basis of the theme's harmonic relationship to the orchestral accompaniment. Contour pitch <2> (G4) prolongs tonic harmony throughout mm. 2-4,⁶⁵ while at the arrival of <0> (C-sharp 4) the harmony shifts to a vii⁰7/V, after which the background contour ends with <1> (E4), also corresponding the vii⁰7/V harmony in the accompaniment. Contour pitch <0> (D5) receives stress from its longer durational quality amongst significantly shorter values, while <1> (C-sharp 4) is accented through the preceding registral leap as well as by its placement on the downbeat.

⁶⁵ Note that I include a basic harmonic analysis below the excerpt in Example 3.7.

I-Theme 2 consists of three statements that I shall analyse separately. Example 3.9 reproduces I-Theme 2a in its original form as indicated in Gellman's score. Here, the solo viola, shown in the second stave from the top of the system, performs the theme with only a timpani trill on E3 as accompaniment. At this point in the movement, Gellman creates a sense of instability within the harmonic structure of the theme. The closest relationship to the G tonal centre is a quasi VI harmony, which presides primarily in the orchestral accompaniment at mm. 45-48 in the timpani and m. 48 in the string section. In Example 3.10 I provide my foreground contour analysis of I-Theme 2a. In this instance I base my analytical choices primarily on durational and contour accents, since the harmony becomes ambiguous and therefore does not contribute to my interpretation in any significant way.

Example 3.9: I-Theme 2a, Gellman, *Viola Concerto*, mm. 45-48, first movement

The musical score for Example 3.9 consists of six staves. From top to bottom, they are: Timpani, Viola, Viola, Violoncello, Violoncello, and Contrabass. The Timpani staff shows a trill (tr) on E3. The first Viola staff (solo) begins with a *pp* dynamic and a *poco riten.* marking. The second Viola staff is marked *poco sul pont*. The Violoncello and Contrabass staves are marked *poco sul pont* and *arco*. The Contrabass staff ends with a *pp* dynamic marking.

Example 3.10: Foreground Contour Analysis

I-Theme 2a, Gellman, *Viola Concerto*, mm. 45-48, first movement

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Example 3.11: Middleground Contour Analysis

I-Theme 2a, Gellman, *Viola Concerto*, mm. 45-48, first movement

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Example 3.12: Background Contour Analysis

I-Theme 2a, Gellman, *Viola Concerto*, mm. 45-48, first movement

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I-Theme 2a: Foreground

At the foreground level, shown in Example 3.10, I-Theme 2a contains three component contour segments: CSEG <021>, <43201> and <021>. The presence of CSEG <021> indicates the prevalence of the alter-ego at this level. Each directional shift in the melody constitutes a contour accent from which I base my analysis.

I-Theme 2a: Middleground

Example 3.11 contains my middleground interpretation, where I-Theme 2a contains two component middleground contours labeled CSEG <021> and <201> respectively. CSEG <021> represents the alter-ego persona, while the ego is indicated by its inversional complement, CSEG <201>. Each middleground pitch receives durational and contour emphasis.

I-Theme 2a: Background

In Example 3.12 I provide my background contour interpretation of I-Theme 2a. The overall contour represents CSEG <201>. The prolongation of this segment results from the registral, durational and metrical elements contained within the theme. The first pitch shown in the example (G4, <2>) is preceded by an ascending leap from F3, creating stress on the following pitch (G4) through registral accent. The second pitch of the segment (D-sharp 3) receives emphasis on the basis of its registral and durational quality. Referring back to Example 3.10, <0> (D-sharp 3) is the final pitch of a descending, disjunctive line from the upper to lower register. Furthermore, this pitch receives additional stress because of its longer durational value preceded by a series of shorter ones. This D-sharp 3 also falls on the metrically stronger beat three, which causes it to stand out within the overall melodic texture.

The final pitch of the prolonged background-level contour, F-sharp 3 (<1>), may be supported on the basis of its metrical placement as well as its durational quality. It occurs on the first beat of m. 48; moreover, this final pitch also has the greatest durational value in the entire theme, which also stresses its importance at the background level. While I-Theme 2a exhibits alter-ego supremacy within the foreground level, an examination of the prolongational relationships prevalent within the middleground and background contexts reveal that the ego remains present at a lower or subverted level. Thus, both personas are simultaneously present within the contour structure of this theme.

Example 3.13 contains I-Theme 2b as originally presented in Gellman's composition. This iteration of I-Theme 2 is very similar to that of I-Theme 2a. In this case, however, the timpani plays a trill on B-flat 3, while the melody become increasingly more complex.

Example 3.13: I-Theme 2b Gellman, *Viola Concerto*, mm. 48-51, first movement

The musical score for Example 3.13 consists of six staves. The top staff is for Timpani, showing a trill on B-flat 3. The second staff is for Viola, featuring a complex melody with a trill. The third and fourth staves are for Violoncello, and the fifth and sixth staves are for Contrabass. The score includes tempo markings 'a Tempo' and 'poco riten.'.

Example 3.14: Foreground Contour Analysis

I-Theme 2b, Gellman, *Viola Concerto*, mm. 48-51, first movement

Viola

<021> <0132> <120> <2103> <120>
(<021>) (<102>)

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Example 3.15: Middleground Contour Analysis

I-Theme 2b, Gellman, *Viola Concerto*, mm. 48-51, first movement

Viola

<021> <120> <120>

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Example 3.16: Background Contour Analysis

I-Theme 2b, Gellman, *Viola Concerto*, mm. 48-51, first movement

Viola

< 0 2 1 >

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I-Theme 2b: Foreground

Example 3.14 illustrates my foreground-level contour analysis of I-Theme 2b. I have highlighted five contour segments shown in rectangular boxes. I primarily base this interpretation on contour accent. Each time a directional shift takes place in the melody, a foreground-level contour segment is created. The first two contour segments in Example 3.14 illustrate this concept more clearly. The first isolated segment, CSEG <021>, consists

of ascending motion from G3 to A4, followed by a descending motion from A4 to G-sharp 4. Thus, this single change in direction generates a foreground-level segment. The final pitch of CSEG <021> (G-sharp 4) also serves as the first contour pitch of the second segment (CSEG <0132>. This segment consists of ascending motion from G-sharp 4 – B-flat 4 – D5, followed by descending motion from D5 to C-sharp 5. This directional shift produces a foreground-level contour based on the alteration between ascending and descending motion. I base my foreground interpretation of the remaining three contours, CSEG <120>, <2103>, and <120>, on the same principle as the first two contour segments. Below CSEG's <0132> and <2103> I further generalise the contour of each segment in parentheses. CSEG <0132> becomes CSEG <021>, while CSEG <2103> reduces to CSEG <102>. By preserving the overall shape of each segment, we can more easily see the recurrence of <021>.

The preceding example contains several interesting aspects in relation to the proposed narrative. As discussed earlier in this chapter, the alter-ego is represented by CSEG <021> based on assertions made by the composer with regard to the II-Introductory Theme. This same contour segment prevails throughout I-Theme 2b. CSEG <021> begins the melody and is also presented as the second foreground-level contour, shown in its original form as CSEG <0132>. This alter-ego contour also exists in its retrograde transformation illustrated as CSEG <120>, which is manifested in the third and fifth segments in Example 3.14. The occurrence of the retrograde transformation of CSEG <021> indicates the omnipresence of the alter-ego persona at the foreground level. However, although the alter-ego characterises this level, elements of the ego persona remain as an underlying presence. Remnants of the ego are most obvious in the fourth isolated segment, CSEG <2103> (<102>). This segment is a retrograde transformation of the generating contour CSEG <201>, shown in the previous analysis of I-Theme 1, which represents the ego persona. Therefore, the existence of this

transformation of the ego contour indicates that while the alter-ego serves as the primary persona in a foreground-level examination of I-Theme 2b, the ego is also present as an underlying element.

I-Theme 2b: Middleground

Example 3.15 contains my middleground interpretation of I-Theme 2b. The middleground level consists of three contour segments: CSEG's <021>, <120>, and <120> respectively. I select CSEG <021> on the basis of durational and registral accent, as well as semitone voice-leading relationships at this level. The duration of each contour pitch is longer than the values that characterise the entirety of I-Theme 2b at the foreground level. Referring back to Example 3.14, the first two pitches (G3 and A4) each consist of half-note values, while the durational value of the third pitch (G-sharp 4), is a dotted quarter note followed by two sixteenth-note values. Therefore, durational emphasis is given to these first three pitches. I include the first pitch of the segment (G3) in the middleground level because of its relation to the tonal centre of the first movement. The second pitch (A4) receives emphasis based on the registral accent caused by the leap from a lower register to a higher one. The third pitch (G-sharp 4) relates as a minor second to the previous pitch creating stress based on this semitone resolution. The second segment, CSEG <120>, contains metrical and durational accents. The first pitch of the segment (G-sharp 4) also serves as the final pitch of the preceding contour segment and is emphasised by both durational and metrical accents. Contour pitch <1> falls on the downbeat of m. 49,⁶⁸ a placement that emphasises this pitch metrically. Furthermore, this pitch also constitutes a durational value that is longer than the pitches that follow (see foreground level), therefore creating a

⁶⁸ Please refer back to Example 3.14.

durational accent at this point. The second pitch of the second segment (C-sharp 5) also falls on a strong beat (beat three within 4/4 time), emphasising this pitch in the middleground context. The pitch is also preceded and followed by significantly shorter durations, resulting in a durational accent at this point in the segment. The final pitch of the second segment doubles as the first pitch of the last middleground segment. The third and final segment of the middleground level is CSEG <120>. The first pitch (E-flat 4), which overlaps with the second segment, becomes stressed by its metrical placement on the downbeat and its longer durational value that is preceded and followed by shorter durations. The second pitch of the segment (E4) is accented through its duration of a half-note value preceded by short triplet eighth-note values. This contour pitch also receives dynamic stress from the crescendo beginning in the previous triplet figuration. Gellman emphasises the final pitch of the segment through articulation, durational, and metrical accents. Referring back to Example 3.10, this final contour pitch (A-flat 4) is anticipated in the preceding measure and is metrically placed on the downbeat. Contour pitch <0> also receives durational stress based on the fact that it is the longest value of the entire theme.

