AN ANALYSIS OF PHRASE STRUCTURES IN THE FIRST MOVEMENT OF LEO BROUWER'S *ELOGIO DE LA DANZA* (1964)

BY

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ABSTRACT

This study examines phrase and larger formal structures in the first movement of Leo Brouwer's *Elegio de la Danza* (1964), a work that draws on tonal and post-tonal traditions. By adapting key features of the tonal motive, as described by Douglass Green, and the tonal period, as proposed by Green and William Caplin, the model seeks to provide a tool for the discussion of phrases and larger forms in Brouwer's work. An analysis of primary parameters, such as melody, harmony, and rhythm, provides the means to discuss how the composer articulates beginnings and endings of statements and responses, which are then grouped into antecedent and consequent phrases. These periods articulate large-scale sections, which outline a ternary formal design. Secondary parameters (dynamics, tempo markings, instrumental markings) further contribute to the identification of formal structures in Brouwer's work.

Keywords : Leo Brouwer, *Elegio de la Danza*, motives, phrase structure, formal analysis, period, guitar, post-tonal, Douglass Green, Christopher Hasty, William Caplin

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CHAPTER 1:

INTRODUCTION

"One of the greatest problems in form, in fact the cardinal problem,
is that of achieving unity."

Reginald Smith Brindle[1]

1.1: Introduction

As a guitarist, I have performed many works from Leo Brouwer's solo guitar repertoire and have always been intrigued by the integration of tonal and post-tonal materials expressed as linear intervallic constructions and vertical symmetrical structures in these works. This interaction also serves a major role in articulating the musical form in several works, grouped and attributed to Brouwer's "early period" (1954-1964). My study will examine how Brouwer delineates phrases and larger forms through motives and other markers, such as dynamics and tempo markings, in order to create beginnings and endings, as well as connect materials in the popular solo guitar work *Elogio de la Danza* (1964). In order to identify phrases, I will draw on tonal theories proposed by Douglass Green and William Caplin, as well as Christopher Hasty's research on post-tonal phrases. My goal is to show that, although Brouwer's work is set in a post-tonal context, some of the elements that are traditionally associated with tonal music may also be identified in the articulation of form in his work. In this introductory chapter, I begin with a short biography, followed by the literature review, and finish with a chapter outline.

[1] Reginald Smith Brindle, *Musical Composition* (New York: Oxford University Press, 1986), 8.

1.2: Brouwer's Biography[2]

Recognized as one of the leading contemporary composers of guitar music, Juan Leovigildo Brouwer was born in Havana, Cuba, on March 1, 1939. The Afro-Cuban composer, known as Leo Brower, raised tremendous interest for guitar music in his native country, as well as internationally, by combining different stylistic techniques, such as those found in Cuban folk music, Western art tonal music, and serial music, in his harmonic language.

Drawn to the beautiful and percussive sounds of Cuban folk music, Brouwer was first exposed to music by his father Juan Brouwer (a doctor and amateur guitar player), pianist Caridad Mezquida (his aunt), and pianist and composer Ernesto Lecuona (his uncle). Brouwer began guitar lessons in 1953 with Isaac Noel Nicola Romero (1916-1998), who was his first formal theory and guitar teacher. Brouwer's compositional debut came at the age of seventeen with early compositions, such as *Prelude* (1956) and *Fugue No.1* (1959), both influenced by classical forms and Cuban-folk inspiration. His compositional training was primarily autodidactic through the works of contemporary composers, such as Hindemith's chamber works, Bartók's sonatas, and Stravinsky's *L'histoire du soldat*.[3] Part of his motivation lied in the lack of guitar repertoire by contemporary composers. He asks:

> Where was the Bartók of guitar? There was no Bartók of guitar... There was no *Octet* like Stravinsky's, no *Danse sacrée* and *Danse profane* of Debussy for harp and strings... all this music was a discovery for me... and I said, I'm going to compose for guitar and strings, I wrote *Danza Concertante* (1959).[4]

[2] Biographical information was extracted from: "Leo Brouwer (b 1939)," *Naxos.com,* accessed 19 July 2012, http://www.naxos.com/person/Leo_Brouwer_27105/27105.htm

[3] Constance Mckenna, "An Interview With Leo Brouwer," *Guitar Review*, no. 75 (1988), accessed 20 July 2012, http://www.angelfire.com/in/eimaj/interviews/leo.brouwer.html.

[4] Paul Reed Century. "Idiom and Intellect: Stylistic Synthesis in the Solo Guitar Music of Leo Brouwer" (master's thesis, University of Santa Barbara, 1985).

Brouwer's interest in contemporary guitar music continued while he furthered his performance and composition studies in the United States (1959), first at the Hart College of Music at Hartford University, followed by the Julliard School of Music in New York under the supervision of Vincent Persichetti and Stefan Volpe.

The compositional techniques that Brouwer adopted in his music changed significantly throughout his life, and, consequently, his works may be grouped into three periods. The early period (1955-1964) includes works, such as *Suite No. 1 Antigua* (1955), *Suite No. 2* (1956), *Preludio* (1957), *Danza Característica "Quítate de la Acera"* (1959), *Fuga No. 1* (1959), *Tres Apuntes* (1964), *Danza del Altiplano* (1964), and *Elogio de la Danza* (1964), with rhythms drawn from Cuban folk music. The music of this period is also strongly influenced by Bartók and Stravinsky in relation to pitch material, such as polytonality, harmonic symmetrical structures, and rhythmic constructions derived from mathematical concepts. *Elogio de la Danza* (1964) or "accolade at the dance" was written at the end of Brouwer's early period as a commission by Luis Trapaga for a Cuban radio station. Set in two movements, this work is strongly influenced by Stravinsky's early ballets.[5]

In the second period (1965-1971), the composer explored new compositional strategies by experimenting with serialism and different tunings. In *Canticum* (1968), and for both *Espiral Eterna* (1971) and *Guitar Concerto No. 1*(1971), Brouwer integrated the principles of total serialism for the first time. In the last three works of the middle period, he tuned the guitar to a different pitch in order to produce innovative vertical structures. For example, in *Canticum,* the composer changed the bass "E" of the traditional guitar to an "E-flat," creating more possibilities for harmonic experimentation.

[5] Marthinus Christofell Boshoff "Idiomatiek in Geselekteerde Solo Kitaarwerke van Leon Brouwer" (M.Mus dissertation, Universiteit van Pretoria, 2010), 20. Although this study acknowledges Stravinsky's influence on Brouwer's compositional process, it will not be a topic of focus.

The third period (1972-present) is marked by Brouwer's interest in minimalism. The composer explains this interest in an interview:

> From my point of view a person needs, with maturity, certain relaxation that is colored by magic and perspective about life. My own perspective, physically as well as intellectually, is sensorial more than analytic, despite the fact that I'm a teacher and an analyst of semantics.[6]

Works that embody the minimalist approach include *Tres Ballades, El Decameron Negro* (1981) and *Hika, In Memoriam Toru Takemitsu* (1996), the latter written in memory of the Japanese composer.

Although primarily recognized as a composer, Brouwer has been influential in Cuba by holding such positions as Music Advisor to the National Radio and Television Company in Havana, Professor of Composition at the *Conservatorio Nacional* (National Conservatory), and Director of the *Instituto Cubano de Arte e Industria Cinematograficos* (Cuban Institute of Film Arts and Industry). The latter position has given him the opportunity to write over thirty film scores, building his international reputation as a composer. Even with all of this composer's achievements and contributions to music, little scholarly literature exists on his life and works.

1.3: Literature Review

Research on Leo Brouwer's music may be divided into two main categories: biographical and analytical sources, both of which include the composer's three compositional periods. I will begin with a short survey of biographical sources, followed by analytical sources, which will include studies with analyses of Brouwer's works, as well as his influences. I will then survey relevant sources on the analysis of phrases and form in tonal

[6] Rodolfo Betancourt, "A Close Encounter with Leo Brouwer," *Guitar Review*, no. 113 (1998), 1.

and post-tonal music. These latter sources will serve as tools to discuss phrase and form articulation in the first movement of *Elogio de la Danza*.

1.3.1: Biographical Sources

The first category, biographical sources, plays an important role in classifying and determining the composer's stylistic changes throughout his compositional career. Three main sources provide the most relevant information on Brouwer and his life. Paul Reed Century, in his article "A portrait of the artist in socialist Cuba," presents in a very subtle manner the political interactions and also the most important figures and turning points from the composer's life, all of which contributed to his compositional development[7]. In almost the same manner, Rainer Kremser describes, in the German encyclopedia article "Leo Brouwer's Life," the composer's three periods, detailing Brouwer's creative development through a well organized biographical context[8]. Clive Kronenberg offers a superb discussion of the intersection between the contemporary compositional influences and Brouwer's native Cuban folklore elements, in his article "Meeting Cuban guitar composer Leo Brouwer"[9]. Although other biographical sources exist, these three provided the necessary information to situate, in the previous section 1.2, Brouwer's *Elogio de la Danza* in the context of his works.

[7] Paul Reed Century, "A Portrait of the Artist in Socialist Cuba," *Latin American Music Review* 8, no. 2 (1987), 151-171.

[8] Rainer Kremse, *Leo Brouwer's Life, Komponisten der Gegenwart* (München: Edition Text & Kritik, 2003), 547.

[9] Clive Kronenberg, "Meeting Cuban Guitar Composer Leo Brouwer," *Guitar Review*, no. 129 (2004), 5-8.

1.3.2: Analytical Sources

The scholarly literature on the analysis of Brouwer's works focuses mostly on the middle and the late periods. The literature on the composer's second period, which marks a turn to serial techniques and the experimentation of different tunings, may also be divided by instrumentation: solo guitar and chamber /orchestral analyses. Although many studies focus on Brouwer's music, four main studies—by Fernandez, Century, Boshoff, and Camacho—capture well the literature currently available on the analysis of Brouwer's music.[10]

In most of the studies focusing on Brouwer's works, few are entirely devoted to one work; instead, most of these studies combine or group works through the analysis of rhythmic or intervallic constructions, and exclude the analytical treatment of individual works. Eduardo Fernandez's analysis of *La Espiral eterna* is one of the few analytical writings in which one of Brower's solo guitar works is analysed in detail[11]. The author examines the composer's integration of twentieth-century techniques, emphasising the overlap between interval cycles and pitch-class set classes as being the primary technique in the melodic and harmonic development of the work. Structured in four parts, *La Espiral eterna* unfolds through a mathematical approach (*Fibonacci series* and *Golden section*) in terms of rhythm and also in how the registral space of pitches is organized. Fernando discusses the close relation to Bartók's techniques through the rhythmic organization of the work, as well as the synthesis between Cuban rhythms and the rhythms organized by mathematical concepts.

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[10] For more information on other studies, consult: Arne Schaafsma, "The Guitar Études by Heitor Villa-Lobos and Leo Brouwer: An Examination" (B.Mus., Honours Thesis, Queensland Conservatorium, Griffith University, 1997); Carlos Isaac Castilla Penaranda, "Leo Brouwer's Estudios Sencillos for Guitar:Afro-Cuban Elements and Pedagogical Devices" (PhD dissertation, University of Southern Mississippi, 2009); Batholomew Crago, "Some rhythmic theories compared and applied in an analysis of El decameron negro by Leo Brouwer*"* (master's thesis, McGill University, 1991). The current thesis will refer them but not in detail.

[11] Eduardo Fernandez, "Cosmology in Sounds (on Leo Brouwer's *La Espiral Eterna*)," *Guitar Review*, no. 112 (1998), 6-12.

In his dissertation, Paul Reed Century analyses Brouwer's most performed and well known guitar solo works, such as *Canticum* (1968), *La Espiral eterna* (1971), *Parabola* (1974), and also one movement from the *Punteos* guitar concerto (1972)[12]. Century highlights the composer's tendency for using intervallic combinations and for experimenting with the degree of intervallic tension[13] in atonal music. The works analysed belong to Brouwer's second period. The author also presents a connection between "concepts of fingerboard mechanics on the guitar and pitch presentation and ordering"[14]. In addition, Century outlines how the composer organizes his musical ideas within atonality "by creating coherence and contrast through collections of pitches grouped as sets"[15]. The dissertation contains a detailed analysis on how these structures can interact in relation to melody and harmony.

Marthinus Christofell Boshoff's dissertation focuses on rhythm, harmonic structures, and guitar techniques from specific works, grouped in relation to the composer's three creative periods.[16] His research is intended mainly to show that guitar techniques can be applied successfully to a wide spectrum of styles from tonality to serialism to minimalism. His discussion of works, such as *Danza Characteristica* (1957), *Elogio de la danza* (1964), and *Estudios Sencillos* (1973), are useful for our study. The author proposes that:

[12] Paul Reed Century, "Principles of Pitch Organization in Leo Brouwer's Atonal Music for Guitar" (PhD dissertation, University of Santa Barbara, 1991).

[13] Hindemith differentiates between consonances and dissonances in the following way: 0i, 12i, 7i, 5i, 4i, 8i, 3i, 9i, 2i, 10i, i, 11i, 6i, where i is equal 1, and all other intervals are integer multiples of the semitone. The perfect consonances include the unison, octave, perfect fifth and perfect fourth, while the imperfect consonances include major and minor thirds, as well as major and minor sixths. Dissonant intervals comprise major and minor seconds, major and minor sevenths, as well as the augmented fourth or diminished fifth. In Hindemith's ranking, the major third (4i) is considered more consonant than the minor sixth (8i), the major second (2i) more consonant than the minor seventh (10i), etc. This dissonance ranking affects also "the tension level of the chord structures". See Paul Hindemith, *Unterweisungim Tonsatz: theoretischerTeil*, volume I (Mainz: Edition Schott, 1991), 260.

[14] Ibid, 15.

[15] Ibid, 24.

[16] Boshoff, "Idiomatiek in Geselkteerde Solo Kitaarwerke van Leo Brouwer."

> *Elogio de la Danza* is tonal in nature and has an improvisational character. The wide spectrum of advanced guitar techniques, eg. percussion on the soundboard, *golpe*, rasguado, *pizzicato*, *dolce*, (sul tasto), *metalico*, (*Sul Ponticello*) and *glissando*, makes it very popular among guitarists. Brouwer also employs precise dynamic- and tempo-markings, and contrasting harmonies, which are highlighted with atonal contrasts and chromatic embellishments.[17]

Brouwer's fascination with the guitar provided the inspiration for the creation of numerous guitar works in a contemporary setting. His use of instrumental techniques specifically geared at the guitar also contributes to phrase articulation, as we will see in the next two chapters.

Based on the writings of Fred Lerdahl and David Lidov, Loyda Dummile Camacho presents a different facet of Leo Brouwer's music in her doctoral dissertation[18]. She proposes an analytical approach designed for the analysis of works from Brouwer's third period. After analyzing in detail *Concierto elegíaco* (1986) for guitar and orchestra and the *Sonata* (1990) for solo guitar, she concludes that:

> [s]tandard analytical approaches, such as Schenkerian and pitch-set theory, fail to provide much insight into Brouwer's current techniques. Brouwer uses a highly intuitive approach to form in which structure unfolds linearly, creating a dynamic sense of growth.[19]

Camacho's flexible approach is more closely related to the one proposed in chapter 2 of my study since Brouwer's early period cannot be analysed well with conventional tools. I will borrow some elements of her approach to discuss phrase and form structures in Brouwer's earlier work, but will also draw on studies that focus on phrase structures in tonal and post-tonal music.

[17] Ibid, 20.

[18] Loyda Dumille Camacho, "Interactions, Cross-Relations, and Superimpositions: The Musical Language of Leo Brouwer" (PhD dissertation, University of Pittsburgh, 1998).

[19] Ibid, 21.

1.3.3: Sources on Phrases and Form

Four main studies have been examined for the purpose of analyzing phrases and form in Brouwer's music. The first, Wallace Berry's *Form in Music*, offers analyses of tonal works from the small scale to the large scale, such as rondo, sonata, variations, suite, fugues, and other works[20]. His discussion of the period structure with the antecedent and consequent phrases is most important to us. Berry argues that the period allows us to organise motives, which are then grouped into phrases, sections, movements, and then multi-movement works. He also approaches musical form from the perspective of parts that are unfolded and developed. He argues that:

> [w]hatever the circumstances of individual works, the analysis of themes, their component units, and their ultimate dispositions and expansions in development, is an important mode of study by which form is, *in one sense,* to be understood.[21]

For Berry, then, the analysis of form requires the identification of smaller units, which are then grouped to create larger structures.

The second study, Douglas Green's *Form in Tonal Music,* presents a more in-depth analysis of motive, phrase, and period organization[22]. As with Berry, Green uses motives as a starting point for the analysis of structures in tonal music, but his approach highlights how motives serve an important role, through melodic, harmonic, and rhythmic means, in identifying larger structures. Moreover, his analytical approach details how two motivic cells can be associated and grouped as one motive, which are then grouped into larger structures. We will return to Green's approach in the methodology chapter since it plays an important role in the analysis of Brouwer's work.

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[20] Wallace Berry, *Form in Music* (Upper Saddle River: Prentice-Hall, Inc., 1986).
[21] Ibid, 13, 402.
[22] Douglass M. Green, *Form in Tonal Music* (New York: Holt, Rinehart, and Winston, 1965).

The third analytical study, William Caplin's *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*, offers a sophisticated study on phrase formation in the classical repertoire[23]. Although Caplin's approach overlaps in many ways with Green's, he identifies key concepts, such as a *datum* or *basic idea* in the discussion of phrases. His discussion of the period is most useful for our study, as will be discussed in the next chapter.

Since Brouwer's *Elogio de la Danza* combines tonal reminiscences in an atonal musical setting, the last study, Christopher F. Hasty's article "Phrase Formation in Post-Tonal Music," is useful in providing a good discussion on the construction of phrases in post-tonal music[24]. Hasty introduces the notion of the "constituent part," (further discussed in the next chapter), which groups with other small units to create larger structures, much like the motive and the phrase. The four sources surveyed here will serve as the main tools for the analysis of form articulation in the first movement of Brouwer's *Elogio de la Danza*.

1.4: Concluding Remarks and Chapter Outline

This chapter has sought to identify the main goals of this study, provide a short biography for the composer, as well as to survey the current scholarly literature on Brouwer and his works. We may conclude that Brouwer's first period has been largely ignored in the scholarly literature and that current tools may not be most suitable for the analysis of this repertoire. Since the first compositional period includes works that draw from tonal and post-tonal traditions, a flexible model that allows for a discussion of elements from both traditions

[23] William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1988).

[24] Christopher F. Hasty, "Phrase Formation in Post-Tonal Music*" Journal of Music Theory* 28, no. 2 (1984), 168.

is needed to analyse formal structures in the first movement of Brouwer's *Elogio de la Danza*. Green, Caplin, and Hasty's works will serve as the main foundation for the analysis of phrases in this study and will be examined in more detail in the next chapter, which will present the methodology. Chapter 3 will analyse the phrase structure of the first movement of *Elogio de la Danza*, while the last chapter will offer concluding remarks.

CHAPTER 2:

METHODOLOGY

2.1: Introduction

This chapter will outline the methodology used to consider the form of Brouwer's *Elogio de la Danza*. The goal of the analysis is to illuminate the ways in which certain parameters, such as melodic, harmonic, dynamic, texture, tempo marking, and instrumental techniques, contribute to the composition's formal articulation. As such, it is essential that the analysis consider not just individual elements that establish the work's shape, but also that it explore their interrelated aspects. Although we will use set-class theoretical tools in chapter 3, these will not be discussed in the current chapter since their application will be basic.

Brouwer's *Elogio de la Danza* poses interesting challenges for theorists when considering its formal structure. The work's musical language does not articulate a strictly tonal language, and the usual structural markers, such as melodic phrasing, harmonic structure, and cadential points, are not present. While *Elogio de la Danza* is not completely void of a tonality, it appears to fall more in line with post-tonal compositional techniques, in which elements other than melodic phrasing and cadential points are used as a measure of formal coherence. As such, even if a musical work lacks cadences and defined musical phrases in the tonal sense, irrefutable traces of structural logic exist at other levels. For example, a motivic cell might be used as a way to mark the opening or closing of a formal section instead of a musical theme (opening) and a cadential point (closing). Exposing these structural markers provides the analyst with a clearer understanding, not only of the musical

organization of a composition, but also of the musical and structural ideas envisioned by a composer. Thus, the methodology used in this study will draw on both tonal and post-tonal analytic techniques in order to consider the formal structure of Brouwer's popular guitar composition.

To illuminate elements of coherence in *Elogio de la Danza's* formal structure, the analysis in the following chapter will consider the formal foundations of both tonal and post-tonal systems. Because this work falls into both tonal and post-tonal traditions (a tonal language articulated in a post-tonal fashion), it is imperative that one considers each of the analytic parameters from both perspectives. Accordingly, the methodology outlined here will specify the parameters of both tonal and post-tonal systems that are employed to articulate form, as well as how they relate to each other. Due to the exclusive features of each system, the analysis will impose the separation and also the organization of formal parameters according to the musical language that they describe. Through comparative assessments of specific formal parameters of both tonal and post-tonal systems (melody, harmony, dynamics, texture, tempo marking and instrumental technique), the analysis will unlock the composition's musical form. As such, the analysis of *Elogio de la Danza*'s form will comprise parameters from both tonal and post-tonal systems, and how their interaction leads toward an understanding of phrase and formal structures in Brouwer's work.

To support the above assumptions, this study will draw on Douglass Green's approach to analyzing motives in tonal music, as well as William Caplin's work on systematization of the tonal period. Both Green's and Caplin's scholarship comprises fundamental works linked to both antecedent and consequent phrases, which will be pertinent

to my discussion of phrase structure in *Elogio de la Danza*. A comparison of their approaches will allow me to discuss the role of cadences in phrase formation.

Although their conception of motivic representations differs, Green and Caplin describe phrase delimitation in a similar manner. While Green focuses on motivic formations by drawing correlations between melodic and rhythmic formulas, Caplin takes these constructions as information that must be interpreted within the context of a phrase. Since my study analyses primarily the first phrase of the period (antecedent), both approaches are useful through the discussion of phrase formation and different phrases' intrinsic motivic relationships.

This thesis will also draw on Christopher Hasty's analytical approach to phrase formation in post-tonal music. Hasty's work will provide tools to analyse *Elogio de la Danza,* as I will seek to expose the elements that contribute to the notion of phrase construction in a non-tonal environment. While Green and Caplin describe phrase formation in the context of motives and other tonal musical parameters, Hasty's work will provide tools to analyse *Elogio de la Danza* using post-tonal markers. Moreover, his work will aid in outlining the fundamental elements that organize musical content in a post-tonal work, while also providing the foundation for understanding how individual elements are combined in order to create phrases.

Since Brouwer drew on both tonal and post-tonal musical languages in *Elogio de la Danza,* both approaches are required for an analysis of form and phrase structure. As such, a clear perspective of both systems in terms of phrase formation is necessary in order to reveal the similarities, differences and/or the associations of various features in tonal and post-tonal works. The two approaches will be used as points of departure for revealing the intricate

combinations used by the composer, who often drew on a cumulative technique for creating a musical foundation that sustained the construction of phrase and form structures.

2.2: Form and Phrases in Tonal Music

To discuss the structure of form and phrases in tonal music, the analytical process has to distinguish and establish the fundamental structural markers that generate the shape of a tonal musical fragment (or phrase). It should also stress the connection within the structure's inner components, as an essential argument in establishing the relationship between both surface and large-scale structures. Drawing from tonal form development, this discussion will include examples at the surface level (melodic figures/cells or motives), as well as the large-scale level (phrases and periods).

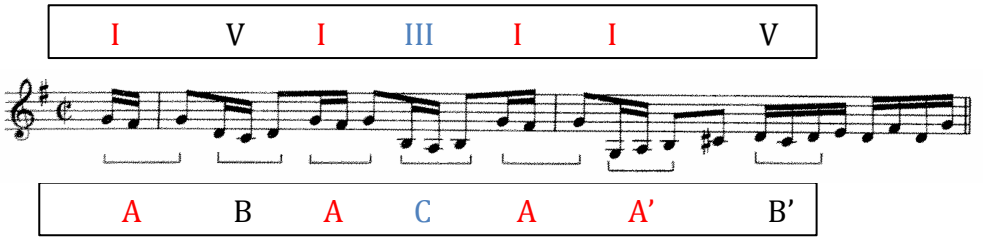
In tonal music, small units called *melodic figures* (or *cells*) and *motives* determine the surface-level form, which contributes to our understanding of phrase formation. As Douglass Green argues in *Form in Tonal Music*, "not every short melodic figure is a motive," since a melodic cell has to embody certain qualities to be perceived as a "primordial" structure in a tonal melodic chain.[25] Accordingly, in order to surpass the "regular status" and to become a motive, a melodic figure must articulate specific melodic and rhythmic elements that contribute to its identity. Furthermore, to act as a "constructional element,"[26] one of the most important features that defines the melodic figure as a motive is its recurrent status or repetition. This feature requires at least two appearances of the motivic arrangement along a

[25] Green, *Form in Tonal Music*, 31.
[26] Ibid, 31.

musical fragment, although, as Green observes in his study, "reappearances need not be in the original form"[27] and motives are often repeated through some form of variation.

In his study, Green provides an example of motivic arrangements within a concise musical development. In the first movement of Johann Sebastian Bach's *Brandenburg Concerto No. 3* (Example 2.1), the opening melodic cell (*G*, *F-sharp*, *G* – identified as "A") repeats five times on various degrees of the G-Major scale: I, V, and III. Strengthened by its rhythmic configuration (two sixteenth notes and one eighth note), and also supported by its implied harmonic structure (I, V, I, III, I, and V), the melodic figure of *G-F-sharp-G* stands as a primary motivic element. As such, Green's example reveals how, through repetition and slight rhythmic variation, the melodic and rhythmic content here contributes to the creation of a motivic cell that generates musical content.

Example 2.1: Bach, *Brandenburg Concerto No. 3*, First Movement, mm. 1-2[28]



Another important feature that also can be found in various melodic designs is represented by a distinctive motivic construction derived from two or more divergent surface-level units. Commonly known as a "compound motive,"[29] this unique arrangement is formed by two different melodic and rhythmic figures that are grouped through their interrelated melodic, harmonic, and rhythmic constructions. Through this particular

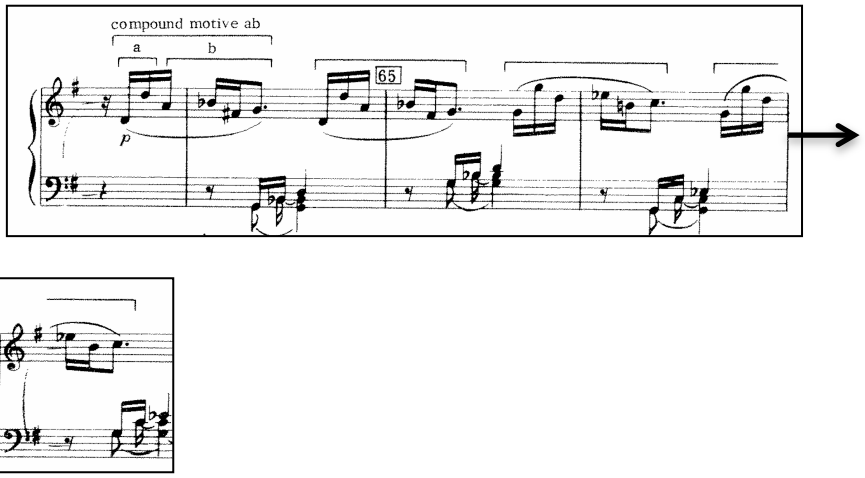
[27] Ibid, 31.
[28] Ibid, 31, 3-C. The A' shares the same tonal function and is similar in pitch-class content to the original A, while the B' only differs from the original B in relation to its last duration.
[29] Ibid, 36, 3-E.

grouping, these two surface-level units are perceived as one structure. Green's analysis of Beethoven's Sonata Op. 14, no. 2 adds a deeper layer to his discussion of motives, and illuminates the formation of a compound motive. As presented in Example 2.2, Green shows a particular association of two surface-level units constructed by two different melodic and rhythmic configurations (a, b). The melodic aspect of the first unit (a) is formed by an octave (*D_4-D_5*),[30] while the second one (b) is characterized by a tetrachord, generated by four notes (*F-sharp*, *G*, *A*, and *B-flat*), arranged in a non-scalar succession. Their rhythmic design is also constructed in a contrasting manner. The first unit includes one sixteenth-note rest followed by two sixteenth notes, an arrangement that creates and also maintains the *auftakt* (pickup measure) sensation along the motivic exposition, whereas the second unit comprises three sixteenth notes and one dotted-eighth note. In this example, elements that group these two surface-level units into one central motive are determined by the particular arrangement of melodic, harmonic, and rhythmic formations, which lead toward a natural assimilation of tonal functions. Accordingly, we may conclude that the unit (a), formed by the octave (*D_4–D_5*) with its two sixteenth-note rhythmic arrangement, is used to express the tonal function V. Moreover, although unit (a) could have been used to articulate the dominant (V) function, the composer chose to focus on the tonic function. By exploiting the melodic potential of *A_4*, the composer transformed the V function as an appoggiatura to the *B-flat$_4$* of the G-minor arpeggio. This increases the stability of tonic function by adding a trichord (*F-sharp*, *A*, and *B-flat*) as a gravitational device around the tonic (*G*) function. In this example, Beethoven also exploited the rhythmic potential of the second surface-level unit in order to sustain the

[30] The pitch register designations used in this paper assume middle C on the piano as C_4, the octave below as C_3 and the octave above as C_5, etc…

stability of the tonic function. Using the dotted eighth-note value for the G_4, the rapid durations of the previous five sixteenth notes highlight this structurally more important pitch.

Example 2.2: Beethoven, *Sonata, Op.14, No.2*, First Movement, mm. 64-67[31]



To summarize, both singular and compound motives require certain features in order to become recognized as principal elements along the development of a melodic fragment. These elements include: (1) a repetitive melodic pattern, comprising of also its variations, (2) a repetitive rhythmic pattern, including also its variations, and (3) harmonic functional support, derived from the melodic arrangement. By combining these three criteria, certain surface-level structures may be identified as a principal element within a melodic fragment and become, not only a musical reference point throughout the score, but also a generative element for future developments.

The above surface-level structural examination allows us to proceed with the determination of large-scale structures, which entail the notions of both phrase and period, which are fundamental elements in the tonal form articulation. In his book *Classical Form: A*

[31] Ibid, 31, 3-C.

Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven, William Caplin argues that "we speak of a two-measure idea grouping with another two-measure idea to form a four-measure phrase."[32] Continuing with the same subject, he adds, "[f]or example, a given four-measure group may stand as an 'antecedent' *phrase* in relation to a following 'consequent' (another four-measure phrase); an eight-measure group may serve as the 'main theme' of a minuet."[33] For this example, Caplin refers to a larger formal structure, one that encompasses two musical phrases, known as a period.

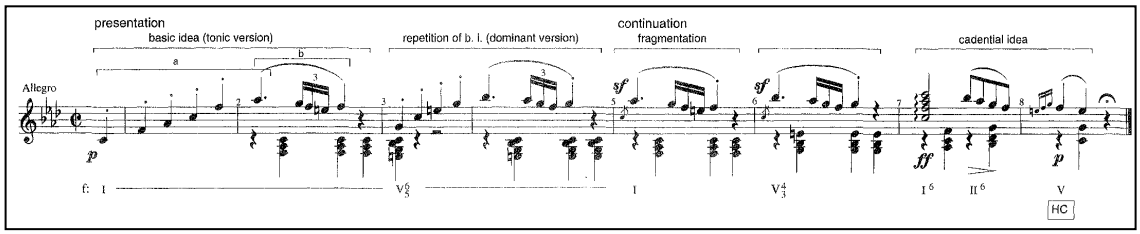
In order to determine a period, we must first identify its structural components: the antecedent and consequent phrases. Accordingly, to analyse the elements that separate the two parts, one must define each phrase. In order to conclude that a particular musical fragment could be considered a phrase, its characteristic parts must be established, and the interaction between these two parts must be defined. However, since this present study seeks to determine and define musical phrases in Brouwer's work, a discussion centered on identifying elements that delineate the antecedent phrase seems most appropriate. The antecedent phrase presents the primary melodic, harmonic, and rhythmic materials of the period. The consequent phrase, then, answers through repetition and/or variation of its musical content. Since the antecedent presents most of the material for the phrase, a discussion of its characteristic features is important.

Caplin groups multiple units under one important *idea,* rather than dissecting musical phrases into small fragments. In order to depict the principal and secondary surface-level units, which later act as functional devices in determining the phrase formation: "[t]he theory

[32] Caplin, *Classical Form*, 9.
[33] Ibid, 9.

minimizes motivic content as a criterion of formal function."[34] Motives are not entirely excluded from Caplin's interpretation. Using an example from Beethoven's Piano Sonata in F Minor, Op. 2, no. 1, he proposes that motives are combined as a larger structure that he labels a "basic idea" (see Example 2.3).[35] He considers the "a" and "*b"* surface-level structures as a singular unit because, as he asserts: "Beethoven gives them to us in the form of a single gesture,"[36] a statement which is not an indubitable observation, if following the composer's score directions that imply *staccato* and *expression legato* markings.