At the middleground level the alter-ego, represented by CSEG <021>, relates as the primary persona in this context. The two remaining representations of CSEG <120> function as retrograde transformations of the original alter-ego contour. Therefore, at this level the alter-ego serves as the primary persona, while all remnants of the ego no longer preside within the theme under study.

I-Theme 2b: Background

Example 3.16 illustrates my background contour analysis of I-Theme 2b. At this level the alter-ego contour, CSEG <021>, is prolonged throughout the theme. This

prolongation occurs as a result of harmonic relations, as well as registral, durational, and articulation accents. The first pitch (G3, <0>) resides at the background level based on its placement as the first note of the theme, as well as because of its relationship with the G tonal centre. The second contour pitch that I preserve in the background level is C-sharp 5 (<2>). I make my analytical choices based on its registral and durational quality: <2> is the highest pitch in the melody comprised of a durational value greater than an eighth note.⁶⁹ I select the final pitch (A-flat 4, <1>) of my background interpretation on the basis of its registral and durational accents. This pitch functions as the final pitch of the gradual descent from contour pitch <2>, creating registral emphasis. In addition, it receives stress from its durational value of a double-dotted whole-note value combined with a fermata. As previously discussed in my middleground interpretation, this final contour pitch is also preceded by an anticipation prior to <1>'s arrival on the downbeat of m. 51.

Based on the previous examination of the foreground, middleground, and background-level contour interpretations, the alter-ego contour, CSEG <021> functions as the primary persona within the context of I-Theme 2b. Thus, this version of I-Theme 2 relates as the direct opposite to I-Theme 1 in which the ego contour, CSEG <201>, serves as the principal persona.

Example 3.17 provides I-Theme 2c in its original form as notated in Gellman's score. The uppermost stave of the system contains the solo viola line, while the lower staves include a sustained chord performed by the string choir. The establishment of this harmony in the string accompaniment contributes to a more firmly grounded prolongational interpretation of the foreground, middleground, and background contour structures.

⁶⁹ The highest pitch in I-Theme 2b is actually E5. However, because this pitch consists of such a short durational value (sixteenth note), I consider it as structurally less important than the C-sharp 5. The shorter durational value is of little consequence in comparison to the longer values that precede and follow.

Example 3.17: I- Theme 2c, Gellman, *Viola Concerto*, mm. 52-53, first movement

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Example 3.18: Foreground Contour Analysis
I-Theme 2c, Gellman, *Viola Concerto*, mm. 52-53, first movement

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Example 3.19: Middleground Contour analysis
I-Theme 2c, Gellman, *Viola Concerto*, mm. 52-53, first movement

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Example 3.20: Background Contour analysis

I-Theme 2c, Gellman, *Viola Concerto*, mm. 52-53, first movement

Viola

< 0 2 1 >

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I-Theme 2c: Foreground

Example 3.18 provides my foreground contour analysis of I-Theme 2c. I have notated the solo viola's theme entirely in the treble-clef in order to facilitate the comparison of contour segments more clearly. At this level, I-Theme 2c consists of three component contour segments: CSEG <01321>, <120>, and <1(3)20>.⁷⁰ As in my foreground analyses of the previous excerpts, I primarily base my contour interpretation on directional changes in the melodic line. The first segment (CSEG <01321>) shown in Example 3.18 consists of ascending leaps beginning on E-flat 4 and continuing over D-flat 5 and G5, followed by descending step-wise motion from G5-F5-E-sharp 5. Below the numerical representation of this contour, I indicate its reduction in parentheses (shown as CSEG <021>) in order to relate this segment to other segments in this example. CSEG <021> represents the pitches E-flat 4, G5, and E-sharp 5 respectively. This foreground-level contour segment is emphasised primarily through the shift from descending motion to an ascending one, as well as through the dynamic accent marked as a crescendo. The second segment of the theme consists of an upward leap from E-sharp 5 to G5, followed by a descending leap from G5 to B4. This directional shift constitutes a contour accent and therefore justifies the inclusion of this segment within the foreground level. The final segment (CSEG <1(3)20>) of the foreground

⁷⁰ As with the previous examples I continue to indicate each respective contour segment within its own individual rectangular box.

level also consists of an ascending leap followed by one that descends, creating another contour accent within the theme. This segment also receives emphasis through dynamic accent in the form of a crescendo-decrescendo from B4 to D5, followed by a sforzando on the final pitch of the segment (E4).

Based on this interpretation, the alter-ego serves as the primary persona within the foreground level, through the continuous presence of CSEG <021>. This segment undergoes transformation to its retrograde form: CSEG <120>. Thus, the alter-ego completely subverts the ego persona at this level.

I-Theme 2c: Middleground

Example 3.19 reproduces my middleground-level contour analysis of I-Theme 2c. This level consists of two contour segments: CSEG <021> and <120>. The first segment (CSEG <021>) contains the pitches E-flat 4, G5, and B4. I include these pitches in the middleground level based on durational, registral, and articulation accents. I also invoke harmonic relationships between the melodic content and the underlying orchestral accompaniment in my decision to include these pitches in the middleground. With regard to CSEG <021>, I retain the E-flat 4 within the middleground-level based on its durational value of a half note followed by pitches whose durational values are shorter (dotted-quarter note). I select the second pitch of the first segment (G5) in the middleground level because of its registral and durational qualities. This pitch is the highest frequency in the entire theme, lending it a degree of emphasis stronger than its neighbouring pitches. Furthermore, the G5 is sustained over the course of approximately four beats (each beat equals one

quarter-note value), stressing this contour pitch within the middleground level.⁷¹ Harmony also factors into the inclusion of this pitch in the middleground level. In this instance, the G5 consists of a tonic relationship to the overall G tonal centre that characterises this theme. I incorporate the final contour pitch (B4) of CSEG <021> into the middleground level on the basis of articulation and durational accents, in addition to the relationship formed with the accompanying harmony. This final pitch is anticipated by the preceding sixteenth note B4,⁷² which subsequently enables the formation of a durational accent with the following dotted quarter-note value. B4 also serves as the first pitch of the second middleground contour segment, CSEG <120>. The second pitch of this segment is emphasised within the middleground level through durational and articulation accents. D5 (<2>) consists of an eighth note tied to a half note (2.5 quarter-note values). Since this pitch is preceded by a shorter value, a durational accent has occurred, supporting its placement in the middleground context. D5 is furthermore stressed by establishing the E-flat 5 grace note, creating additional emphasis on this contour pitch. The final pitch of CSEG <120> (E4) gains prominence through dynamic, articulation, registral, and metrical accents. With regard to dynamic accent, Gellman indicates a sforzando on E4 in the midst of a decrescendo that begins in the previous measure. This pitch is also emphasised in the middleground by the slide articulation from the preceding contour pitch, which also constitutes a shift from a higher register to the mid-register. Additional stress is given to contour pitch <0> on the basis of its metrical placement on the downbeat of a 3/4 measure that is preceded by the section characterised as *libero*. This shift from an area of less strictly prescribed rhythm to one that is clearly defined contributes to the metrical accent of the E4.

⁷¹ At this level I consider the triplet as nothing more than ornamentation that prolongs the G5 over the duration of four beats.

⁷² Please see Example 3.15 for these details.

Through these accent combinations, I justify the inclusion of each pitch in the preceding analysis within the context of the middleground level. This interpretation suggests that the alter-ego contour, CSEG <021> and its retrograde transformation, CSEG <120>, are prolonged throughout the middleground level. Therefore, the alter-ego acts as the primary persona of I-Theme 2c in this context.

I-Theme 2c: Background

Example 3.20 illustrates my background-level contour interpretation of I-Theme 2c with background-level pitches in half-note values. The overall melodic shape evident at this level is manifested in the form of CSEG <021>. Each of the contour pitches that I have included at this level of I-Theme were also incorporated into the middleground analysis of the same theme. Therefore, many of the accent combinations used as justification for the inclusion of these pitches in the middleground level also transfer to the background level. However, these background pitches, E-flat 4, G5, and E4, receive additional harmonic emphasis through their relationship to the overall tonal structure of the first movement, as well as to the polychordal accompanying harmony in the string choir (shown in Example 3.17). In addition to the durational accent received at the middleground level, the first contour pitch, <0> (E-flat 4) is emphasised at the background level on the basis that it is the first pitch of I-Theme 2c. While this pitch is not explicitly linked with the supporting harmony, it is repeated as an ornament later in the melody (see Example 3.17), which, arguably, contributes to its background prolongation. Contour pitch <2> (G5) is supported by accompanying harmony in a less obvious way than in previous examples. Referring to Example 3.17, the string accompaniment contains a D-flat major triad combined with an incomplete C-major seventh chord, creating a polychord. The latter of the two chords is

missing its fifth scale degree (G) at the beginning of the excerpt. However, with the arrival of the G in the melodic material, the polychord is complete. This relationship supports the inclusion of this pitch at the background level.⁷³ The final pitch of this background contour (E4) functions as the seventh in the accompanying F minor seventh chord, which is combined with a D-flat major seventh chord over a B pedal, forming a polychord. Because of this harmonic relationship, I incorporate this pitch within the background level. Based on the foreground, middleground, and background analysis of I-Theme 2c, it is clear that the alter-ego serves as the primary persona in this theme.