Example 2.3: Beethoven, I.1, *Piano Sonata in F Minor, op. 2, no. 1*, mm. 1-8[37]



Even if we consider analysing the musical phrase in tonal works by starting from surface-level toward large-scale structures, and vice-versa, the motives cannot be excluded since they define melodic and rhythmic motions, and also contribute to cadence formations. As the above example showed, an antecedent phrase comprises both a *statement*, which in most of the cases stresses the I function, and a *response*, in this case the repetition that emphases V function. These tonal features are triggered at the phrase's motivic level, due to the inner arrangement of its surface-level connections (motivic intervallic arrangements). Accordingly, the first two measures (*statement*) start and end with the tonic (*F*), and the last

[34] Ibid, 9.
[35] Ibid, 9.
[36] Ibid, 10.
[37] Ibid, 10.

two measures (*response*) start and end with the fifth (*G*), which represents an element of the dominant (*C*) arpeggio. These precise melodic constructions are also grouped by harmonic support, according to the tonal functions that they represent. It is also important to note that the development of tonal phrases, especially the antecedents, do not always follow the criteria outlined in the previous context, where a *statement – response repetition* phrase is determined by the I-V harmonic functions, ending with a half cadence. In the music literature, we find various forms of repetitions: *exact repetitions*, where "a basic idea is repeated exactly when it is harmonized like its original statement," and also *sequential repetition*, where "a basic idea is repeated sequentially of its entire – harmonic content is transposed to a different scale-degree."[38]

Beethoven's Piano Sonata Op. 14, no. 2 (Example 2.2) provides an example that one can consider from the perspective of phrase formation. This example offers a different feature within its constituent parts: the *statement* and *response*. The first two measures (*statement*) assign the tonal function (*G*), but the last ones (*response*) stand as a subdominant function (*C*). Therefore, the internal configuration of the antecedent phrase is maintained at both the measure level (2+2) and also at the surface level (sequential repetition of compound motives on both I and IV degrees), but the difference is to be found in the harmonic support, where IV replaces V. Thus, the half cadence is transformed into a weaker one by replacing the dominant function with subdominant - yet another factor which contributes to phrase determination.

Drawing from our previous discussion, we may conclude that a musical phrase requires certain criteria to establish a stable construction in order to be able to express, more or less, a complete musical thought. The logic behind its stable formation, as previous

[38] Ibid, 39.

examples showed, originates in three main parameters: melody, harmony, and rhythm. In relation to the melodic context, melodic and rhythmic parameters operate together, since a motivic figure entails both features. Accordingly, Green proposes a concise summary of the phrase's constituent elements and also suggests a phrase definition within a melodic context: "From the melodic point of view, the phrase may exhibit a single unbroken line. More often it subdivides itself into smaller sections, the phrase members. These are often built up of very short melodic fragments called motives."[39] In Caplin's theory, these "phrase members" subdivided due to the construction of small melodic fragments, also known as motives, overlap with the *basic idea*. Although they are labeled and perceived differently, both Green and Caplin's explanations overlap in that a phrase must "exhibit a single unbroken line." In other words, even if we divide the phrase into smaller internal elements or we consider it as a singular unit, the melody derived from the formal associations has to reveal a sense of continuity. Therefore, phrase articulation requires the perception of a beginning, a middle, and an end.

Green adds another important element in his summary on the way in which a motivic figure should be constructed in order to articulate the musical phrase at melodic level. "The motive can, by repetition, sequence, and variation, become the primary melodic factor of a phrase, appearing as a constructional element not only in the phrase melody, but also, through imitation, in the bass line and inner voices."[40] This motivic approach implies not only the melodic parameter, but also the rhythmic one, and both with the same degree of importance. Thus, a musical phrase could be articulated through its inner motivic arrangements, repetitions, perfect sequences (at both melodic and rhythmic levels), or partial

[39] Green, *Form in Tonal Music*, 40, 3-G.
[40] Ibid, 40.

sequences (only at melodic or rhythmic level), as well as variations. As such, one might question the procedures for constructing a four-measure phrase, and how they can be used to create a two-measure response out of the previous two-measure statement.

Although some of the techniques presented above differ in relation to sequencing or imitation, each element seems to rely first on the fundamental basic idea as a generative element in order to proceed afterwards with its expansion determined by melodic and/or rhythmic variation techniques. Thus, we may conclude that the last two measures (response), extracted from a four-measure antecedent phrase, have to prolong the initial two-measure statement. This prolongation can be achieved through the techniques presented above.

How and where the initial segment begins and the response segment ends also necessitates the implication of the harmonic parameter. Since all of the musical examples used in this discussion are structured through the conventions of the tonal system, the functionality of each inner phrase fragment (statement/response) and its implied harmonic support play an important role in the accurate identification of an antecedent phrase. To determine the tonal functions of each phrase segment, the analysis has to consider aspects of both harmonic and melodic parameters, ones that reveal a perfect blending between these two factors. Since both parameters are used to establish unity in tonal compositions, this mixed *modus operandi* leads to the conclusion that the combination of melodically and harmonically synchronized structures contribute to the phrase formation.

Consequently, one of the most important features of both melodic and harmonic parameters is their potential to produce cadences. As Green observes: "The immediate goal of a phrase is its cadence, the chords that bring it to a close."[41] He also concludes that the strength of each cadence is of crucial importance in terms of establishing the degree of

[41] Ibid, 8, 2-B.

finality of a musical phrase: "The greater the conclusiveness exhibited by a cadence, the stronger that cadence is considered to be."[42] However, does an antecedent phrase need a conclusive cadence? In regards to this question, Caplin explains that this association could not be possible since the *conclusive* cadence is reserved for the consequent phrase. Therefore, it is to be expected that an antecedent phrase exposes a "weak cadential closure,"[43] where both half and imperfect authentic cadences do not redirect the harmonic and melodic content to a conclusion. As Caplin explains: "When defining antecedent function, both the half cadence and the imperfect authentic cadence can be considered weak because each leaves unclosed some harmonic or melodic process."[44] The author also adds that, between the half cadence and the imperfect authentic cadences, differences in the degree of stability and instability exists. He reaches this conclusion by comparing each cadence: half cadences present a degree of instability with both melodic and harmonic parameters, while imperfect authentic cadences do so only in the melodic parameter. In relation to this observation, Caplin also notes that:

> Of the two, the half cadence, with its combination of harmonic and melodic incompleteness, is decidedly weaker than the imperfect authentic cadence, which results in melodic incompleteness alone. The vast majority of antecedent phrases end with a half cadence, no doubt to magnify the sense of cadential differentiation.[45]

Although both Caplin and Green systematize and provide various examples in which both melodic and harmonic parameters reflect certain characteristics related and determined by cadential formulas, the purpose of our examination is to offer an overview of antecedent and consequent phrases so that we may adapt them to the analysis of Brouwer's work.

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[42] Ibid, 8.
[43] Caplin, *Classical Form*, 51.
[44] Ibid, 51.
[45] Ibid, 51.

The previous discussion has omitted the examination of examples with cadential formulas that involve other melodic and harmonic parameters, such as voice leading and texture, and grouped cadences as half or imperfect authentic cadences. In order to identify cadences, it is also necessary to consider other elements like harmonic progressions, since these contribute to the articulation of cadences, and consequently phrases. While Green offers a broad perspective of a phrase's harmonic progressions, including rules that can be applied to both antecedent and consequent phrases, Caplin discusses phrase articulation by focusing on the harmonic parameter for both phrases, as well as listing specific features for each of them. As Green explains in his chapter "Harmonic Structure of the Phrase," analyzing the phrase's harmonic movements is strictly related to the identification of the harmonic progressions. His approach in defining the harmonic organization of the phrase is based on three main points: "1. Chord succession followed by cadence. 2. Chord progression leading to the cadence. 3. Chord progression followed by progression leading to the cadence."[46] Even if Green's provides a general description of phrase formation and he emphases that "the strongest conclusive cadence is the strong – beat perfect authentic (V_2 – I, root in soprano of I),"[47] his observations are directed mainly toward the consequent phrase.

Caplin, however, approaches the analysis of phrases differently by concluding that specific harmonic functions govern both the antecedent and consequent phrases. He proposes a more straightforward approach through his intrinsic reasoning, which exposes a potential harmonic variation within the antecedent phrase's inner segments. He explains that:

> As a general rule, the initial statement of a basic idea emphasizes tonic harmony, usually in root position. In the vast majority of cases, the idea begins directly with the tonic, which often literally prevails throughout the entire idea where

[46] Green, *Form in Tonal Music*, 28, 2-F.
[47] Ibid, 28, 2-F.

> subsequent statements of the basic idea may be supported by different harmonies.[48]

Based on the arguments presented above, we may conclude that both Green and Caplin agree on the idea that a conclusive cadence has to end with a perfect authentic cadence, mainly directed toward the consequent phrase formation. Although both authors maintain, directly or indirectly, that the antecedent phrase contains elements of tonic function, Caplin's systematization adds to its features the possibility of having various harmonies within subsequent segments derived from the basic idea.

To summarize, as a general rule, an antecedent phrase starts with tonic harmonic support in the statement segment, mainly in root position, and ends with half or imperfect authentic cadence in the response segment, supported by various harmonic functions (IV-V-III, etc.). This inconclusive ending allows the consequent phrase to proceed toward a more conclusive ending for the entire musical phrase.

Based on the melodic, harmonic, and rhythmic examples used in the previous discussion, both Green and Caplin conclude that several types of antecedent phrase constructions exist. Figure 2a-f presents tables that summarize some different possibilities for the construction of antecedents. I have labeled the surface-level units (motivic figures) that group into the statement segment in the figures. The statement comprises usually a melodic development within the tonic key, while the tendency of the response is to reply with a melodic repetition on scale degree 5, and/or substitute degrees. Following a melodic motion from scale degree 1 toward 5 (response), the basic idea for the phrase statement can include both the same and different melodic formulas. Subsequently, the rhythmic configuration supports and links the melodic content of a statement. As such, two different elements

[48] Caplin, *Classical Form*, 10.

become a single motivic formula, which, through this association (rhythm and melody), creates a basic idea. Even if the rhythmic figures of a basic idea are usually different, they are typically connected through melodic content. Ideally, they have to create a coherent and uninterrupted flow, connecting the statement with the response.

The compound motive offers another option for motivic construction. Although its melodic trajectory follows the same tonal pattern (the tonic statement followed by a dominant response), the elements of the compound motive are created as one generative element. Unlike the regular motive, the compound motive's elements must not only complement one another, but also reveal subtle differences between them. These differences are determined by both melodic and rhythmic contents.

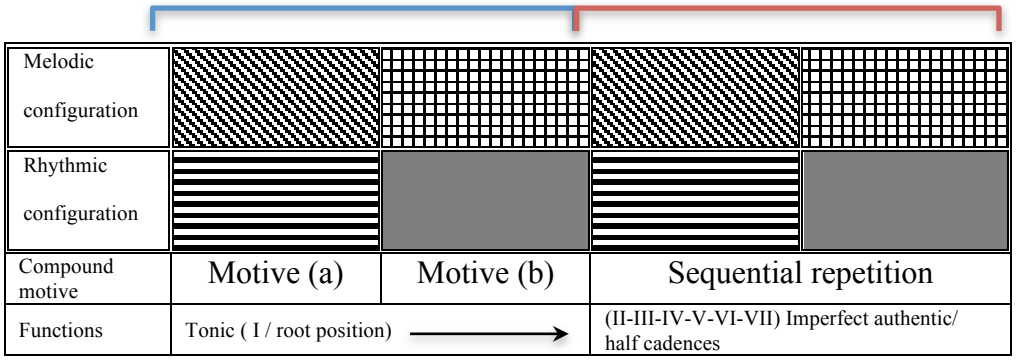
Although both regular and compound motives share the same harmonic goal, the main difference between them lies in the degree of connectivity in their elements as a way of creating a stable and coherent configuration. If the two elements of a regular motive work together (through melodic and rhythmic configurations) to achieve fluency, elements of a compound motive are established through its construction. In other words, motives can be expressed in two ways: (1) one that involves a relative difference between its elements (regular motives), and (2) one that implies a relatively close connection between the melodic and rhythmic figures (compound motives). The tonal function, which influences cadences at both melodic and harmonic levels, acts in the same way for both regular and compound motives. The general rule consists in attributing the root position of the tonic (I) in the statement and imperfect authentic or half cadential points (II, III, IV, V, VI and VII) in the response.

In addition to these elements of phrase identification, this thesis seeks to add some techniques that could be used to discuss the response. These techniques include sequential repetition, retrograde motion, augmentation, diminution, and variation. Although the method used to derive these figures is rooted in tonal music, some of these compositional devices will be useful for the analysis of phrases in Brouwer's work in the subsequent chapter. Since an exhaustive approach would not be possible due to the complexity of the phrase, the variety of phrase appearances, and the various motivic derivations, Figure 2.1 outlines general features for the construction of antecedent phrases.

Figure 2.1: Antecedent Phrase Construction Using A Statement

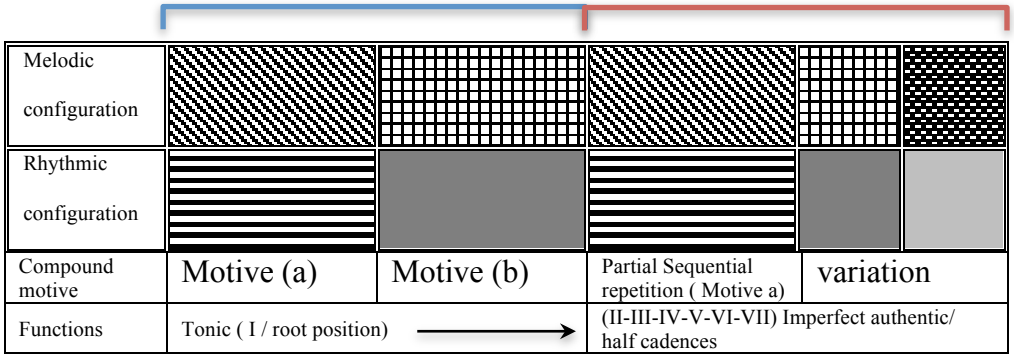
(a) Response by *Sequential Repetition*

Basic idea: *Statement* *Response*



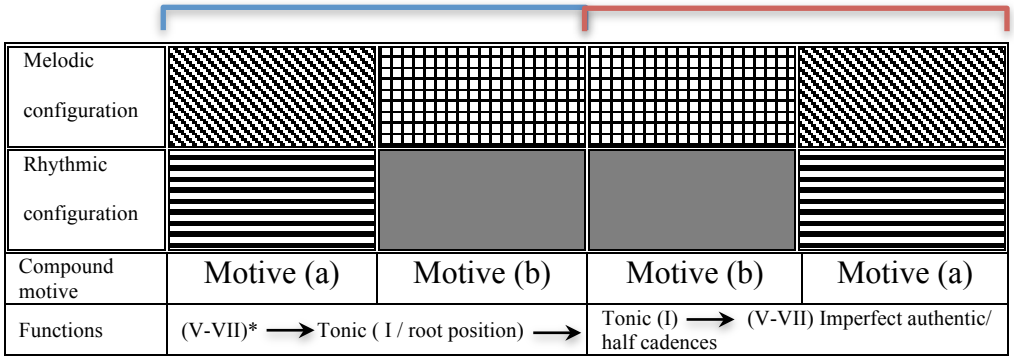
(b) Response by *Partial Sequential Repetition*

Basic idea: *Statement* *Response*



(c) Response by *Retrograde Motion*

Basic idea: *Statement* *Response*



(d) Response by *Augmentation*

Basic idea: *Statement* *Response*

Melodic configuration	motive (a)	motive (b)	M O T I V E (a)	M O T I V E (b)
Rhythmic configuration	motive (a)	motive (b)	M O T I V E (a)	M O T I V E (b)
Compound motive	Motive (a)	Motive (b)	Augumetation	
Functions	Tonic (I / root position)		(II-III-IV-V-VI-VII) Imperfect authentic/ half cadences	

(e) Response by *Diminution*

Basic idea: *Statement* *Response*

Melodic configuration	M O T I V E (a)	M O T I V E (b)	motive (a)	motive (b)
Rhythmic configuration	M O T I V E (a)	M O T I V E (b)	motive (a)	motive (b)
Compound motive	Motive (a)	Motive (b)	Diminution	
Functions	Tonic (I / root position)		(II-III-IV-V-VI-VII) Imperfect authentic/ half cadences	

(f) Response by *Variation*

Basic idea: *Statement* *Response*

Melodic configuration				
Rhythmic configuration				
Compound motive	Motive (a)	Motive (b)	Variation (a)	Variation (b)
Functions	Tonic (I / root position) →		(II-III-IV-V-VI-VII) Imperfect authentic/ half cadences	

2.3 Form and Phrases in Post-Tonal Music

Interpreting formal articulation in most post-tonal music has always been a difficult task; most compositions of the twentieth century pose challenges for analysis, as they do not have any concrete reference systems – one of them, and probably the most important one, being formal markers. Tonal works contain various parameters that have the ability to trigger different signals at distinct levels, which contribute to formal articulation. Starting with basic motivic cells, which include both melodic and rhythmic structures organized according to the commonly accepted attraction laws,[49] the tonal system offers conventions for the discussion of formal articulation, such as phrases and periods.

One might question whether musical form needs to rely on only the features of the tonal system in order to be consistent and identifiable. Such a question hints at another problem that also can be added to the present issue: what is musical form, and how is it defined? In *Form of Music,* Wallace Berry provides an illuminating description of musical form and the general logic behind any musical form construction. He explains:

> What is the musical form? It is the sum of those qualities in a piece of music that bind together its parts and animate the whole. It is the product of intellectual control over the musical ideas, which bring a composition into existence. It is a discipline through which the inherent power of the musical materials is realized and directed to an end that is convincing and seemingly inevitable.[50]

Although Berry proposes a general definition of musical form, we must recognize that every musical system (tonal or non-tonal) needs to define features that "bind together its parts and animate the whole." In other words, we must identify and group recurring features into a system; these features will also have the ability to relate to each other, paving the path for an

[49] Many scholars in music perception have examined the issue of attraction laws in music. For a study focused on musical analysis and the attraction laws, consult Steve Larson's works, in particular, his "Musical Forces, Melodic Expectation and Jazz Melody" *Music Perception* 19, no 3 (Spring 2002): 351-385.

[50] Berry, *Form in Music*, xiii.

internal determination process, a process that ultimately creates a rational connection between surface-level and large-scale structures.

When turning to the question of such relationships in post-tonal music, one must consider the parameters that lead to articulation in a body of music void of the usual markers of form. To support this analytical process, we draw extensively on Christopher Hasty's article "Phrase Formation in Post-Tonal Music." To trace these intrinsic features, the entire musical piece must be first reduced to a surface-level structural analysis. In his article, Hasty observes several advantages in choosing this method as a primary analytical tool:

> By investigating the ways in which elements are joined to form larger units we can focus our attention on the internal coherence of the part and not merely on its articulation. Such a method of analysis by synthesis emphasizes the process of formation and thus may allow us to capture something of the dynamic, developmental quality of the music.[51]

Therefore, to determine a post-tonal musical phrase, where in many cases there is visibly a constant lack of "tonal tools" in approaching form articulation, it is necessary to search and select the smaller units that portray certain quantitative and/or qualitative functions. To put this in another way, we may conclude that post-tonal analysis has to be redirected to search for other types of connections between and within the musical parameters – connections determined by individual observations and/or the synthesis of analytical methods based on different approaches. As Hasty remarks,

> Since post-tonal music has abandoned many of the formal resources of tonal music such as harmonic cadence, the opposition of key areas, and the various periodicities generated by the repetition of metrical units or thematic statement, we are forced to ask very elementary questions concerning the nature of musical coherence as a temporal phenomenon, questions which we often take for granted in analyzing tonal music because they are implicit presuppositions of traditional analytic concepts.[52]

[51] Hasty, "Phrase Formation in Post-Tonal Music," 168.
[52] Ibid, 168.

According to Hasty, one of the most important perspectives in relation to the analysis of form in post-tonal music is to explore other methods of organization – those that show relevance through repetition and diversity. Consequently, a "constituent part,"[53] implicated in formal articulation, has to possess "some sort of change which separates it from what preceded and follows."[54] The part itself must be in close proximity to its previous statement in order to avoid being "subject to further subdivisions."[55] Thus, this formal analysis needs clearly delineated parts that will be segmented through contrasting melodic and rhythmic materials. These materials will also provide stability and completeness.

If we compare a constituent part in post-tonal music with a motive figure in tonal music, both elements project a sense of completeness within the larger unit of the phrase. In the tonal system, a phrase's sense of completeness is derived from tonal conventions that allow it to become more structurally important, including through its implied harmonic support due to background tonal relationships, to certain melodic contours that articulate cadences, and to the appearance of the leading-tone to supply the dominant function. In post-tonal music, however, this kind of structural importance is revealed primarily through part differentiation.

Since both melodic and rhythmic structures articulate a primary constituent part (*Gestalt*)[56] in comparison with other secondary parts, one might question how this primary constituent part can be recollected as important in our memory. How can contrasting constituent parts be grouped as a large-scale structure, such as a phrase? Since the purpose of this section is to examine phrase formation in post-tonal music, a detailed presentation on

[53] Ibid, 168
[54] Ibid, 168
[55] Ibid, 168.
[56] Ibid, 168. *Gestalt* theory refers to an organized whole that is perceived as more than the sum of its parts.

memory as a primary subject falls beyond the scope of this study. However, to highlight the principles that underlie Hasty's theoretical perspective in relation to phrase formation in post-tonal music, a brief overview of the relation between phrase determination and memory will be undertaken.

While our unique and primary tool as musicians is memory, one of the most intriguing problems when we are dealing with a succession of distinctive parts is to relate these parts to each other and give a sense of temporal wholeness to our musical perception. If temporal wholeness or unity reaches a point of stability, this affects the forward motion since the constituent parts are no longer differentiated from each other, but we sense a tension because of the difference between constituent parts.[57] This results in part from our ability to relate present stimuli with past ones in the present moment. As Hasty argues, "We may remember a past event, but this is of course not to be equated with the past perception. If there is a perception of wholeness or unity it must exist in the present moment."[58] Another reason for the perceived tension comes from our inability to recall all of the past events concurrently with a present one, and perceive them as a whole. As Hasty concludes, "It is difficult to imagine that all the past events are recollected simultaneously with the present event to form a whole."[59] Based on the above observations, we may conclude that the most difficult part in identifying and connecting past with present events consists in our association of the present with the currently played event.[60] Subsequently, we do not only differentiate between past and present sounding events in our perception of larger formal structures, but also relate them as a whole through common features. Hasty expands on this

[57] Hasty, "Phrase Formation in Post-Tonal Music," 169.
[58] Ibid, 169.
[59] Ibid, 169.
[60] Ibid, 169.

argument by highlighting the subtle process that we undergo as listeners:

> It is not as though while listening to a second tone we reconstruct the first to compare the two or that the two tones interpenetrate one another and thereby lose their distinction as Bergson suggests. Rather, the parts, while still discrete and clearly ordered, are, as it were, simultaneously present in our hearing… These discrete components have acquired sufficient interdependence to cohere as a single object such that when the last element is sounding the first is still in some way present.[61]

From this assertion, we may conclude that present and past events are interrelated and that past events affect our perception of present events.

Drawing from these conclusions, it becomes clear that our memory is capable of retaining a certain portion of stimuli from the past in the present moment. Hasty refers to William James, who among other psychologists labeled this process as the "enduring present" and its duration as "sensible present" or the "specious present."[62] Research on this perceived present shows that we are capable of retaining stimuli in the actual present only for a period of time, the total length varying from one to thirty-six seconds. This type of memory is crucial to perceiving large-scale structures in post-tonal music.

To draw a direct connection between psychology and music in relation to the perceived present, Hasty turns to Paul Fraisse's work on rhythmic structures. Fraisse argues that in order to acquire the perceived present, a specific framework is needed, one derived from several interactive features:

> 1) [t]he number of stimuli,
> 2) the temporal interval between them, and
> 3) their grouping of organization.[63]

Fraisse also specifies that the length of the perceived present could be set at a maximum five seconds, depending on all the above factors. Furthermore, he shows through experiments that

[61] Ibid, 169.
[62] Ibid, 170.
[63] Ibid, 170.

the present could include up to five or six different elements, which can be successfully stored in our memory as one whole in the context of the interactive features presented above. Accordingly, if the stimuli are organized in units, we may perceive five or six groups, each of them composed of five or six sounds. The durational limit of the perceived present is directly proportional with the number of elements. "When the number of elements or the duration exceeds certain limits or the organization of elements cannot bear extension, the entire structure begins to fall apart."[64] If the number is greater than five or six, it becomes far more difficult to retain or group elements into a large whole.

Taking into account the correspondence between the number of elements and their temporal length within a work's structure, we may conclude that the durational limit of perceiving groups into larger structural units may be linked to musical structure – in this case, the musical phrase. In a post-tonal framework, the sense of completeness can vary greatly due to the construction of its elements and the relationships between them. Consequently, the closure of a phrase in such contexts will be determined by the interaction between groups of primary constituents and their temporal discontinuity within a certain durational frame. The interaction of primary constituents with their temporal discontinuity (such as rests, elements of rhythm, and contour) is integrated into a larger system of interdependence. Thus, one group of primary constituents has to create a convincing relationship with another group of constituents in order to create a sense of phrase structure and completion. As Hasty concludes:

[64] Ibid, 171.

> Primary constituents may form more or less connected groups. If a group of constituents is sufficiently closed it will create the unit we have rather loosely referred to as phrase. However, this formation is dependent upon context. If such a group is strongly connected to other constituents of groups which it serves to complete, it will be this larger unit that we shall call a phrase.[65]

Since phrase and form articulation in post-tonal music does not use the same types of connections as in tonal music, Hasty's approach, which is dependent on memory, provides the means to discuss different musical elements that can be grouped to create larger formal structures.

The analysis that follows, which will be expanded in chapter 3, borrows Hasty's analytical approach in order to discuss the perception of phrases in Brouwer's work. Although the above discussion on memory will not be directly included in the analysis, the segmentation of primary and secondary constituents, as well as their grouping into large formal structures, is rooted in the way in which we perceive the present moment.

2.4: Form and Phrases in *Elogio de la Danza*

As previously discussed, Brouwer's *Elogio de la Danza* cannot be analyzed using traditional tonal tools. As such, one could presume that classical designations would automatically be excluded from discussions of the composition's form. However, Brouwer's compositional method suggests a framework in which structural elements are included within a post-tonal context, but are fused in a manner similar to classical musical form. In other words, elements, such as melodic phrasing, harmonic development, rhythmic structures, and dynamics, function as markers of formal structure, but they are not used in the same manner as a tonal work.

[65] Ibid, 174.

In *Elogio de la Danza,* Brouwer groups a number of musical parameters into a larger system in which each element's functionality evolves through the interaction of its parameters. Consequently, he creates an oppositional relationship between some parameters, or combines similar ones – a process that outlines structural development at different ways, including melodic phrasing, harmonic and rhythmic structures, dynamics, and instrumental techniques. Although Brouwer does not draw on each parameter in an exhaustive manner, each is combined in order to form a comprehensive musical idea with the ultimate goal of formal unity in the composition.

One of the most important markers that help us determine form is the melodic parameter. Since phrase formation is related to both tonal and post-tonal compositional techniques, three questions on Brouwer's formal articulation must be posed: Where does a phrase begin? How is its material configured? Where does it end? Drawing on the theories offered by Caplin, Green, and Hasty, we examine *Elogio de la Danza*'s phrase formation not only as elements of melodic motivic structures, which lead to traditional generative motivic development, but also as primary constituents that are prone to temporal discontinuity. That is to say, melodic elements of both tonal and post-tonal traditions can be combined in order to create and develop a sense of opening and closing in a musical phrase.

Brouwer uses a series of motivic and primary constituent arrangements that make it possible to identify complicated intervallic organizations as part of the melodic phrase. These elements include non-tonal melodic content, but they are distinguished through motivic repetition and/or specific intervallic arrangements that expose primary constituents, eliminating the need for traditional cadences. Such arrangements also influence the phrase determination by following the degree of importance of the intervallic configurations.

Consequently, a melodic motive or a primary constituent can be used to mark the opening of a phrase, as long as its quality prevails over other intervallic arrangements, which will be perceived as developments or as temporal discontinuities. Moreover, the composer uses various techniques specific to the guitar, by dividing melodic content into layers and distributing this content across separate registers, rendering motives and their developments easily discernible. Brouwer often draws on this technique as a way of not only contrasting elements within a phrase, but also exposing the motives and/or primary constituents. In order to identify where a phrase uses a motive or a primary constituent, one must consider the method of motivic development. The traditional criteria of a primary constituent or temporal discontinuity imply a durational factor, which is then integrated within the rhythmic parameter. In Brouwer's piece, the rhythmic parameter supports both the identification of a phrase and its smaller subdivisions. Such a process is determined by the simultaneous integration of melodic content and the pre-designed rhythmic structures of a motive or primary constituent. The melodic content of *Elogio de la Danza* does not depend on cadences, and its organization does not need a correspondence between its inner elements in order to establish closure at the end of a phrase. Thus, here too, the simultaneous integration of melodic and rhythmic structures contributes to the definition of a phrase's ending.

A more traditional articulation of form can be found through the composer's use of motivic repetition. In tonal works, motivic repetition leads both to the formation of phrase beginnings and endings, and is also prevalent as developmental material. Brouwer includes motivic repetition based on both intervallic arrangements and durations, while also drawing on particular rhythmic patterns to emphasize specific melodic content for each motive. Phrases are then identified through melodic integration within a specific texture that is

determined by scalar organizations, such as a semitone or a minor third. This way of separating phrases is also supported by harmonic content. Unlike tonal motives, which are related directly to the harmonic background, Brouwer uses intervallic arrangements as generative elements for the harmonic development of *Elogio de la Danza*. The composer begins with scalar patterns that generate harmonic constructions through their intervallic content. Consequently, these harmonic formations (clusters, alpha chords)[66] consist mainly of supportive motivic elements, which play a role as formal markers under special circumstances. Interestingly, the harmonic parameter is activated primarily by the melodic content. Thus, in addition to the motives or primary constituents and their variations, the composer uses supporting harmonies, not only to increase phrase organization, but also to replace cadential points.

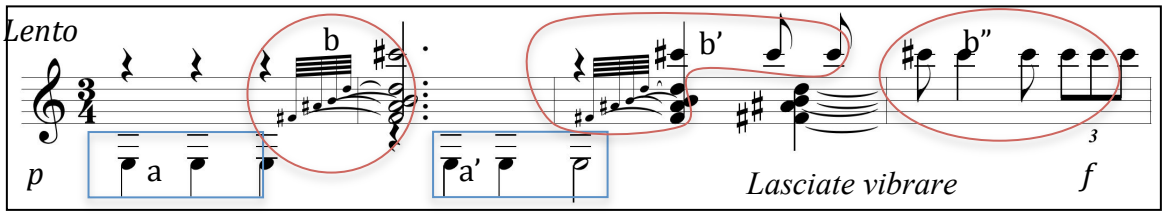
In addition to these techniques, Brouwer uses other parameters, such as dynamics, tempo, and instrumental techniques (especially modern techniques) as markers to supplement the lack of cadential support. These parameters are grouped in a way that allows them to function as markers of phrase beginnings and endings, while also aiding in creating distinction between musical phrases. In general, parameters, such as melodic, harmonic, rhythmic, dynamic, tempo markings, and instrumental techniques, are clearly interconnected. In the next three subsections, we will examine melodic elements, harmonic elements, and other parameters, such as dynamics, tempo markings, and instrumental techniques, in the context of select excerpts from Brouwer's work.

[66] An alpha chord is a vertical construction commonly used in Bartók's harmonic language. According to Paul Wilson an "alpha chord may be considered a *mistuned* major chord or major/minor in first inversion," with minor thirds as outer intervals and a perfect fourth in the center. Paul Wilson, *The Music of Béla Bartók* (New Haven: Yale University Press, 1992), 9**.** Wilson draws partially on Lendvai to formulate his discussion of these chords. I address the chords briefly now, since I will only focus on certain particular qualities of the chord for my study. I will return to them in the concluding chapter

2.4.1: Melodic Elements

In this subsection, we will discuss how two primary motives or constituents and their varied repetitions allow us to perceive an antecedent phrase in the first four measures of Brouwer's *Elogio de la Danza*. The work opens with the repetition of the note *E* (see Example 2.4, *motive a*, which is scored in the bass register). The prime motive or primary constituent is then repeated as a variation in m. 2. Both presentations of the motive have the same melodic content, but they differ in terms of duration. The first instance is comprised of three quarter notes with the first quarter-note value starting on the first beat of the bar, and the following two quarter notes occupying the remaining beats of the 3/4 measure. The second instance begins on the second beat of the bar, also with a quarter-note value, while the second quarter closes m. 2 and the third value is altered as a half note. Even though the third note is changed from a quarter to a half-note value, the repetition of the same pitch (*E*) three times in a row marks this motive as a variation of an established musical event.