Throughout this chapter I have systematically examined I-Themes 1 and I-Theme 2 of the first movement of Steven Gellman's *Concerto for Viola and Orchestra* from a contour-based perspective. At each respective level (foreground, middleground, and background) I have shown that both the ego and alter-ego contour representation exist simultaneously. While one contour may serve as the primary persona in a given melodic segment or theme, its opposite remains present, underlying our surface perception. At each level I have supported my inclusion of each contour pitch, and subsequent segment, on the basis of accent combinations which emphasise each pitch, resulting in the formation of contour structures at the foreground, middleground, and background interpretive levels. This approach subsequently uncovered prolongational relationships between each level and each contour segment. After examining these relationships, I then interpreted my contour analysis within the context of a narrative involving the ego and alter-ego personas. I will discuss more fully this narrative in the concluding chapter. Having studied the narrative implications in the thematic material of the first movement, the next step of this study will involve a

⁷³ Prior to the arrival of G5 in the solo viola, this polychord is actually composed of an F minor seventh chord, which is combined with a D-flat major seventh chord over a B pedal. The prominence of the G5 causes the function of the same accompaniment to change.

similar in-depth analysis of the contour properties in the second movement of the *Concerto for Viola and Orchestra*.

CHAPTER FOUR CONTOUR ANALYSIS OF THE SECOND MOVEMENT THEMES

As in the first movement of the *Concerto for Viola and Orchestra*, the second movement expands the narrative paradigm of the ego and alter-ego through the prolongational relationships manifested in the interaction of different contour segments. In this chapter I continue to examine these relationships through a contour analysis of the movement's primary thematic content at the foreground, middleground, and background levels. In my contour analysis I continue to use the accent types described in Chapter Two to support the analytical assertions that I make in this portion of my study. In addition to these accents, I also refer to the harmonic structure of the movement in certain instances to further support my analysis of deeper-level contour structures. I begin with the formal design of the second movement, which consists of an A-B-A form with two primary themes interacting within the context of the ego and alter-ego narrative paradigm.

Form of the Second Movement:

Figure 4.1 summarises the formal structure of the second movement. This movement is written in ternary form in which the sections B and A prime are separated by a grand pause at m. 60. The A section contains the primary thematic material of the movement, which begins with the II-Introductory theme. This theme is initially heard in the solo English horn and is repeated in close counterpoint with the bassoon in mm. 10-20. The II-Main theme is presented in the solo viola beginning at m. 20 and continues to unfold until the beginning of the transition at m. 38. A transition linking the II-Main Theme to its development follows at m. 44.

Figure 4.1: Formal Design of the Second Movement

Structure: Ternary

Section	Subsection	Measures
A: Adagio		1 -43
	• Opening Chord (B major in 6/4 position)	1
	• II-Introductory Theme: English horn	2 - 9
	• English horn and Bassoon	10 - 20
	• II-Main Theme: Solo Viola	20 - 37
	• Transition to B section	38 - 43
B: poco piu mosso		44 - 59
	• II-Main Theme development: solo viola	44 - 47 49 - 50 52 - 55
	• II-Introductory Theme development:	
	• Cello/ Bass	48 - 51
	• Cello/Bass	56 - 57
	• Solo viola	57 - 58
Grand Pause		60
A prime: Adagio		61 - 85
	• Extension of I-Theme 1: flute (element returning from Movement I)	61 - 63
	• II-Introductory Theme:	63 - 66
	• Solo Viola	63 - 65
	• Bass Clarinet	65 - 66
	• II-Main Theme:	64 - 71
	• English horn	64 - 65
	• Solo Viola	66 - 71
Coda:	• Coda: Solo viola and Bassoon 1 (close canon of the II-Introductory Theme)	72 - 76
	• Codetta: "Amen"	77 - 85

The B section, marked poco piu mosso, begins at m. 44. This section is characterised by the development of the two themes presented in the A section. The II-Main Theme is

developed in the solo viola throughout mm. 44-55, while the II-Introductory Theme expands over the course of mm. 48-58. The B section culminates toward a climax in the measures leading up to m. 60 at which time the section ends with the grand pause wherein no instruments are heard. The A prime section begins at m. 61 with the extension material of I-Theme 1 from the first movement, followed by a restatement of the II-Introductory Theme in the solo viola at m. 63 and again in the bass clarinet at m. 65. The II-Main Theme returns at m. 64 in the English horn and the solo viola at m. 66. The coda begins at m. 72, characterised by the close canon of the II-Introductory Theme, in the solo viola and first bassoon and the movement finishes with a codetta in which the composer uses a repetitive V-I progression which Gellman describes as an “Amen.”

The second movement’s tonal structure revolves around B. This movement does not fall into one particular tonality such as major or minor but instead gravitates within this central key area. As in the first movement, the work primarily embodies diatonic collections with which Gellman creates chordal combinations using polymodal techniques.

Thematic Outline:

I refer to the first theme of the second movement, heard in the English horn and bassoon in mm. 2-20, as the II-Introductory Theme. The first part of the theme, shown in Example 4.1a, consists of a rising stepwise line from B4 to D4 followed by an upward leap to the eighth-note G4, which subsequently descends to an F-sharp 4 in mm. 2-3. The theme is accompanied by the string choir, and consists of long, sustained, chords. At m. 10 the bassoon enters, creating a two-part counterpoint with the English horn (see Example 4.1b). Both the English horn and bassoon melodies contain contour properties that contribute to the overall narrative interpretation that I apply in this study.

The second theme of this movement, labelled as the II-Main Theme, begins at m. 20 in the solo viola⁷⁴ (see Example 4.2). The orchestration at this point in the movement consists of the string choir, vibraphone, bassoon, English horn and oboe. The theme begins with a descending stepwise motion from B-flat 4 to F4, followed by an ascending leap to A4, which then leaps downward to E-flat 4 (see mm. 15-16). Meanwhile, the strings provide the harmonic foundation with sustained chords.

Example 4.1: Introductory Theme, Gellman, *Viola Concerto*, second movement

a) mm. 1-9, second movement (English horn)

The musical score for the Introductory Theme of the Viola Concerto, second movement, measures 1-9, is presented in two systems. The first system includes staves for English Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. The English Horn part is marked "Solo: espr." and begins with a descending stepwise motion from B-flat 4 to F4, followed by an ascending leap to A4, and then a downward leap to E-flat 4. The strings provide a harmonic foundation with sustained chords, marked "pp con Sord.".

The second system includes staves for English Horn (Eng. Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The English Horn part continues with the same melodic line, and the strings continue with sustained chords.

⁷⁴ The solo viola line is located above the first violins.

b) mm. 10-18 (English horn and bassoon)

English Horn

Bassoon

Tam-tam

Violin 1

Violin 2

Viola

Violoncello

Contrabass

pp

Dim.

ppp

Dim.

pp

pp

Dim.

pp

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Example 4.2: Main Theme, Gellman, *Viola Concerto*, mm. 20-29, second movement

Oboe

English Horn

Bass Clarinet in B \flat

Bassoon

Vibraphone

Viola

Violin I

Violin II

Viola

Violoncello

Contrabass

Motor: med. slow (dolce)

p

mp

p

Dolce

p

Dolce

p

Dolce

p

mp

cresc.

mf

espr.

cresc.

mf

cresc.

mf

cresc.

mf

Example 4.2: Continued

The image shows a musical score for a string quartet and woodwinds. The instruments listed are Oboe (Ob.), English Horn (Eng. Hn.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Viola (Vla.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vcl.), and Contrabass (Cb.). The score is in 4/4 time and features various dynamic markings including *pp*, *p*, and *Dolce*. There are also articulation markings such as *Pizz.* (Pizzicato) and *Doloroso* (Dolce). The music is written in a key signature of two flats and a common time signature.

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Contour Analysis of Second Movement Themes:

As in Chapter Three, I analyse each of the primary themes from the perspective of contour theory and contour prolongation at the foreground, middleground, and background levels.

II-Introductory Theme (English horn): Foreground

Example 4.3 illustrates my foreground analysis of the II-Introductory Theme. At this level I isolate each contour segment based on contour accent. The theme contains seven foreground-level contours, CSEG <01243>, <2101>, <021>, <201>, <43201>, <32102>, and <021>. Below the first, second, fifth, and sixth contour segments, I indicate the reduction of each segment to only those pitches where directional shifts take place. The first contour, CSEG <01243> consists of an ascending line beginning with B3 moving stepwise

through C-sharp 4 to D4. This ascending motion continues with the leap from D4 to G4. At this point, the direction of the line shifts from ascending to descending motion with the fall from G4 to F-sharp 4. Below the stated contour, I indicate its reduction to only those pitches that outline the overall contour in parentheses. In this instance the numerical representation of the contour is shown as CSEG <021>, incorporating only those pitches where directional shifts occur (B3, G4, and F-sharp 4). The second contour segment, CSEG <2101>, shown in Example 4.3 also contains a contour accent.⁷⁵ The segment begins with the descending motion from F-sharp 4 which moves step-wise through E-sharp 4 to D-sharp 4. The direction of the line then shifts from descending motion to ascending with the rise from D-sharp 4 back to E-sharp 4, constituting a contour accent. Below the segment, I indicate the reduction of this segment, shown as CSEG <201>, which includes only those pitches where the motion of the line alternates. In this instance, I include F-sharp 4, D-sharp 4, and E-sharp 4.

Example 4.3: Foreground Contour Analysis
II-Introductory Theme, Gellman, *Viola Concerto*, English Horn

English Horn

<01243>
(<021>)

<2101>
(<201>)

<021>

<201>

Eng. Hn.

<43201>
(<201>)

<32102>
(<201>)

<021>

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⁷⁵ The final pitch of the first segment also serves as the beginning pitch of the second segment.

The third and fourth segments (CSEG <021> and CSEG <201>) shown in Example 4.3 also consist of contour accent with each segment containing directional shifts in the motion of the line. CSEG <021> begins with an ascending leap from E-sharp 4 (<0>) to A4 (<2>), followed by descending stepwise motion from A4 to G-sharp 4 (<1>). The final pitch of CSEG <021> (G-sharp 4) also functions as the first pitch of CSEG <201>. CSEG <201> consists of a descending leap from G-sharp 4 (<2>) to D-sharp 4 (<0>), followed by an ascending leap from D-sharp 4 to G4 (<1>). The fifth and sixth contours in the foreground level, CSEGs <43201> and <32102> respectively, each consist of descending stepwise motion followed by an ascending leap. Below each segment I reduce the contour to numerically represent only those contour pitches where the direction of the line shifts. Consequently, CSEG <43201> can be generalised as CSEG <201>, with the pitches G4, C-sharp 4 and E4, while CSEG <32102> outlines CSEG <201> with pitches E4, A3 and D4. The final segment shown in Example 4.3, CSEG <021>, consists of an ascending leap from A3 to D4 followed by a descending leap from D4 to B3 creating a directional shift which subsequently results in a contour accent within the foreground level.

Based in this foreground-level analysis of the II-Introductory Theme (English horn), it is clear that at this level CSEGs <021> and <201> are each present throughout this theme. As I indicated earlier, I associate the II-Introductory Theme (English horn) with the alter-ego; with the continuous reappearance of the ego contour, CSEG <201>, we may convincingly argue that a conflict takes place between the two personas at this level. In one sense, the alter-ego dominates the foreground texture since it begins and ends the theme. However, CSEG <201> occurs throughout the foreground level more frequently than the former contour indicating that it remains present even in the midst of the alter-ego.

II-Introductory Theme (English horn): Middleground

Example 4.4 contains my middleground-level analysis of the II-Introductory Theme (English horn) with all middleground contour pitches shown in half-note values. At this level the II-Introductory Theme contains three contour segments: CSEGs <021>, <021>, and <3201>. I include the first two middleground pitches of this segment based on their relationship to the accompanying harmony, as well as through metrical placement, and durational accent. With regard to harmony, contour pitches <0> and <2> of the first segment function as the tonic and dominant to the Ni supporting harmony, therefore justifying their inclusion at this level. These two pitches are also supported by their metrical placement on the downbeat of mm. 2 and 3 (see Example 4.1a) which further supports the prolongation of this contour segment. In addition, contour pitch <2> receives emphasis based on its longer duration of a dotted-half note, which is preceded and followed by shorter eighth-note values. Gellman highlights the final pitch of this segment, <1> (E-sharp 4), by placing it on the downbeat (see Example 4.1a), creating stress within the middleground-level. In addition, E-sharp 4 consists of a dotted-quarter note, which is preceded and followed by the shorter values of the eighth note and the sixteenth note. Because of its longer durational value within the context of several lesser values, contour pitch <1> thus receives durational emphasis. The combination of accents and harmonic relationships in this instance enable the contour prolongation of CSEG <021> within the middleground level.

The second middleground contour shown in Example 4.4 also creates the prolongation of CSEG <021>. The first pitch of this contour (E-sharp 4 or <0>) overlaps with the final pitch of the preceding contour segment, which is labeled as <1>. As in my previous explanation of the first segment, E-sharp 4 receives emphasis based on its metrical placement and its durational quality. In the second middleground segment, contour pitch <2> (G-sharp 4) is included within this level based on its durational accent. This pitch is sustained for four complete beats (within the context of 4/4), making it the longest durational value of the entire theme. Furthermore, this pitch is preceded and followed by significantly shorter durations (sixteenth and quarter notes respectively – see Example 4.1a). The final pitch of this segment, labeled as <1> (G4), receives stress based on its durational value as well as through the preceding crescendo, which constitutes a dynamic accent. This pitch is sustained for the duration of three complete beats and is preceded and followed by the shorter duration of the quarter-note value. The combination of these accents supports the prolongation of CSEG <021> within the middleground level.

CSEG <3201> forms the final contour of the middleground analysis with the pitches G4, E4, A3 and B3. As with the previous segment, the first pitch of CSEG <3201> overlaps with the final pitch of the preceding CSEG <021>, which receives durational and dynamic accent. Gellman emphasises contour pitch <2> (E4) through metrical placement on the downbeat and through the dotted-half note tied to a triplet-eighth note, which is preceded and followed by shorter durational values. Contour pitch <0> (A3) receives emphasis based on its metrical placement on the downbeat in addition to its dynamic accent incurred by the preceding decrescendo (see Example 4.1a). This pitch is also stressed within the middleground level due to a durational accent. Contour pitch <0> consists of a half-note value, preceded and followed by the shorter durational values of the triplet-eighth note and a

quarter note respectively. The final pitch of the segment, contour pitch <1> (B3), receives emphasis based on its metrical placement on the downbeat as well as from its durational quality of a whole note preceded by the shorter value of the quarter note.

Based on the prolongation of the three middleground contour segments shown in Example 4.4, the alter-ego, manifested as CSEG <021>, dominates the theme. However, the presence of CSEG <3201>, a superset of CSEG <201>, indicates that the ego persona simultaneously exists within this context.

II-Introductory Theme (English Horn): Background

Example 4.5 contains my background-level contour analysis of the II-Introductory Theme (English horn). At this level, CSEG <101> is prolonged over the course of the theme. The background-level contour pitches are shown as open note heads, while those shown with filled-in noteheads represent middleground pitches. The first contour is prolonged over pitches B3, G4, and B3. Contour pitch <0> receives stress within this context on the basis of its harmonic implication as the tonic, in addition to the fact that it not only serves as the first pitch of the theme, but is also metrically significant given its placement on the downbeat. I include the next contour pitch, <2>, based on its relationship to the accompanying harmony in the strings. At this point the underlying harmony shifts from the indicated I/i to flat VI⁹ (in the context of B major). Contour pitch <2> (G4) functions as the root to this chord (note, however, that the ninth of this chord [A] is notated in the bass), and therefore receives greater emphasis within the background level. This pitch is also highlighted by the voice-leading relationship created by the preceding G-sharp, which creates a semitone resolution. The prolongation of this background contour is completed with B3 (contour pitch <0>). This pitch occurs at this level based on both its metrical

placement on the downbeat and its long duration of a whole note tied to a half note.

However, in addition to these elements, this pitch receives emphasis at the background level through its relationship to the accompanying harmony; it functions as the tonic of the I/i (B major). This harmonic relationship, in combination with durational and metrical accents, supports the inclusion of <0> at the background level. In this instance, I interpret CSEG <010> as a variation of the alter-ego contour, CSEG <021> because of the similarity in shape between these two segments.

Although the alter-ego contour, CSEG <021>, characterises this theme at each interpretive level, it is clear that, based on the preceding analysis, the ego remains present throughout the theme manifested through CSEG <201>, particularly at the foreground level.

The previous discussion focused on II-Introductory Theme (English horn). I now examine contour relationships in the II-Introductory Theme (English horn and bassoon), in which Gellman alters the English horn melody by transposing most of it up by at least a third. The composer also incorporates a counter melody in the bassoon. In this section, I analyse the English horn melody and the bassoon line using contour theory and then compare the relationships between the two melodies from a prolongational perspective, which will include a foreground, middleground, and background-level contour analysis.

II-Introductory Theme (English Horn and Bassoon): Foreground

Example 4.6 shows my foreground-level contour analysis of the II-Introductory Theme (English horn and bassoon). As in my previous analyses, each segment has been determined based on directional shifts in the pitch content of each melody. In this instance the melody heard in the English horn contains seven foreground-level contour segments: CSEGs <01243>, <2101>, <021>, <201>, <43201>, <32102>, and <021>. Above the

indicated contour segments, I generalise CSEGs <01243>, <2101>, <43201> and <32102> as <021>, <201>, <201>, and <201> respectively, reflecting only those points in the line where directional shifts occur. The bassoon line consists of three foreground-level contours: CSEGs <32102>, <021>, and <102345>. As with the English horn line, here I also indicate the reduction of each contour segment to only those pitches where directional shifts are initiated. Therefore, CSEGs <32102> and <102345> can be generalised as CSEGs <201> and <102>. At the foreground level, the ego and alter-ego contours alternate within each line of the theme, indicating the conflict between the two personas in this instance. The primary contour of this manifestation of the II-Introductory Theme is, therefore, ambiguous at the foreground level. The forthcoming analyses of the middleground and background levels will clarify which persona dominates the texture.