Example 2.4: Brouwer, *Elogio de la Danza*, mm. 1–4



A second motive begins on the last eighth-note beat of the opening measure. This figuration exposes an antecedent melodic chain, created by the unfolding of different

intervallic arrangements of a minor third (*B-D*), a semitone (*A-sharp-B*), a major third (*F-sharp-A-sharp*), and major seven (*D-C-sharp*), circled as *motive b* in Example 2.4. Unlike *motive a*, *motive b* consists of two other presentations: one with four thirty-second notes, and the second with the dotted-half note. The original dotted half-note value of *motive b* is varied, notated in m. 3 as a quarter note followed by two eighth notes (b'), and then by syncopation (eighth note-quarter note-eighth note) and a triplet (*b"*) in m. 4. This last configuration of *motive b"* can also be perceived as a modified version of *motive "a"* in the first measure. Accordingly, just as it had with the first motive on *E*, the second motive also repeats three times on the second beat of the bar. This enables the second constituent to be connected to the first constituent. Moreover, we may conclude that a *basic idea* is presented here as a statement (*E-E-E*) followed by a response, the pentachord (*F-sharp-A-sharp-B-D-C-sharp*).

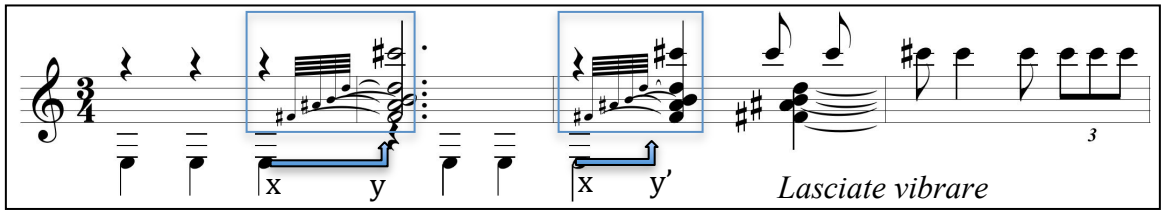
By repeating the first and second motives and varying rhythmic content through the augmentation and diminution of note values, *motives a* and *b* create the first phrase. Furthermore, the repetition and variation of the motives create a sense of a symmetrical musical phrase based on a 2+2 measure pattern, which is analogous to the statement and response of an antecedent phrase.

2.4.2: Harmonic Elements

The harmonic elements also support the interpretation of the first four measures as an antecedent phrase. The harmonic structures in Brouwer's work are constructed in two different manners. First, the composer uses the technique of preserving the intervals of a melodic unit and recasting them as vertical sonorities. Second, he inserts various harmonic blocks that are organized according to certain vertical intervallic constructions, such as

clusters and diverse representations of the Bartókian alpha chords. The first technique is used in the first measure, where the intervals of *motive x* are verticalized as *motive y* (see Example 2.5). In the first part of the phrase, Brouwer sustains each note of *motive x* (*F-sharp-A-sharp-B-D*) over the barline to create *motive y*. This procedure is then repeated in mm. 3-4, supporting the interpretation of an antecedent phrase that consists of a statement and a response.

Example 2.5: Brouwer, *Elogio de la Danza*, mm. 1–4

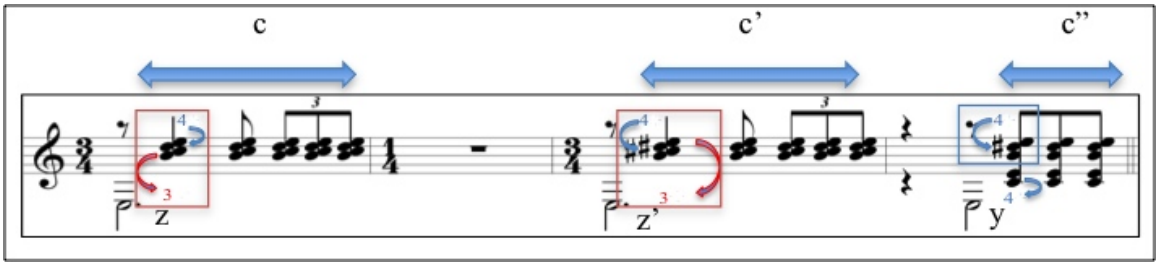


Since both *motive x* and *y* contribute to the elaboration of the first basic idea, they also play a role in the formal articulation of the composition. By recasting the melodic intervals of *motive x* as a vertical sonority (*y*), Brouwer provides a harmonic structure that sustains the *motive b* and supports the interconnectivity of the different variations of this motive. As a result, the combination of *motive x* followed by *motive y* allows us to group the first two measures as one unit. On the last beat of m. 3, Brouwer restates the vertical sonority as a tetrachord, connecting it to the previous material, but also expands the role of the tetrachord by indicating that it should be played *lasciate vibrare* (a procedure where a chord placed in a certain instrumental register can be sustained in order to sound continuously until it fades out), allowing it to function as harmonic support for *motive b'*. By articulating *motive*

x as a vertical sonority (*motive y*), Brouwer's this motive becomes clearly identifiable as a principal motive for the composition.

The language adopted by Brouwer in his solo guitar writing allows him to introduce a musical language in *Elogio de la Danza* that supports symmetrical harmonic structures, such as clusters and Bartók's alpha chords. Not only do these structures present new sonorities for the guitar, but these harmonic sonorities also function both at the motivic and phrase level; their symmetric formations can be found in the statement and response of an antecedent phrase. By including these structures within the motivic development, Brouwer provides harmonic support for other materials, contributing to the identification of the phrase formation. As Example 2.6 shows, the vertical sonorities support the highest pitch (*E–E*), but some of the new material is derived from previous material. *Motive a* (*E-E-E*) from m. 1 (Example 2.4) returns as the upper voice of the (*z*) tetrachord (*B-D-C-E*) and (*z'*) tetrachord (*B-D-sharp-C-sharp-E*) in Example 2.6. It also recurs at the highest voice of *motive y*. The highest voice is labeled as *motive c* to capture the connection to *motive a*. *Motive c* also uses the durations of *motive b"*, linking these two motives. The composer adds harmonic support through tetrachords and trichords to highlight the motives' connections, as well as to delineate them.

Example 2.6: Brouwer, *Elogio de la Danza*, mm. 21–24



Brouwer draws these elements together to create phrase structures. The first phrase element consists of the repeated *E* as the dotted-half note in the lower register (the second rhythmic element of *motive b*) and *motive c* (quarter note-eighth note-eighth-note triplet). These two elements form a basic idea, which is repeated in m. 23, and varied in m. 24. This type of phrase construction creates the symmetrical formation of 2+2 measures with a silent measure (m. 22) and a change in time signature from 3/4 to 1/4. However, the repetition of the *motives c* and *c'* (mm. 21-23), as well as their transformed versions both harmonically and rhythmically as c" (m. 24), allows the fragment from mm. 21-24 to be considered as a phrase. The statement (mm. 21-22) is followed by a response (mm. 23-24), which together form an antecedent phrase.

Brouwer includes many instances of the alpha chord, which in turn contributes to the phrase constructions. These chords can be found both as motivic development (by representing a mixture between melodic and harmonic textures) and as harmonic support by sustaining partial or full statements of the motives.

As can be seen in Example 2.7 (mm. 4-5) [67], these vertical structures hold symmetrical properties that may be exploited as a compositional tool. In *Béla Bartók: An Analysis of his Music*, Ernő Lendvai argues that both melodic and harmonic structures from Bartók's music can be framed within an axis system.[68] The system unifies the "poles and the counterpoles" of the circle of fifths.[69] Consequently, a tonic axis will contain "substitutable key areas" in the upper and lower minor third relationships (pole association), whereas the

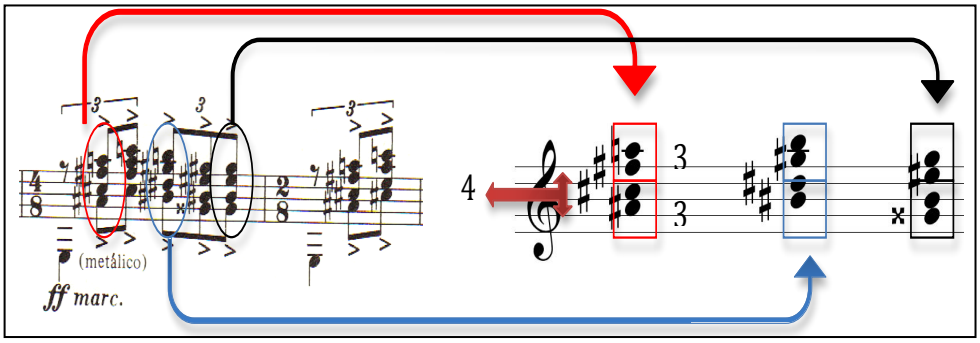
[67] The examples for the alpha chord are taken from the second movement of *Elogio de la Danza,* since these show more easily the construction of these chords. Moreover, they also provide support for the discussion of harmonic structures in chapter 4. However, a variant of an alpha chord is also present in the first movement in section A, as will be seen in chapter 3.

[68] Ernő Lendvai, *Béla Bartók: An Analysis of his Music* (London: Kahn & Averill, 1971).

[69] David Cooper, *Bartok: Concerto for Orchestra* (Cambridge: Cambridge University Press, 1996), 30.

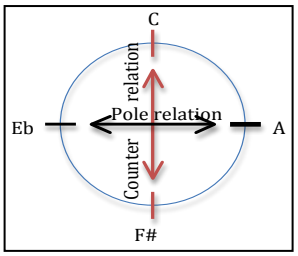
tritone relation (counterpole association) from the "substitutable key area" represents "its closest replacement" (see Figure 2.2).[70] For example, in the key of C major, an axis system creates the following relationships: *A-C-E-flat-F-sharp*.[71] The vertical structures derived from this arrangement, known also as alpha chords (or ***α*** *chords*), contain major-minor chordal features.[72] Paul Wilson adopts Lendvai's terminology by arguing that an "alpha chord may be considered a *mistuned* major chord or major/minor in first inversion,"[73] with minor thirds as outer intervals and a perfect fourth in the center (see Example 2.8). These structures (alpha chords) belong to the alpha-chord collection, defined as "a vertically organized statement of the octatonic scale as two diminished seventh chords" (*C-sharp-E-G-B-flat-C-E-flat-F-sharp-A*).[74] Brouwer borrows these chordal configurations to provide harmonic support for the motives.

Example 2.7: Brouwer, *Elogio de la Danza*, Symmetrical Structures in mm. 4-5

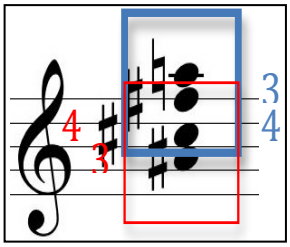


[70] Ibid, 29-30.
[71] In Lendvai's conception of the axis system and of the relationships contained within the system, "the particular axes should not be considered as chords of the diminished seventh, but as the functional relationships of four different tonalities." See Lendvai, *Béla Bartók*, 3.
[72] Ibid, 3.
[73] Wilson, *The Music of Béla Bartók*, 9.
[74] Ibid, 7.

Figure 2.2: The Circle of Fifths and the Tonic Axis

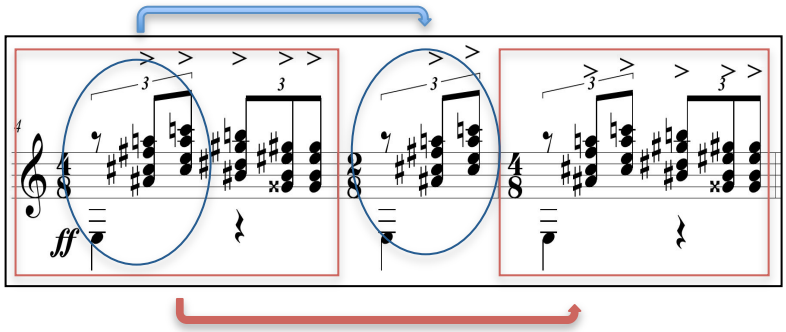


Example 2.8: Symmetrical Major-Minor Verticality or ***α*** *chord* in m. 4



Analyzing mm. 4-6 from the perspective of phrase formation (Example 2.9), a short motive may be identified in m. 4 through the alignment of two elements: (1) *E* in the bass register and (2) alpha chords in successive motions in the upper and middle voices. The *E motive* is presented as a trace of *motive a* through the quarter-note value, while the alpha chords use a variation in the upper voice, composed from minor thirds and seconds; these chords maintain the eighth-note triplet element and a new variation (a rest and eighth-note triplet) from *motive b"*. One can also observe that the composition's layers expand from two to three layers: one layer is reserved for the bass register, the second for the middle register, and the third for the upper register where the melodic motivic content actually unfolds. Brouwer uses alpha chords to support the melodic structures. *Motive b* becomes a generative motivic formula, created through repetition (Example 2.7, m. 5), a *basic idea* that is later repeated (Example 2.9, m. 6), to conclude the phrase's formation.

Example 2.9: Repetition of the *basic idea* and its variation, mm. 4-6



2.4.3: Other Parameters – dynamics, tempo markings and instrumental techniques

Brouwer draws on three additional parameters to mark the arrival of motives and their variations: dynamics, tempo markings, and instrumental techniques. Even if these parameters are often only used for marking important musical events, in *Elogio de la Danza* they play a significant role in phrase formation. By situating these elements in the beginning and/or ending of phrases, and by sustaining various melodic motives and/or harmonic structures, they also contribute to articulating a phrase's construction.

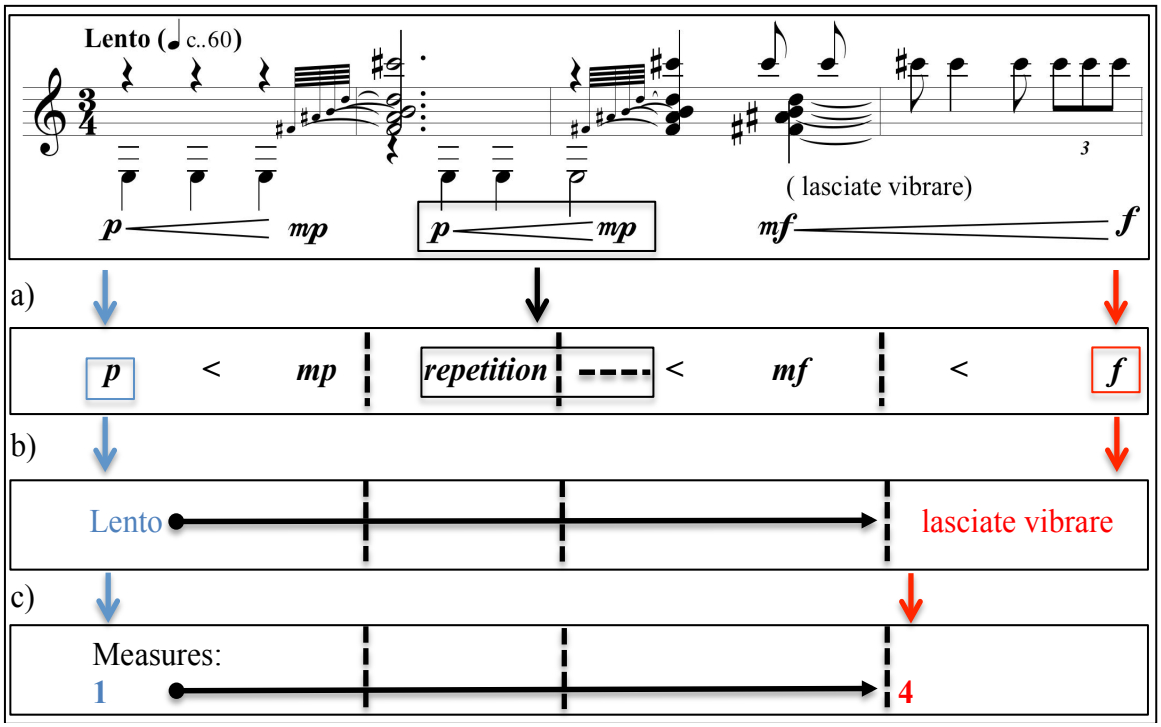
The *dynamic parameter* marks the beginning and ending of a segment through contrasting dynamic values. We may analyse these by comparing opposing dynamic signs, from the softest to the loudest dynamic values (excluding repeated dynamic signs in between them). According to such criteria, we may analyse the dynamic values according to three situations:

1. Gradual increasing of dynamic values as in Example 2.10a: A< B < C < D < E, where A = *ppp*, B = *pp*, C = *p*, D = *mp,* E = *f*..... etc.