Example 4.6: Foreground Contour Analysis
II-Introductory Theme, Gellman, *Viola Concerto*, English Horn and Bassoon

The image shows a musical score for English Horn and Bassoon. The English Horn part is on a treble clef staff, and the Bassoon part is on a bass clef staff. The music is in 2/4 time. The English Horn part consists of several phrases, each enclosed in a box. Above each box are two contour segments: a CSEG and a generalised CSEG. The Bassoon part consists of three phrases, each enclosed in a box. Below each box are two contour segments: a CSEG and a generalised CSEG. The annotations are as follows:

Instrument	Phrase	CSEG	Generalised CSEG
English Horn	1	<01243>	<021>
	2	<2101>	<201>
	3	<021>	<201>
	4	<201>	<201>
Bassoon	1	<32102>	<201>
	2	<021>	<021>
	3	<102345>	<102>

Example 4.7: Middleground Contour Analysis
 II-Introductory Theme, Gellman, *Viola Concerto*, English Horn and Bassoon

English Horn

Bassoon

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Contour numbers for English Horn: <0 2 1> <2 0 1>

Contour numbers for Bassoon: <2 0 1> <1 0 2 3>

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Example 4.8: Background Contour Analysis
 II-Introductory Theme, Gellman, *Viola Concerto*, English Horn and Bassoon

English Horn

Bassoon

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Contour numbers for English Horn: <0 2 1>

Contour numbers for Bassoon: <1 0 2>

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II-Introductory Theme (English Horn and Bassoon): Middleground

Example 4.7 contains my middleground contour analysis of the II-Introductory Theme (English horn and bassoon). The pitches indicated as open note heads represent all middleground-level contour pitches. I have interpreted both the English horn and bassoon lines in the upper staves of the example, below which I include the harmonic support provided by the strings. Three middleground contour segments comprise the English horn line: CSEGs <021>, <021>, and <201>. The first manifestation of CSEG <021> corresponds to the pitches B3, A4 and G-sharp 4 respectively. Contour pitch <0> (B3) is supported in the middleground based on its metrical placement on the downbeat as well as its relationship to the underlying harmonic structure. In addition, B3 functions as the tonic of the supporting (B major) harmony and therefore receives stress within the middleground level. I include the second contour pitch (<2>, A4) in the middleground level because of its metrical placement, as well as durational and dynamic accents. With regard to metrical placement, this pitch falls on the downbeat, creating increased stress within the contour segment. Contour pitch <2> is also preceded and followed by shorter durational values (eighth notes), enabling the pitch to be highlighted within this context. A4 is preceded by a crescendo which creates additional emphasis based on this dynamic accent. The final pitch of this middleground contour (<1>, G-sharp 4) receives stress through durational and dynamic accents, as well as through the metrical placement of the pitch.

Contour pitch <1> of the first segment is preceded and followed by shorter durational values (eighth and sixteenth notes respectively), creating a durational accent within the middleground level. The pitch is also preceded by a crescendo which lends additional stress to the pitch through dynamic accent. Finally, G-sharp 4 falls on the downbeat, a metrical placement that further contributes the emphasis of this pitch at the middleground level.

The second middleground contour segment of the English horn line consists of CSEG <021>, which is formed by pitches G-sharp 4, C-sharp 5, and C-natural 5. Contour pitch <0> also functions as the final pitch (<1>) of the preceding contour segment. The second pitch of the segment (<2>, C-sharp 5) receives stress within the middleground based primarily on its durational value. Referring back to Example 4.6, this pitch consists of four beats (two tied half notes), the longest duration in the English horn up until this point in the excerpt. This pitch is also preceded and followed by shorter durations (a sixteenth and quarter note respectively), emphasising the durational value of this pitch. This pitch also receives stress from the voice-leading relationship created between it and the preceding D5. This descending semitone motion marks the sustained C-sharp 5 enabling its inclusion in the middleground level. Contour pitch <2> is furthermore emphasised by the voice-leading relationship with the preceding D5. This semitone relationship highlights even more this contour pitch. The final pitch of this segment, <1> (C5) is also emphasised in the middleground level through its durational value. This pitch consists of three complete beats and is preceded and followed by the lesser durational value of the quarter note.

The final middleground contour segment in the English horn line prolongs CSEG <201> over the pitches A4, C-sharp 4, and D-sharp 4. I include contour pitch <2> within the middleground level based on its metrical placement on the downbeat, as well as from its durational and dynamic accent. With regard to duration, this pitch consists of three complete beats and one triplet eighth-note value, while being preceded and followed by shorter eighth-note values. A4 also receives stress within the middleground level from the diminuendo which begins on contour pitch <2> (see Example 4.1b). The second contour pitch (<0>) of this segment is also stressed by its metrical placement on the downbeat of m. 17, in addition to its durational accent. This contour pitch consists of a half-note value, which is preceded

and followed by a triplet eighth note and quarter note respectively (see Example 4.1b). The durational accent supports the inclusion of this pitch at the middleground level.

Based on this contour interpretation, the alter-ego serves as the primary persona in the English horn line of this version of the II-Introductory theme (English horn and bassoon). The ego contour, manifested as CSEG <201>, only occurs once within the middleground context. I shall now examine the middleground contour of the bassoon line for this II-Introductory Theme statement. The bassoon line is expressed in contour space as CSEGS <201> and <1023>, a superset of CSEG <102>, which functions as the retrograde of the ego contour (CSEG <201>). As in my previous analyses, I illustrate all middleground contour pitches as open note heads. In the first segment contour pitch <2> (mm. 10-11) contains durational and metrical accents, which result in the emphasis of this pitch at the middleground level. Referring to Example 4.1b, this manifestation of contour pitch <2> consists of the durational value of six complete beats, the greatest duration of the entire bassoon line. Furthermore, although this pitch is not preceded by other pitches, it is followed by a series of shorter half-note durations. At m. 10, we see that the first occurrence of contour pitch <2> falls on the downbeat, a metrical accent that further contributes to the inclusion of this pitch in the middleground. F-sharp 3 (<0>) is emphasised at the middleground level based on the dynamic accent incurred by the crescendo in the previous measure, as well as through its relationship to the supporting harmony. In this instance, contour pitch <0> functions as scale degree five of the accompanying B major harmony. Contour pitch <1> (A3) (see Example 4.7) of CSEG <201> is emphasised in the middleground context based on metrical placement, durational accent, dynamic accent and voice leading. With regard to metrical placement, this pitch falls on the downbeat of m. 13, (see Example 4.1b). In addition, this pitch is preceded and followed by shorter time values,

resulting in a durational accent. This contour pitch also receives stress from the dynamic accents incurred by the crescendo marking at m. 13. Finally, Gellman's voice-leading procedures also contribute to the inclusion of this pitch in the middleground level.

Throughout mm. 11-12, the bassoon line consists of a series of descending stepwise pitches. Contour pitch <1> marks the end of the series with an ascending minor third leap from F#3 to A3. This shift in the voice-leading pattern also contributes to the placement of this pitch within the middleground context.

The second middleground bassoon segment, CSEG <1023> is prolonged over B3, A3, D4, and F4. Contour pitch <1> (B3) of the segment produces durational and metrical accents. This pitch receives a durational accent since it is preceded and followed by shorter durations; contour pitch <1> consists of four complete beats, while the pitches that precede and follow consist of only single beat values (i.e. quarter-note values). The metrical placement of the pitch in question further contributes to its inclusion within the middleground level. In this instance contour pitch <1> falls on the downbeat of m. 14, a placement that lends additional stress on this pitch at the middleground level. The second pitch of the segment, <0> (A3), is prolonged at the middleground level based on its relationship to the accompanying harmony. Contour pitch <0> is the octave equivalence of the bass note (A) in the accompanying chord, supporting its inclusion at this level. Contour pitch <2> (D4) of the bassoon line is emphasised at this level due to its metrical placement on the downbeat of m. 15, coupled with its durational value of a half note preceded by a quarter. The combination of these two accents supports the inclusion of this pitch within my middleground interpretation. Furthermore, contour pitch <2> is also stressed within the middleground level through its voice-leading emphasis in relation to the preceding and following pitches. Firstly, the pitch in question is emphasised by the preceding ascending

leap of the perfect fourth from A3 to D4. This leap is furthermore emphasised through voice leading as the line continues in stepwise motion highlighting the disjunct quality of the A3/D4 voice-leading accent. Contour pitch <3> (F4) completes the middleground contour segment through its durational accent. In this instance contour pitch <3> consists of four complete beats; the pitch is preceded by a series of pitches whose durational value amounts to only two complete beats per pitch (i.e. half-note values), resulting in a durational accent on contour pitch <3>. This pitch is furthermore emphasised due to its role as the final pitch of the middleground segment.

Within the middleground context, Example 4.7 demonstrates an ongoing struggle between the ego and alter-ego persona in this statement of the II-Introductory Theme (English horn and Bassoon). Two instances of the alter-ego contour (CSEG <021>) occur in the English horn line. However, the ego contour remains simultaneously present in the same line manifested as CSEG <201>. The relationship between the two personas becomes increasingly complex when incorporating the counter melody presented in the bassoon line (interpreted as CSEGs <201> and <1023>, whose subset is CSEG <102>). In this instance, it is difficult to determine which persona dominates the II-Introductory Theme (English horn and bassoon) since CSEG <102> can be interpreted as either the retrograde transformation of the ego contour (CSEG <201>) or as the retrograde-inversion of the alter ego contour (CSEG <021>). Therefore, at this level the ego and alter-ego relationship remains uncertain; however, this ambiguity shall be resolved at the background-level contour interpretation.