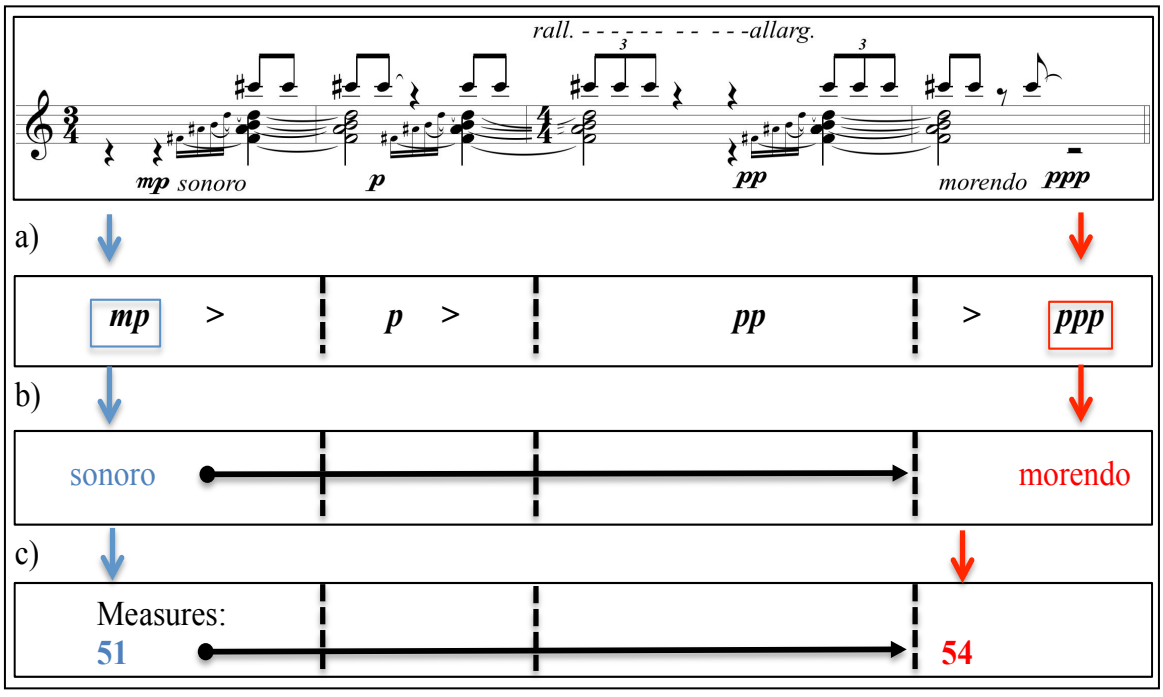
2. Gradual decreasing of dynamic values, as in Example 2.11a: G > F > E, where G = *fff,* F = *ff*, E = *f* ..... *etc.*

3. Dynamic fluctuation between two similar dynamic values, as in Example 2.12a and Example 2.13a: C - E – C and E - C - E

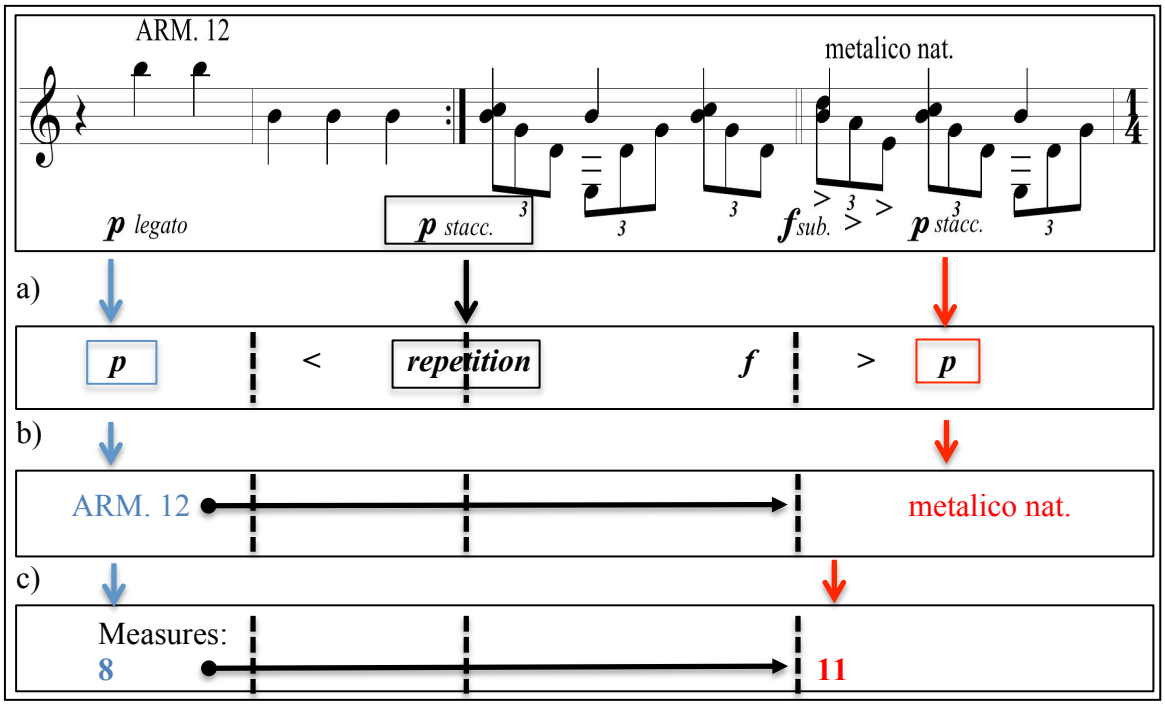
Example 2.10: Brouwer, *Elogio de la Danza*, mm. 1-4



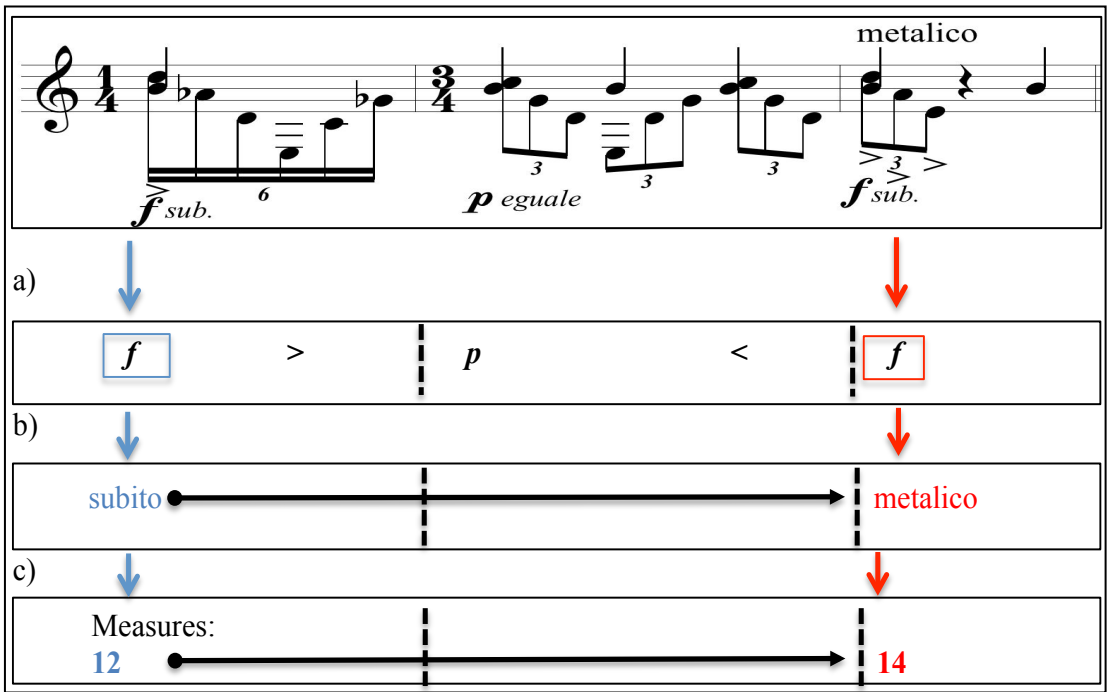
Example 2.11: Brouwer, *Elogio de la Danza*, mm. 51-54



Example 2.12: Brouwer, *Elogio de la Danza*, mm. 8-11



Example 2.13: Brouwer, *Elogio de la Danza*, mm. 12-15



Brouwer's inclusion of dynamics correlates with the parameters of *tempo markings* and *instrumental techniques*. Both of these parameters support the beginning or the end of constituent parts, motives, or phrases. For example, tempo markings, such as *lento* (Example 2.10b), and instrumental techniques, such as *lasciate vibrare* (Example 2.10b), *morendo* (Example 2.11b), *metalico nat.* (Example 2.12b), and *subito metalico* (Example 2.13b), articulate formal beginnings and endings. By combining dynamics, tempo markings, and instrumental techniques with the motivic and harmonic elements of the previous section, we may analyse phrase formation in Brouwer's work.

2.5: Concluding Remarks

Drawing on the tools used to analyse phrase articulation in tonal and post-tonal works, we have examined ways to interpret large-scale structures in Brouwer's *Elogio de la Danza*. Primary motives or constituent parts, harmonic elements, dynamics, tempo markings, and instrumental techniques function as markers to analyse surface-level units, which are then interpreted in the context of the phrase.

By analyzing the parameters involved in identifying phrase and form in Brouwer's *Elogio de la Danza*, we may conclude that both tonal and non-tonal markers can be combined at surface and large-scale structural levels. These parameters are arranged to complement each other, and when a certain element shows sign of a structural weakness, the other elements provide the necessary support by sustaining the motives or primary constituents to reestablish the phrase's components. Furthermore, the composer also draws on these parameters (both singularly and as a group) as a way of creating stability and avoiding unnecessarily dense textures. The analysis in the next chapter will draw on the

method outlined here to demonstrate how Brouwer uses these parameters to derive phrases and establish form in the first movement of *Elogio de la Danza.*

CHAPTER 3

ANALYSIS OF *ELOGIO DE LA DANZA*

3.1: Introduction

This chapter presents an analysis of phrase structure and form in the first movement of Brouwer's *Elogio de la Danza*. Drawing on the analytic method presented in the previous chapter, the analysis considers the role that three main parameters (melody, harmony, and rhythm/durations), as well as a group of secondary parameters (dynamics, tempo markings, and instrumental techniques), play in identifying both surface-level and large-scale structures. First, we will consider the phrase and period construction of section A by focusing on the melodic and durational content of motives. These parameters will be treated separately, but will also be associated whenever a motive is identified. The harmonic parameter will be discussed in relation to motives and in an abstract manner, where the intervallic content will be examined; the intervallic content will allow us to draw stronger connections between melody and harmony with respect to motives. Dynamics, tempo markings, and instrumental techniques will be discussed briefly to support the primary parameters in articulating phrases and/or periods in section A. Finally, we will interpret the form of the entire section A by drawing on the analytical findings.

Although the melodic and rhythmic parameters will be treated separately, they will be referred to as a compound motive in certain parts of the analysis, due to their interrelated features. As highlighted in the methodology chapter, motives and primary constituents are developed through a combination of melodic, harmonic, and rhythmic variation. For example, a melodic motive might be altered rhythmically in the process of phrase

development. As such, it is important to consider the joint role that these parameters play in phrase articulation.

The discussion of intervallic content will be integral in the consideration of both the melodic and harmonic parameters since *Elogio de la Danza* does not use a strictly tonal harmonic language. In relation to harmony, this discussion will include various sonorities, such as alpha chords and those mirroring the intervallic content of melodic motives. As such, the analysis will consider the ways in which complex chord structures function as harmonic support, while also contributing to the unfolding of motivic content and phrase formation. This type of multi-layering technique is one frequently exploited by the composer.

The secondary parameters, such as dynamics, tempo marking, and instrumental techniques, are treated as a group throughout the analysis. The decision to discuss these parameters as a group was determined both by their appearance in the musical context, as well as by their influence at both surface and large-scale structural levels. Through their placement at the beginning of a motive or primary constituent, and/or delimiting a complete phrase, the analysis will show how this group of parameters supports other formal markers. Consequently, their contribution in formal articulation is determined and enhanced by the previous parameters (melody, harmony, and rhythm) in identifying the principal structures. In other words, the secondary parameters are subordinate to these other parameters, which play a larger role in establishing and developing motives and phrase structures. Furthermore, the relationship between the main and secondary parameters provides a solid frame to distinguish the beginning and ending of phrases. Accordingly, through these relationships, both groups of parameters interact and exchange features in order to highlight the necessary components for period formation, as well as the formal articulation of a section.

3.2: Analysis of Phrases in Section A

Section A may be divided into three groupings, each presenting one period with an antecedent and a consequent. The first phrase (mm. 1-9) will include a four-measure antecedent, followed by one measure of transitional material and a four-measure consequent. A repeat sign clearly marks the ending of this first subsection. The second subsection (mm.10-15) is truncated in comparison to the opening period since its antecedent and consequent both contain three measures. The last period (mm. 16-24), which is marked by a return to the original tempo and a change in the time signature, may be analyzed as an eight-measure period with an antecedent (mm. 16-20) and a consequent (mm. 21-24) phrase. A discussion of each period in relation to the melodic, harmonic, and rhythmic parameters, as well as dynamics, tempo markings, and instrumental techniques, will be presented in the next three subsections below.

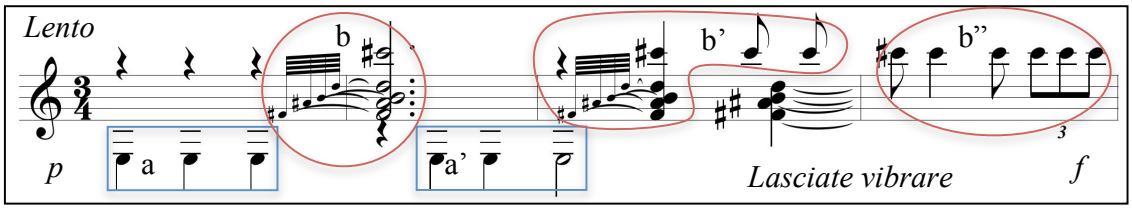
3.2.1: Section A, Subsection 1 (mm. 1-9)

3.2.1.1: Measures 1-4

Brouwer's *Elogio de la Danza* opens with an intervallic arrangement in the first measure that is formed by the repetition of the pitch E_3 (Example 3.1, *motive a*) in the bass register. As discussed in the methodology chapter, this pitch is repeated three times in m. 1, and is repeated in variation in m. 2. While both occurrences share the same melodic content, their durations differ. The first melodic presentation *(motive a)* in m. 1 consists of three quarter notes, with the initial quarter value starting on the first beat of the bar. The second melodic representation (*motive a'*) shifts so that it starts on the second beat of m. 2 (also with a quarter-note value), but the third articulation of *E* is augmented to a half-note value. Even

though this musical idea is rhythmically displaced (beginning on the second beat of the bar) and the third value changes from a quarter-note to half-note value, the repetition of the pitch *E_3* three times in a row solidifies this unit as a separate musical event (or motive/constituent part). Consequently, this repetition determines both the melodic and rhythmic elements that will be integrated and perceived in the motive's structure.

Example 3.1: Brouwer, *Elogio de la Danza,* mm. 1-4



A second melodic idea begins on the last eighth-note beat in the opening measure. This figuration exposes a melodic chain, created by the unfolding of different intervallic arrangements of a minor third (*B-D*), a semitone (*A-sharp-B*), a major third (*F-sharp-A-sharp*), and major seven (*D-C-sharp*), circled as *motive b* in Example 3.1. Unlike *motive a*, *motives b* consists of two other rhythmic units: one with four thirty-second notes and the second with a dotted-half note. The complete motive consists of rhythmic durations, as well as a clearly articulated melodic arrangement that is repeated in m. 3. As with *motive a*, *motive b* relies on variation. In its first variation (*motive b'*), the dotted half-note value is altered to a quarter-note value, followed by two eighth notes; the second variation (*motive b"*) is a syncopation (eighth note–quarter note–eighth note) and a triplet (*b"*) in m. 4. Interestingly, this last variation (*b"*) can also be perceived as a modified version of *motive a* (in m. 1) with its variation (*a'*), through the repetition of one pitch, this time *C-sharp*$_6$. This

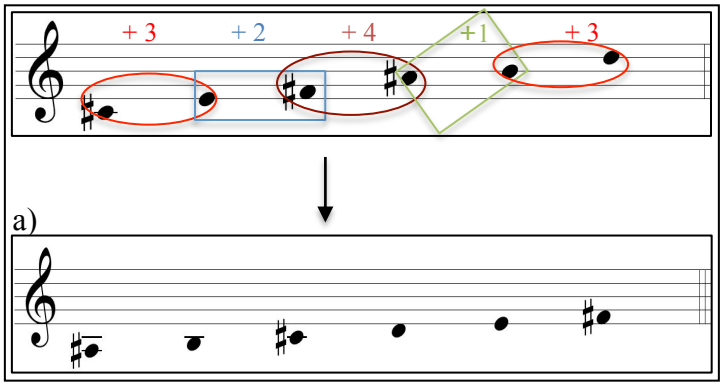
establishes a connection between *motive b"* and *motive a*. Moreover, we may conclude that a basic idea presented here is formed from a motivic announcement (*E-E-E*) followed by a motivic response in the form of a pentachord (*F-sharp-A-sharp-B-D-C-sharp*).

By repeating the first and second motives through rhythmic variation (augmentation and diminution), *motive a* and *motive b establish* the first antecedent phrase. The statement consists of *motive a* and *b*, while the response is created through the variations of the motives. The repeated E_3 of *motive a* marks the beginning of a grouping, while the short durations followed by a longer duration in *motive b* highlight a moment of rest or a sense of a small-scale ending. Furthermore, these motives are aligned and varied in a way that outlines a symmetrical musical phrase (based on 2 + 2 measures).

Another important aspect of this antecedent phrase is represented by the use of certain symmetrical arrangements of pitches or pitch classes. Re-ordering these pitches in a "normal order"[75] reveals a hexachordal organization (Example 3.2). Here we see that the composer uses a chain of alternating intervals (thirds and seconds). Not only did Brouwer integrate this particular intervallic organization (3-2-3-2-3) in the motivic structures, but he also incorporated them in vertical sonorities. Since this intervallic grouping is implied in both the melodic and harmonic parameters, it also contributes to formal articulation.

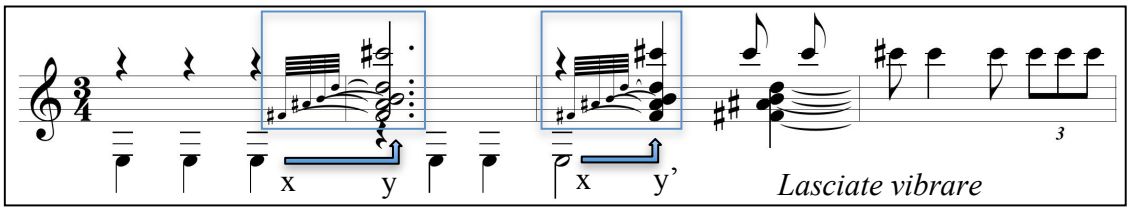
[75] For more information on current terminology for the analysis of set-class theory, consult Joseph N. Straus, *Introduction to Post-Tonal Theory*, 3rd ed. (New Jersey: Pearson/Prentice Hall), 2005.

Example 3.2: Intervallic organization and Normal order derived from mm. 1-4



The harmonic structures in Brouwer's work are constructed in two different manners. First, the composer uses the technique of preserving the intervals of a melodic unit and recasting them as vertical sonorities. Second, he inserts various harmonic blocks that are organized according to certain vertical intervallic constructions, such as the Bartókian alpha chords. The first technique is used to create *motive b*, where the intervals of *motive x* are verticalized as *motive y* (see Example 3.3). In the first part of the phrase, Brouwer sustains each note of *motive x* (*F-sharp-A-sharp-B-D*) over the barline to create *motive y*. This procedure is then repeated in mm. 3-4, supporting the interpretation of an antecedent phrase that consists of a statement and a response.

Example 3.3: Brouwer, *Elogio de la Danza,* mm. 1-4



Since both *motive x* and *y* contribute to the construction of the first basic idea, they also play a role in the formal articulation of the composition. By restating *motive x* as a vertical sonority (*y*), Brouwer creates a harmonic structure that sustains *motive b* (Example 3.1). As a result, the combination of the ascending melodic chain of *motive x* followed by its verticalized representation *motive y* permits us to observe these two measures as one unit. Brouwer repeats this procedure in m. 3, where *motive y'* is stated here only as a quarter note (instead of a dotted-half note) at the beginning of the measure, and again as a tetrachord at the end of the bar. In this third statement of *motive y,* Brouwer indicates that this tetrachord should be played *lasciate vibrare,* a procedure where a chord can be sustained in order to sound continuously until it fades out (becoming harmonic support for *motive b'*). In so doing, the second and third statements of *motive y* are not an exact repetition, but rather, variations on the original motive. Furthermore, by stating *motive x* as a vertical sonority (*y*), Brouwer establishes this as a principal motive of *Elogio de la Danza.*

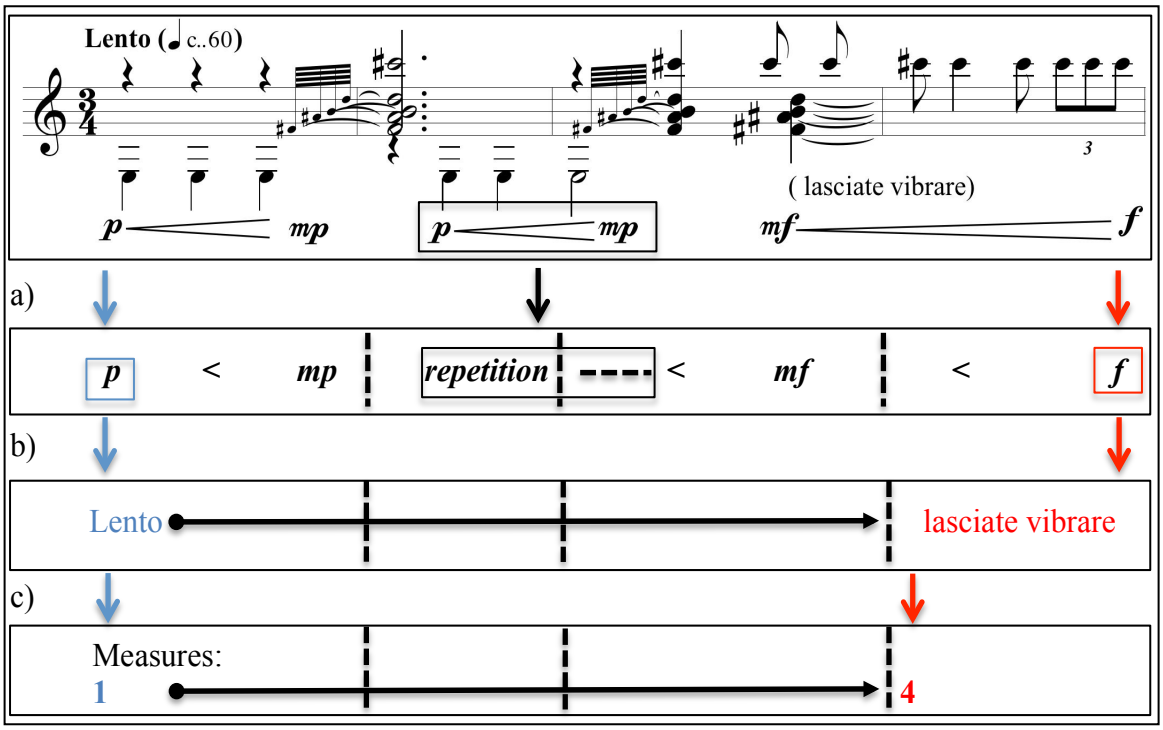
Brouwer incorporates secondary parameters—dynamics, tempo markings, and instrumental technique—to mark the beginning and ending of motives. The dynamic parameter uses contrasting values to contribute to the delineation of motives. In Example 3.4, the dynamics change drastically in mm. 1-4 from soft to loud, where the gradual increasing

of dynamic values marks the beginning and the ending of a phrase. This category unfolds as follows:

> Gradual increasing of dynamic values as in Example 3.4: A< B < C < D < E < F, where A = *ppp*, B = *pp*, C = *p*, D = *mp,* E = *mf,* F = *f*..... etc.

As shown in m. 1 of Example 3.4, with the value of C = *p* and successively increasing toward F = *f* (in m. 4), the phrase is also restated through these values. The increase of dynamic values (from C to F) supports the introduction and variation of the principal motive.

Example 3.4: Brouwer, *Elogio de la Danza,* mm. 1-4



In addition to the increased intensity in dynamics, Brouwer also incorporates tempo markings and instrumental techniques as a way of marking phrase structure. The composer creates a strong relationship between the *Lento* tempo marking in m. 1 and the *lasciate*

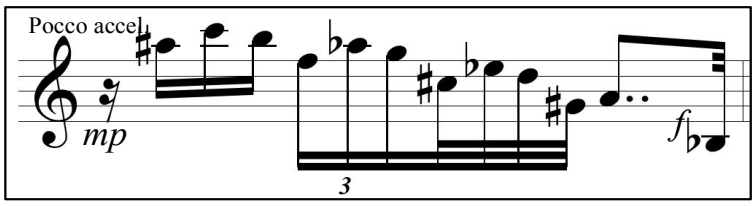
vibrare instrumental technique in m. 3 with the melodic, harmonic, and dynamic parameters. These designations function as a sort of frame to the four-measure antecedent phrase, allowing Brouwer to reaffirm the phrase structure that he had established through the other parameters. This type of procedure is used throughout the opening section of *Elogio de la Danza* as a way of marking the beginning and ending of phrases.

As previously discussed, in the first four measures of *Elogio de la Danza,* Brouwer uses a complex network of melodic, rhythmic, harmonic, and secondary parameters to provide structure to his work. Instead of simply restating motives, he alters them primarily through rhythmic variation as a way of creating an interesting phrase structure. He also uses dynamics, tempo markings, and instrumental techniques as a way to frame this antecedent phrase and give it a clearly audible beginning and ending. As we will see, Brouwer continues to use this technique to define phrase structures and large-scale form in *Elogio de la Danza.*

3.2.1.2: Measure 5

Measure 5 serves as a connecting passage between mm. 1-4 and mm. 6-9 (Example 3.5), where new variations of *motives a* and *b* are restated. Two elements define this measure as a connecting segment: (1) Brouwer provides a new melodic and rhythmic variation for *motive b* and *motive b"*, and (2) the composer increases the number of different pitch classes used. In addition to these elements, the composer also changes the tempo markings and dynamics to delineate this measure from the two phrases that surround it.

Example 3.5: Brouwer, *Elogio de la Danza,* m. 5



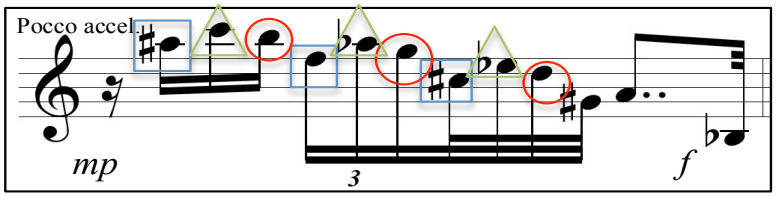
The durational groupings in m. 5 are derived from three variations on *motive b*. Two are extracted from *motive b"* (Example 3.1), while the third one reiterates *motive b* (four thirty-second note values). The first two durational figures (three sixteenth notes and the sixteenth-note triplets) are variations of *motive b"* (eighth-note triplets). Brouwer uses diminution by transforming the eighth-note triplet into a sixteenth-note triplet. He also places a sixteenth-note rest at the beginning of the measure, which sets up the sixteenth-note triplet. The composer groups durational values as 3-4-3 to accelerate the motion of the measure: the first group formed from a sixteenth-note rest and three sixteenths notes, the second a sixteenth-note triplet, and the third a four thirty-second note values (Example 3.5). These rhythmic figures create a sense of a gradual increase in speed through the shorter note values.

On the last beat of m. 5, the composer creates a sense of anticipation through the use of a double-dotted eighth-note and thirty-second note durations. This pattern does not relate to *motive b* (or its variation), but rather to the melodic and durational content of *motive a*. Following the rhythmic diminution in the first part of the measure, the use of a longer note value on the final beat of the measure creates a sense of anticipation for m. 6.

As with the first antecedent phrase (mm. 1-4), the melodic pattern in m. 5 is determined by its intervallic content (Example 3.6). In *motive a* and *b,* Brouwer uses an alternation of seconds and thirds (3-2-3-2-3); in m. 5, the intervallic construction consists

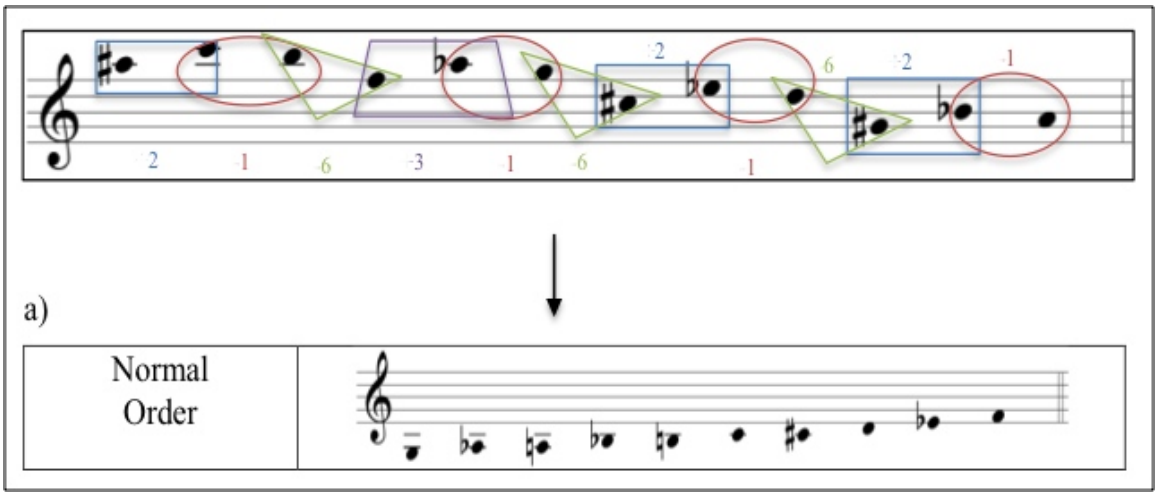
instead of an arrangement of 3-1-4-3-1-4. Not only does Brouwer widen the intervallic distance from seconds to diminished fifths/augmented fourths, but he also increases the number of different pitch classes from six (a hexachord) in *motive a and b* to ten, transforming the collection into a decachord (Example 3.7).

Example 3.6: Brouwer, *Elogio de la Danza,* m. 5



Note: The squares group a *B-flat-Minor* (enharmonically respelled) chord, the triangles an *A-flat-Major* chord, and the circle a *G-Major* chord

Example 3.7: Intervallic Content of m. 5

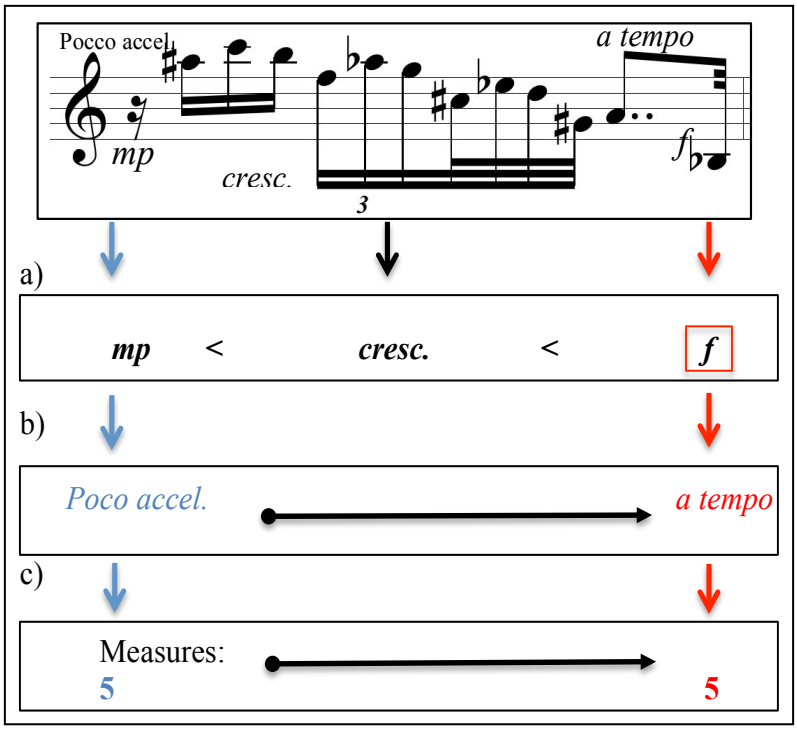


This increase in the number of pitches resides in the composer's multi-layering technique and results in the construction of *B-flat* minor, *G* major, and *A-flat* major arpeggios. Brouwer outlines the three arpeggios in different registers: *C-A-flat-E-flat* in the

higher register, *B-G-D* in the middle register, and *B-flat-F-D-flat* enharmonically spelled as *A-sharp-F-C-sharp* in a lower register. These arpeggios create forward motion to the next measure. Unlike *motive b*, where the scalar motion that supports the motive was formed using an ascending line, Brouwer marks this transitioning measure with a descending melodic contour. This feature provides the measure with a sense of forward motion, allowing the listener to transition easily to the next phrase.

As with the opening four measures, the dynamic and tempo markings are also placed at the beginning and ending of m. 5, further defining this measure's role as a transitioning unit (see Example 3.8). Here (as with mm. 1-4), the dynamics become louder as the measure progresses. Likewise, Brouwer also indicates two tempo markings: m. 5 begins with *Pocco accelerando* and ends with *a tempo*, indicating to the performer to return to the original tempo. *Pocco accelerando* corresponds perfectly with the rhythmic diminution of the measure. As such, both the tempo and rhythmic parameters establish a sense of increased speed through this transitioning measure.