II-Introductory Theme (English Horn and Bassoon): Background

Example 4.8 contains my background-level contour interpretation of the II-Introductory Theme (English horn and bassoon). At this background level, the English horn

line contains the prolongation of CSEG <021>, a manifestation of the alter-ego persona. CSEG <021> spans over the pitches B3, C-sharp 5, and D-sharp 4. Contour pitch <0> is emphasised within this context based on its relationship to the harmonic structure of the movement. In this instance, B3 functions as the root of the underlying tonic harmony, supporting its inclusion at this level. The second contour pitch <2> of this prolonged background segment receives emphasis within this context on the basis of its registral and durational accents. C-sharp 5 (<2>) serves as highest pitch of the English horn line and consists of a four-beat duration (see Example 4.1b). This pitch is also prolonged through its relationship to the supporting harmony. At m. 13 <2> occurs over a B major chord in the strings, however at m. 14, the string harmony shifts to a D major chord in I_4^6 position; contour pitch <2> functions as scale degree seven of what becomes a D major seventh chord. Contour pitch <1> is included within the background level due to its significance within the harmonic structure at this point in the theme. D-sharp 4 functions as the mediant pitch of the supporting tonic harmony (I_4^6), enabling its prolongation within the background level.

Conversely, the counter melody presented in the bassoon line consists of the background-level CSEG <102>, which is prolonged with the pitches B3, A3, and F4. Contour pitch <1> occurs within this background contour prolongation based on its relationship to the underlying harmony. As in the English horn line, this pitch functions as the tonic of the supporting B major harmony. The second prolonged pitch of this segment (<0>, A3) also receives its emphasis based on its relationship to the underlying harmony heard in the strings. In this instance the supporting harmony consists of a flat III_4^6 chord in B major; A3 functions as scale degree five of flat III, and furthermore, as the bass pitch of the two subsequent harmonic shifts which take place in the strings. These relationships enable the prolongation of this pitch at the background level and contribute to the overall

prolongation of CSEG <102>. The final pitch of this background contour segment also receives harmonic support from the string accompaniment, resulting in its inclusion in my background-level interpretation. Contour pitch <2> (F4) functions as the seventh within the supporting G⁷ (flat VI over an A pedal) harmony.

At this level, the II-Introductory Theme (English horn and bassoon) can be defined more clearly in terms of the interaction between the ego and alter-ego personas. In this instance, two contours are prolonged over the duration of this presentation of the theme: CSEG <0321> (a superset of the alter-ego contour, CSEG <021>) and CSEG <102>. Because the prime form of the ego contour (CSEG <201>) does not exist within the background level, I interpret CSEG <102> as the retrograde-inversion of CSEG <021>. Therefore, the II-Introductory Theme (English horn and bassoon) serves as a reference to the alter-ego persona within my background-level contour interpretation.

The remainder of this chapter shall examine the II-Main Theme, performed by the viola. For the purposes of illustrating the ego and alter-ego narrative, I analyse mm. 15-19 of this theme using the prolongational approach established in my previous analyses. For reference throughout my explanation, I have included the theme as it appears in Gellman's score in Example 4.9.

Example 4.9: Main Theme, Gellman, *Viola Concerto*, mm. 15-19, second movement

The musical score for Example 4.9 shows the Main Theme from Gellman's *Viola Concerto*, mm. 15-19, second movement. The score is written for a full orchestra, including Oboe, English Horn, Bass Clarinet in B \flat , Bassoon, Vibraphone, Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked "Moto: med-slow (dolce)". The dynamics range from piano (*p*) to mezzo-forte (*mf*). The score includes various performance instructions such as "Dolce", "cresc.", "espr", and "ped.".

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II-Main Theme: Foreground

Example 4.10 contains my foreground contour analysis of the II-Main Theme. At this level, the theme consists of four contour segments: CSEGs <32102>, <120>, <024321>, <02567431>. I have isolated each foreground segment based on the contour accents that are created with each shift of direction (from ascending to descending motion or vice versa) in the melody. For the sake of my narrative interpretation I have generalised all foreground segments to only three contour pitches (shown below the foreground analysis proper), indicating only those pitches where directional shifts occur. Therefore, CSEG <32102> is

generalised as CSEG <201>, CSEG <024321> as CSEG <021>, and CSEG <02567431> as CSEG <021>.

Example 4.10: Foreground Contour Analysis
II-Main Theme, Gellman, *Viola Concerto*, (Viola)

Oboe
 English Horn
 Bass Clarinet in B \flat
 Bassoon
 Vibraphone *Motor. med-slow (dolce)*
 Viola *mp*
 Violin I *Dolce p*
 Violin II *Dolce p*
 Viola *cresc. mf*
 Violoncello *cresc. mf*
 Contrabass *Dolce p*

<32102>
 (<201>)

<120>

<024321>
 (<021>)

<02567431>
 (<021>)

Example 4.11: First-Level Middleground Contour Analysis
 II-Main Theme, Gellman, *Viola Concerto*, (Viola)

<0 2 1>
 <2 0 1><1 0 2> <1 2 0>

Viola
 Violin I
 Violin II
 Viola
 Violoncello
 Contrabass

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Example 4.12: Second-Level Middleground Contour Analysis
 II-Main Theme, Gellman, *Viola Concerto*, (Viola)

<2 1 0 3> <1 2 0>

Viola
 Violin I
 Violin II
 Viola
 Violoncello
 Contrabass

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Example 4.13: Third-Level Middleground Contour Analysis
 II-Main Theme, Gellman, *Viola Concerto*, (Viola)

The image displays a musical score for the II-Main Theme of the Viola Concerto by Steven Gellman. The score is arranged in six staves: Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass. The top staff (Viola) shows a melodic line with contour markers <2, 0, 3, 1> above it, indicating segments of the analysis. The other staves show harmonic accompaniment.

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Based on this foreground-level interpretation, the prime form of the ego persona (CSEG <201>) appears once, in contrast to two iterations of the prime form of the alter-ego contour (CSEG <021>). Given its proximity to the prime form of the ego contour, I interpret the second segment, CSEG <120>, as the retrograde-inversion of CSEG <201>. Therefore, at this level it becomes difficult to determine which of the two personas are primary, other than the fact that we are first exposed to the prime form of the ego, which could arguably support an interpretation wherein the ego dominates this level. A deeper level analysis shall be required in order to determine which persona is primary beyond the local level.

II-Main Theme: Middleground (first level)

Example 4.11 produces my middleground contour analysis of the II-Main Theme. At this level my contour interpretation consists of four segments: CSEGs <201>, <102>, <021>,

and <120>. Each middleground pitch is shown as open note heads, while other pitches, supporting my interpretation, are indicated in as filled-in note heads. The first segment, CSEG <201> (B-flat 4, G4, and A4), occurs within the middleground based on the combination of different accents. Contour pitch <2>, B-flat 4, marks a shift from the lower register of the strings and preceding bassoon melody in m. 19 to a higher mid-register (see Example 4.9), resulting in a registral accent. Contour pitch <0> (G4) is included as a middleground-level pitch because it is preceded and followed by shorter durational values, a quarter note and eighth note respectively, creating a durational accent on this pitch. The final pitch of this first middleground segment receives emphasis based on metrical placement and voice leading. Contour pitch <1> (A4) falls on the downbeat of m. 21, creating a metrical accent and is furthermore stressed in the middleground due to the voice leading at this point. Prior to the arrival of contour pitch <1> the melody of the II-Main Theme consists of a descending, stepwise, series of four pitches. Following this line the melody leaps a major third to A4. This shift from conjunct to disjunct voice leading results in the inclusion of this pitch at the middleground level.

The second first-level middleground segment of Example 4.11 reveals another statement of CSEG <102>, prolonged by the pitches E-flat 4, D-flat 4, and E-flat 5. Contour pitch <1> receives emphasis based on its durational accent. The pitch in question consists of three complete quarter-note beats and is preceded and followed by the shorter durational value of the quarter note, thus creating a durational accent on this pitch. The second pitch of this segment (<0>) is stressed within the middleground level based on its metrical placement as well as dynamic accent. Gellman metrically accents the D-flat by placing it on the downbeat of m. 22 (see Example 4.9); this pitch also receives a dynamic accent as it serves as the beginning of the following crescendo. The final pitch of this second middleground

segment (contour pitch <2>) is stressed through durational and dynamic accents. Gellman surrounds this pitch (dotted-quarter note) with shorter durations (quarter note and eighth note) and also adds a dynamic accent with the preceding crescendo.

The third first-level middleground contour segment of Example 4.11, shown as CSEG <021> (D-flat 4, E-flat 5 and D-flat 5), overlaps with the preceding CSEG <102>. Contour pitches <0> and <2> of the second segment also serve as contour pitches <0> and <2> of the third middleground segment. Because of this overlap, I shall only discuss contour pitch <1> of the third segment since the accent combinations for the overlapping pitches remain the same. I have included contour pitch <1> of CSEG <021> in my middleground interpretation based on its relationship to the underlying G-flat harmony. D-flat 5 functions as the fifth of the G-flat triad, and in this case doubles the bass note, since Gellman writes this harmony in 6/4 position. This relationship, therefore, supports the inclusion of this pitch in the middleground level.

The final first-level middleground contour segment shown in Example 4.11 contains the pitches B-flat 5, C-sharp 6, and E-flat 5, forming the prolonged segment of CSEG <120>. Gellman highlights contour pitch <1> through a durational accent, as well as a dynamic accent. With regard to duration, B-flat 5 consists of three complete beats (dotted-half note duration), while it is preceded and followed by the shorter quarter-note values. This pitch receives additional emphasis through the dynamic accent incurred by the crescendo attributed to this note. The combination of these two accent types enables the inclusion of this pitch within the context of the middleground. Contour pitch <2> occurs in the middleground-level based on register and articulation accents. C-sharp 5 serves as the highest pitch in the theme thus far, and therefore receives additional stress within the middleground. Gellman also indicates that this pitch is to be performed expressively,

suggesting that it receive additional emphasis and intensity in the context of the broader theme. The final pitch of CSEG <120> (E-flat 5) is stressed by durational and articulation accents. With regard to duration, this pitch is preceded by a series of shorter durations, lending it additional weight within the melody. The tenuto marking indicated above contour pitch <0> causes an articulation accent, which allows this pitch to occur at this level.

As in the foreground-level analysis of the II-Main Theme, it remains difficult to clearly determine which of the two personas is primary at the middleground level. Out of the four prolonged middleground segments, two segments suggest the presence of the ego persona, while the other two segments prolong the alter-ego. The retrograde transformation of each persona's contour manifestation occurs after each prime form representation (CSEG <201> is followed by CSEG <102>, while CSEG <021> is followed by <120>). Therefore, the primary persona remains ambiguous at this level. A second-level middleground contour analysis shall work toward clarifying which of the two personas is primary.

II-Main Theme: Middleground (second level)

Example 4.12 illustrates my second-level middleground contour analysis of the II-Main Theme. At this level two contour segments are prolonged over the course of the theme: CSEG <2103> (B-flat 4, E-flat 4, D-flat 4, and D-flat 5) and CSEG <120> (B-flat 5, C-sharp 6, and E-flat 5). The first segment can be generalised as CSEG <102> since both CSEG <2103> and <102> have the same contour shape. The first contour pitch of CSEG <2103> (B-flat 4) receives emphasis enabling its prolongation within the second-level middleground based on its relationship to the harmonic structure of the II-Main Theme. The underlying harmony supporting the theme at this point is an E-flat minor chord in 6/4 position. B-flat 4 functions as the fifth of this chord, and in this instance, also as the bass

note of this harmony. Contour pitch <1> is also prolonged within the second-level middleground based on its relation to the supporting harmony. In this case, E-flat 4 functions as the root of the underlying E-flat minor harmony heard in the strings and vibraphone, therefore justifying my analytical decision to include it at the second-level middleground. The third contour pitch of CSEG <2103> (<0>, D-flat 4) also receives harmonic support from the string accompaniment. Here, D-flat 4 functions as the fifth of the sustained G-flat major chord (in 6/4 position), supporting this note as a second-level middleground contour pitch. As with D-flat 4, the final contour pitch of CSEG <2103> (<3>, D-flat 5) functions as the fifth of the supporting chord, a relationship which grounds the pitch within the context of the second-level middleground.

The second middleground contour segment of this level shown in Example 4.12 is prolonged over the pitches B-flat 5, C-sharp 6, and E-flat 5. Contour pitch <1> functions as the fifth or bass of the accompanying E-flat major chord (written in 6/4 position), supporting its inclusion within this context. The second pitch of the segment (<2>, C-sharp 6) also belongs to the underlying harmony heard in the strings, this time an A major chord in which C-sharp 6 relates as the mediant note. Contour pitch <0> is supported by the accompanying C minor flat 7 chord in the strings. As with the previous contour pitch, E-flat 5 functions as the mediant note of this chord, supporting its prolongation at the background level.

Since the prime form of either persona does not exist within the middleground context, my conclusions regarding the primacy of each persona remain strictly interpretive in this instance. As previously noted, CSEG <2103> relates as a superset to CSEG <102>. At the second-level middleground, the II-Main Theme consists of the prolonged contour segments CSEG <102> and CSEG <120>, both of which represent the retrograde transformation of their prime forms respectively. Therefore, I propose that a balance has

been achieved between the two interacting personas. At this level, it is evident that, based on this reading, the hierarchical arrangement between the ego and alter-ego no longer exists and that, instead, the conflict between the two is replaced by a sense of resolution and balance. This conclusion is further supported by my third-level middleground shown in Example 4.13.

II-Main Theme: Middleground (third level)

At the third-level middleground CSEG <2031> is prolonged over B-flat 5, D-flat 4, B-flat 6, and E-flat 5. Each contour pitch is supported in this context by its relationship to the accompanying harmony. Contour pitches <2>, <0>, and <3> each function as scale degree five of the supporting E-flat major and G-flat major chords respectively, while <1> is included at the third-level middleground based on its function as the mediant note of the supporting C minor flat seventh chord. Because these four pitches all receive harmonic support within my prolongational framework, I interpret this level as a third middleground rather than a background.⁷⁶ CSEG <2031> includes the subsets of CSEG <102> (<203>), the retrograde of the ego contour, and CSEG <021> (<031>), the alter-ego contour. At this level the contour manifestations of each persona integrate to form a single prolonged contour segment. Therefore, based on this interpretation, it appears that unity and balance have been established within the narrative.

⁷⁶ In keeping with Schenkerian practice, background levels prolong only three pitches (usually the 3-2-1 Ursatz). For this reason I refer to Example 4.13 as a third-level middleground.

CHAPTER FIVE CONCLUSION

In this final chapter of my study, I summarise the conclusions from my analysis of the thematic content in the first and second movements of Gellman's *Concerto for Viola and Orchestra*. I then discuss the broader implications of these results in relation to the narrative paradigm regarding the interaction of the ego and alter-ego. I conclude with a brief summary of other repertoire to which contour prolongation could provide valuable analytical information, in addition to proposing future research possibilities using this model as well as within the *Concerto for Viola and Orchestra*.

Narrative Paradigm:

The narrative paradigm that unfolds throughout Gellman's composition consists of relationships between two opposing consciousnesses: the ego and alter-ego. The paradigm expands through the primary themes of the first and second movements, and is made evident by the melodic contours of each respective theme.⁷⁷ The formal structures of the first and second movements also contribute to our perception of the unfolding narrative. More precisely, the form itself may unfold a narrative. If we consider the use of sonata form in past compositional practices, thematic relationships within the convention archetype were originally thought to have specific gender implications in which the first theme is associated with masculinity and the second theme with femininity.⁷⁸ In this case, the form dictates musical ideas reminiscent of notions similar to that of protagonist and antagonist manifest as

⁷⁷ Although I have interpreted the narrative paradigm from the perspective of melodic contour, other analytical approaches, such as, harmony, meter, and orchestration, may also support the narrative of the ego and alter-ego.

⁷⁸ See McClary Susan, "Narrative Agendas in Absolute Music" *Reading Music: Selected Essays*. Hampshire: Ashgate Publishing Limited 2007 (71). Also see Citron, Marcia, "Music as Gendered Discourse" *Gender and the Musical Canon*. Cambridge: Cambridge University Press, 1993 (132-164).

themes or key areas. Susan McClary identifies the formal aspects required necessary for the implication of narrative within the nineteenth century sonata form.

...in the nineteenth century, thematic contrast became central to the paradigm [an absolutist political narrative]. Thus the tension between identity and difference with respect to keys, which is already fundamental in tonality, is thrown into high dramatic relief by the additional tension between two thematic types.⁷⁹

Orthodoxy would dictate that the second thematic area be subordinated by the primary theme. With the *Concerto for Viola and Orchestra* these two thematic types (protagonist/antagonist, masculine/feminine) are replaced with the ego and the alter-ego, however, Gellman preserves the tension between his two thematic types into the second movement. The binary structure of the movement maintains the necessity for contrast, and in doing so, enables the continuation of the narrative that began with the contrasting ideas presented in the first movement. While the traditional sonata ideal arguably relies on the subordination of the secondary theme, Gellman's composition is synthetic in nature. Although the tension and conflict between the themes of the first movement remains unresolved, the second movement manifests the resolution of the ego and alter-ego as they become unified within the final statement of the II-Main Theme. Even as my analysis has focused primarily on individual themes and the contour relationships within, the formal aspects of the composition provide a context in which the narrative paradigm evolves.

Summary of Analytical Conclusions

The narrative that unfolds throughout this work was largely influenced by Gellman's assertions in our discussions regarding the notion of the alter-ego in reference to the second movement. In his words,

⁷⁹ McClary Susan, "Narrative Agendas in Absolute Music" *Reading Music: Selected Essays*. Hampshire: Ashgate Publishing Limited 2007 (70).

In having a solo instrument, especially viola as a soloist, it's sometimes very good to have a contrasting sonority behind it, and other times like at the beginning of this movement with the strings. The strings are there and then the English horn comes in. The English horn is the alter-ego. So I've always found a correspondence between those two. Twenty years I wrote a piece called, well it had several titles, but it was for English horn, viola, and orchestra. But the English horn and the viola played together as one voice. I was moved by a certain Indian instrument called a *sirangui*, and it's almost like a nasal string instrument so I put together the English horn and the viola...it sort of accomplished that effect. So in this case the English horn is the alter ego and it has an introductory theme.⁸⁰

I then compared this reference to the thematic material of the first movement in order to develop my narrative interpretation of the work. Figure 5.1 provides a summary of the contour segments associated with each theme, analysed throughout my study as foreground, middleground, and background contour representations. The contour segments shown in parentheses represent the generalisation of larger segments, primarily at the foreground level.⁸¹

Through this summary, the conflict between the two opposing personas can be articulated more cogently within each theme. For instance, the ego persona (represented as CSEG <201>) functions as the primary persona of I-Theme 1 since it pervades and is most prominent at each prolongational level. However, at both the foreground and middleground levels, the alter-ego remains present in an underlying way as CSEG <021>. Thus, the ego dominates the conflict within I-Theme 1.

⁸⁰ Steven Gellman, interview by author, July 2008, Ottawa, digital recording, University of Ottawa. Note that this quotation was also included in my explanation in Chapter 3. I do not wish to suggest that Steven Gellman designed his thematic content according to a single specific algorithm in which contour segments were simply recycled over and over again in order to present a specific narrative. The approach that I take in this study offers an alternative analytical method in which thematic relationships can be interpreted from the perspective of prolonged shapes within the context of an unfolding narrative. The narrative itself is largely interpreted based on Gellman's characterisation of the Introductory Theme (second movement) as the alter-ego.

⁸¹ Before proceeding with my discussion of this summary, I ask that the reader review Figure 3.2: Narrative Associations – Theme and Contour located on page 47.

Figure 5.1: Contour Segment Summary of Primary Themes

THEME	LEVEL	CONTOUR REPRESENTATION
I-Theme 1 (ego)	Foreground	<201>, <2103> (<102>), <01243> (<021>) <321054> (<102>), <201>
	First-level Middleground	<021>, <201>, <201>
	Second-level Middleground	<021>, <201>
	Background	<201>
I-Theme 2a (transitional)	Foreground	<021>, <43201> (<201>), <021>
	Middleground	<021>, <201>
	Background	<201>
I-Theme 2b (alter-ego)	Foreground	<021>, <0132> (<021>), <120>, <2103>, (<102>), <120>
	Middleground	<021>, <120>, <120>
	Background	<021>
I-Theme 2c (alter-ego)	Foreground	<01321> (<021>), <120>, <1320> (<120>)
	Middleground	<021>, <120>
	Background	<021>
II-Introductory Theme (English Horn) (alter-ego)	Foreground	<01243> (<021>), <2101> (<201>), <021>, <43201> (<201>), <32102> (<201>) <021>
	Middleground	<021>, <021>, <3201> (CSEG <201>)
	Background	<010> (reminiscent of CSEG <021>)
II-Introductory Theme (English Horn and Bassoon) (alter-ego and ego overlap)	Foreground (English horn)	<01243> (<021>), <2101> (<201>), <021>, <201>, <43201> (<201>), <32102> (<201>), <021>
	Foreground (Bassoon)	<32102> (<201>), <021>, <102345> (<102>)
	Middleground (English Horn)	<021>, <021>, <201>
	Middleground (Bassoon)	<201>, <1023> (<102>)
	Background (English Horn)	<021>
	Background (Bassoon)	<102>
II-Main Theme (synthesis and resolution)	Foreground	<32102> (<201>), <120>, <024321> (<021>), <02567431> (<021>)
	First-Level Middleground	<201>, <102>, <021>, <120>
	Second-Level Middleground	<2103>(<102>), <120>
	Third-Level Middleground	<2031>

I-Theme 2 represents a transition from the prominence of the ego to the ascension of the alter-ego within the conflict. In the first statement of the theme (I-Theme 2a) the clash between the two personas intensifies. At the foreground level, the alter-ego serves as the primary contour; however, at the middleground each contour is equally present in their respective prime forms. At the background level, the ego maintains its dominance of the theme. In I-Theme 2b, the balance of the conflict shifts with the alter-ego becoming the primary contour of the theme at each prolongational level. In this instance, the alter-ego contour appears in its prime form at each level, while the ego contour is not presented at all. The alter-ego is furthermore emphasised within this thematic statement through the presence of its retrograde transformation (CSEG <120>). However, although this persona is the obvious characterisation of this manifestation of I-Theme 2, one must consider the fact that while CSEG <120> functions as the retrograde of the alter-ego, it also represents the retrograde-inversion of the ego contour. Thus, the ego still remains as an underlying element in this theme, depending on how one interprets the function of CSEG <120>. I-Theme 2c consists of a similar relationship, in which the alter-ego is the primary persona of the theme manifested through the statement of CSEG <021> at each level as well as by the presence of CSEG <120>.

This conflict continues into the two statements of the II-Introductory Theme. In the II-Introductory Theme (English horn), both the alter-ego and ego contours occur at the foreground level in their respective prime forms. At this level the theme is equally segmented into three manifestations of CSEG <021> and CSEG <201> so that the ego and alter-ego both function as the primary persona. However, at the middleground and background levels, the alter-ego serves as the dominating persona through its manifestation as CSEG <021> and CSEG <010>.

The second statement of this theme, the II-Introductory Theme (English horn and bassoon), also contains essentially equal proportions of the two personas at the foreground level in both the English horn and bassoon lines. However, a closer examination of the middleground level reveals that the alter-ego contour is primary within the English horn melody, while the ego is the dominant persona in the bassoon line. At the background level, the alter-ego remains as the main persona in the English horn line, while the ego serves as the primary contour in the bassoon line where it is manifested as its retrograde transformation, CSEG <102>. Therefore, the ego and alter-ego overlap with one another in the II-Introductory Theme (English horn and bassoon).

In the II-Main Theme, a sense of synthesis and resolution is achieved between the two opposing personas. A sense of balance is restored in this theme which is most obvious at the three middleground levels. In the first-level middleground, the prime form and retrograde of each persona co-exist, suggesting an equality between the ego and alter-ego, while at the second-level middleground the retrograde transformations of each persona is prolonged. At the third-level middleground, the ego and alter-ego are synthesised, creating CSEG <2031>. This segment consists of two subsets: <203> can be generalised as <102>, the retrograde transformation of the ego, while <031>, when reduced, becomes <021> the alter-ego contour.

Although an in-depth examination of the third movement is beyond the scope of this study, Gellman also acknowledges the resolution of conflict in the third movement.

There's a definite link between the first two movements. The third movement dispels that with the shock of the opening and its very energetic, wrathful, humour. There are things in the third movement that, of course, refer back to earlier things, but...in fact two thirds of the way through the mood goes back to the first and second movements just to remind us where we have come from.⁸²

⁸² Steven Gellman, interview by author, July 2008, Ottawa, digital recording, University of Ottawa.

This reflection of the previous movements emphasises the synthetic nature of the third movement. While elements of the first and second movements are referenced within the third movement, they contribute to a sense of resolution, rather than conflict.

Through the synthesis of the ego and alter-ego contours, Gellman achieves a sense of resolve. While the two personas relate as opposites, they, at the same time, are one and the same since each functions as the inversion or mirror of the other. Through his subtle combination of the two personae, illuminated through the application of this prolongational model, Gellman reconciles the inner conflict and tension created in the first movement. By applying contour analysis to the primary themes of the first and second movements, I have illustrated how the narrative elements of the work, specifically the conflict and resolution of the ego and alter-ego, can be perceived through melodic shape. Although my study of Gellman's work focused solely on the first two movements, it, nevertheless, demonstrates that a narrative unfolds as a conflict between the ego and alter-ego, which eventually resolves.

Implications for Further Study

Admittedly, the proposed model of contour prolongation requires further refinement in terms of defining the parameters of each prolongational level. More specifically, the accents/accent combinations used in justifying the inclusion of particular pitches within their respective level (foreground, middleground, or background) require a more rigorous application. In my analysis, accent combinations are used generally rather than adhering to a more specific hierarchical format. I do not mean to assert that such a hierarchy of accent be

applied absolutely in all works to which this model of analysis is relevant, rather, criteria must be determined within the context of the music itself.

The prolongational model used in combination with melodic contour, developed in this study, has broader analytical value outside of Steven Gellman's music. As discussed in chapter two, this theory and approach is most useful in understanding music that does not fit within either a tonal or atonal framework. In addition to thematic analysis, this approach can serve as a method of relating melodic material to the overall texture of a work in music where the harmonic structure deviates from the tonic-predominant-dominant-tonic paradigm, and where new harmonic combinations are explored outside of the functional system. By adapting traditional approaches, such as Schenkerian theory, the model proposed in the preceding analysis could also potentially be applied to examine contemporary compositional practices.

Further studies in contour prolongation could be expanded to include cognitive studies. In this regard, examining our ability to perceive contours at deeper levels could raise insightful conclusions leading to questions as to how the mind understands musical shape within a broader context and how these shapes enhance our understanding of extramusical meanings in specific compositions. For instance, my analytical conclusions are largely based on trichordal sets, the most basic unit constituting a melodic shape. However, can we perceive larger sets containing more than three pitches, and more importantly, can we perceive these larger sets within a middleground and background context?

The analysis and narrative interpretation provided in this study demonstrate that Gellman's *Concerto for Viola and Orchestra* contains fascinating psychological aspects manifested through the composer's approach to thematic content. The intense emotional content contained within leads the listener toward a sense of transcendence from the darkness

created by the conflict between the competing personas, restoring a sense of balance and unity.

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