Example 3.8: Brouwer, *Elogio de la Danza,* m. 5



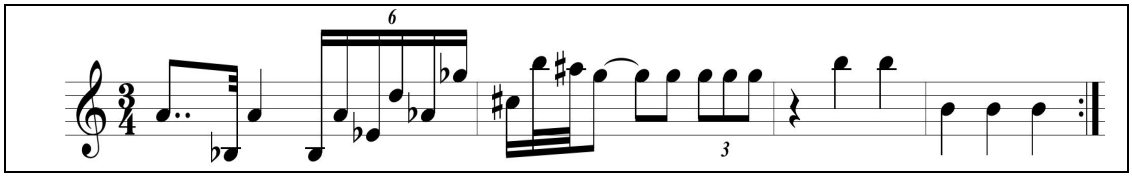
The melodic material used in m. 5 des not restate *motive a* or *b,* but rather is based on a rhythmic variation of *motive b*. Instead of primary material, this measure functions as a connecting or transitioning passage, moving from the principal motivic idea in mm. 1-4 to the next idea in mm. 6-9. The melodic and rhythmic parameters play a significant role in determining its transitioning role: the downward moving melodic line gives a sense of increasing speed through its diminished note values. The tempo markings enhance this enlivened action, as the *Poco accelerando* indicates to the performer to play a little quicker. The *a tempo* marking at the end of the measure confirms this passage's role as transitioning material, indicating to the musician to bring the musical content back to its original tempo for the start of a new section. The concluding *A_4-B-flat$_3$* pitches create a sense of anticipation

after the downward fall of pitches, and, as will be discussed shortly, becomes a generative motive in m. 6.

3.2.1.3: Measures 6-9

The next four measures (mm. 6-9) form the next grouping. In comparing the melodic and rhythmic parameters of mm. 1-4 to the new grouping from mm. 6-9, one can see that this second four-measure passage constitutes a new phrase articulation (Example 3.9). In this passage Brouwer uses several techniques to draw connections to the opening four measures, including: (1) the recapitulation of earlier motives, (2) variations on earlier motives, (3) the creation of new melodies from previous intervallic arrangements, and (4) rhythmic variations.

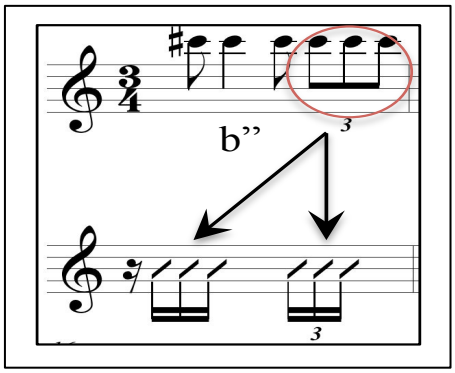
Example 3.9: Brouwer, *Elogio de la Danza,* mm. 6-9



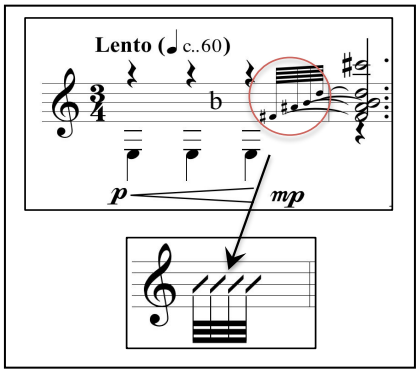
In this second four-measure grouping (mm. 6-9), Brouwer draws from melodic and rhythmic patterns of the previous material as a way of connecting the new material to the opening ideas. First, he repeats the *A-B-flat* falling gesture three times, which is reminiscent of the repeating *E-E-E* gesture of *motive a*. Because of its longer durational value (a double-dotted eighth note), the emphasis on the A_4-$B\text{-}flat_3$ gesture remains on the *A*. And so, one will hear the three repetitions of this new gesture in the same manner as the opening *motive a*. Brouwer then reiterates elements of *motive b"* in the rhythmic pattern in m. 7 (compare

Example 3.1 and Example 3.9). As shown in Example 3.10, the composer varies the syncopation formula: in m. 4 *motive b"* uses an eighth-note syncopation followed by an eighth-note triplet, while in m. 7 the syncopation pattern is altered to a sixteenth note and two thirty-second notes, establishing rhythmic variation (see Example 3.11). And finally, the rhythmic pattern used in mm. 8-9 coincides with *motive a* and its variation *motive a'*. This time, however, they are a closer restatement of these motives' rhythmic arrangements, with the exception of reversing their order of appearance; the composer draws on *motive a'* before *motive a*. Throughout this four-measure passage, then, Brouwer uses rhythmic variation to compose this new phrase, the consequent phrase; he draws on rhythmic patterns from the opening four measures as a way of developing new ideas. When combined with mm. 1-4, this opening section establishes the first period of section A.

Example 3.10: Rhythmic Variations of *Motive b",* m. 7

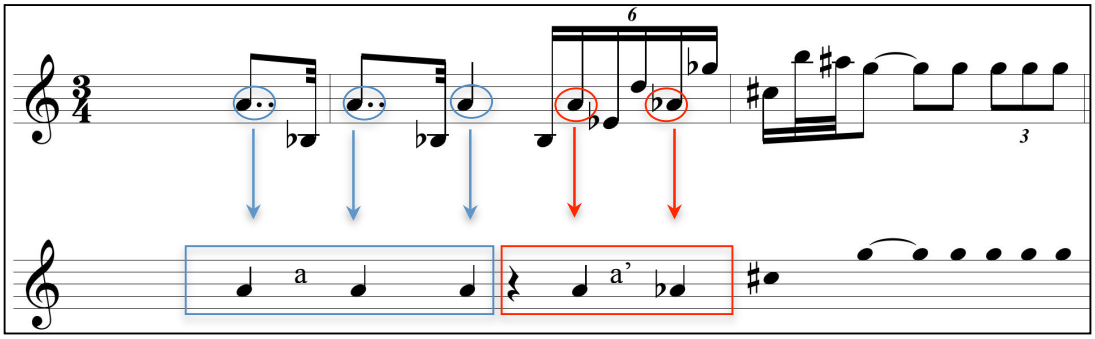


Example 3.11: Repetition of the Rhythmic Figure from *Motive b,* m. 1



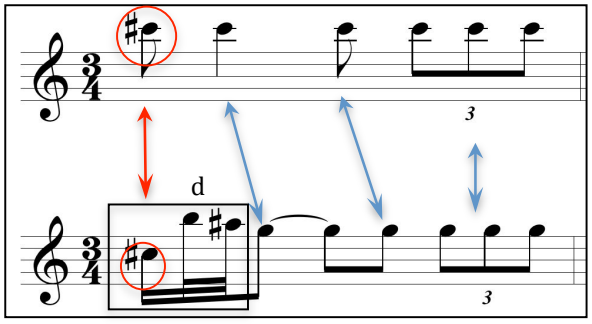
The melodic parameter of mm. 6-9 also draws on elements of the opening four measures. Just as we have seen in the rhythmic parameter, this consequent phrase develops *motive a* and *b* and their variations, as well as previous intervallic arrangements. Beginning with the first new motive in this phrase, the A_4 of the A_4-*B-flat*$_3$ falling gesture functions as a restatement of *motive a* (*E-E-E*), transposed up a perfect fourth. The *B-flat*$_3$ in this motive is a slight variation on the original motive. The main difference here, however, is that the final A_4 in the motive is altered to an *A-flat*$_3$ (Example 3.12), revealing one way in which Brouwer varies the intervallic content.

Example 3.12: Brouwer, *Elogio de la Danza,* mm.5-7



In the following measure (m. 7), Brouwer introduces an almost complete repetition of *motive b"*. As shown in Example 3.13, m. 7 first opens with the same *C-sharp*$_5$ as in *motive b",* but the new statement of the motive leaps down a tritone to *G*$_4$ to complete the rhythmic pattern. The composer also modifies the original melodic content of *motive b"* by adding an ornament (*B*$_5$*-A-sharp*$_5$*)* between the *C-sharp* and *G*, which smooths out the tritone leap. Despite the inclusion of ornamentation (labeled as *(d)* in the example) and the new repeating pitch (*G*), Brouwer maintains the *C-sharp* as a starting pitch for this variation on *motive b"*.

Example 3.13: Brouwer, *Elogio de la Danza,* m. 4 (top staff) and m. 7 (lower staff)

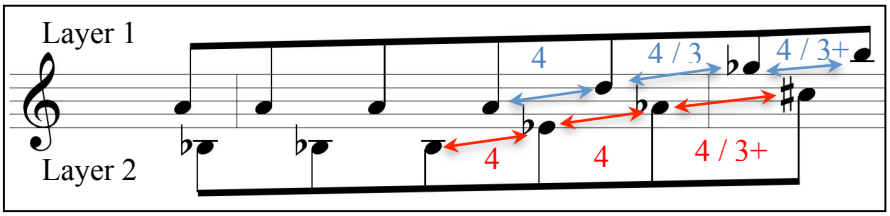


In addition to using previous motives to derive new material, Brouwer also introduces new melodic motives based on prior intervallic arrangements. This technique, which Brouwer uses throughout section A, permits the composer to establish continuity in his work. Such consistency reinforces the idea that this variation technique is not arbitrary, but rather a process for creating unity in his composition.

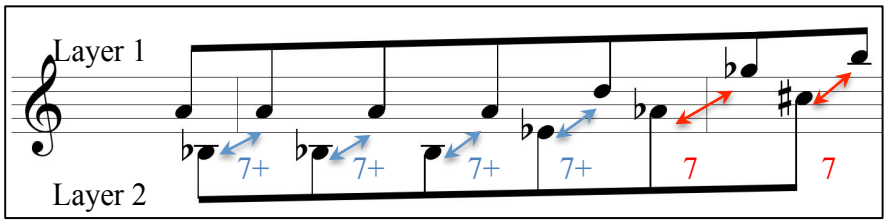
Two intervallic relationships are integral in this second phrase, including one from *motive b* and the transitioning material. Brouwer extracts the interval of a fourth (diminished or perfect) from the transitioning material and the interval of a major seventh from the last interval of *motive b*. The instrumentation in m. 6 highlights these intervals. If we look at the

individual layers in this passage, we see a chain of ascending fourths in the top layer and in the lower layer (Example 3.14). By considering the relationship between the two layers, an interval of a major seventh also emerges (Example 3.15). Not only does the rhythmic accent highlight the seventh, but the fingering indicated by Brouwer in this passage does this as well. Brouwer notates a *p* (police/thumb) on one layer and *i* (index finger) on the other layer.

Example 3.14: Brouwer, *Elogio de la Danza*, m. 6, Chain of Fourths



Example 3.15: Brouwer, *Elogio de la Danza*, m. 6, Chain of Sevenths

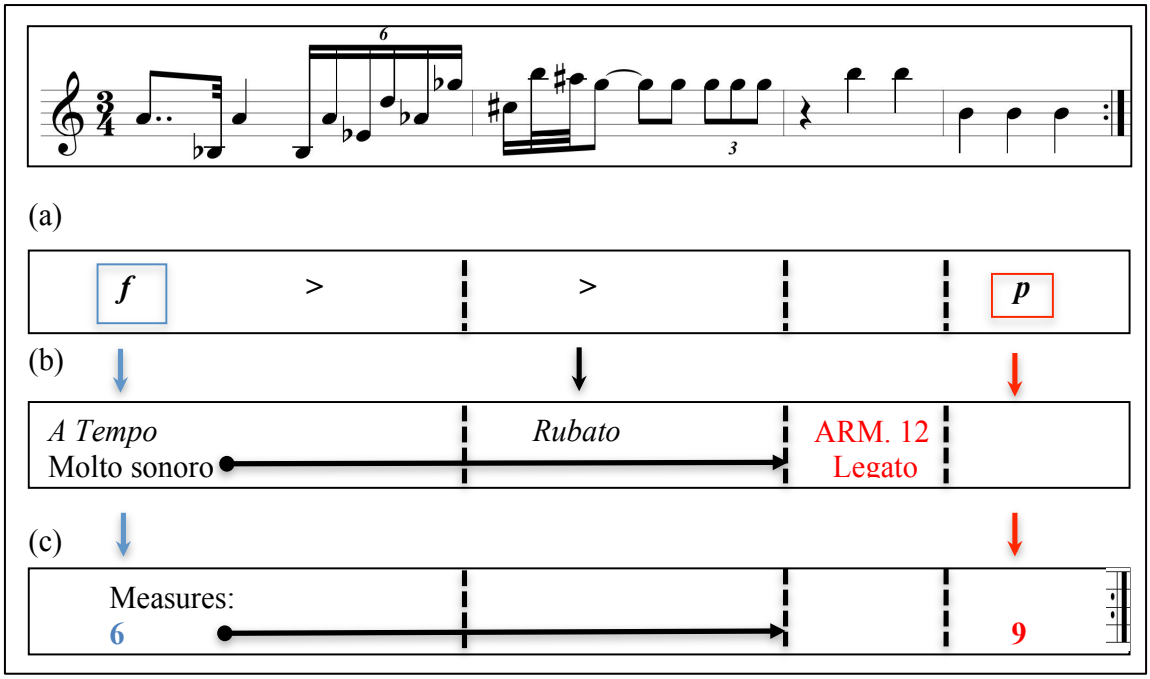


The melodic organization of mm. 8-9 presents a variation on *motive a.* Brouwer transposes the original motive up a perfect fifth (from *E* to *B*) and varies the material through changes in register. As shown in Example 3.16, after one quarter-note rest, the composer includes two B_6 quarter notes (which sound one octave higher than written due to the "ARM. 12" indication[76]) followed three B_5 quarter-note values. This new motive hints back at the

[76] The "ARM." indication (Spanish for harmonics) represents the natural harmonics notation, which stress certain overtones. It is realized by placing a finger over a string without touching firmly the fret, and is obtained through an overall smaller vibration of the string. The number "12" refers to the fret.

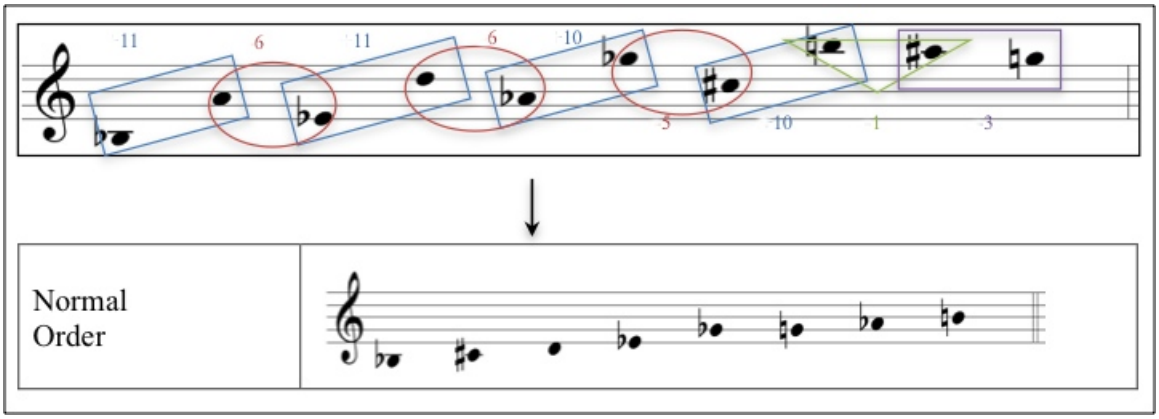
repeating *E-E-E* in m. 1, and is a way to bring these first nine measures to a close. The repeat sign clearly delineates the first nine measures from those that follow.

Example 3.16: Brouwer, *Elogio de la Danza,* mm. 6-9



Interestingly, the number of different pitch classes from one phrase to the next fluctuates. The antecedent (mm. 1-4) contained six pitch classes, making up a hexachordal collection, the transitioning measure (m. 5) had ten pitch classes or a decachord, and the consequent (mm. 6-9) consists of eight pitch classes grouped as an octochord (Example 3.17). The increasing number of pitch classes coincides with the transition and the development of the primary motives *a* and *b* in the consequent phrase. The consequent in mm. 6-9 does not consist of the aggregate with its ten pitch classes; rather, it forms a symmetrical scale based on the following intervallic organization: 3-1-1-3-1-1-3.

Example 3.17: Intervallic Content of mm. 6-9



In contrast to the antecedent, mm. 6-9 uses decreasing dynamic values by beginning loudly and finishing softly:

> Gradual decreasing of dynamic values, as in Example 3.17a: G > F > E, where G = *fff,* F = *ff*, E = *f* ..... *etc.*

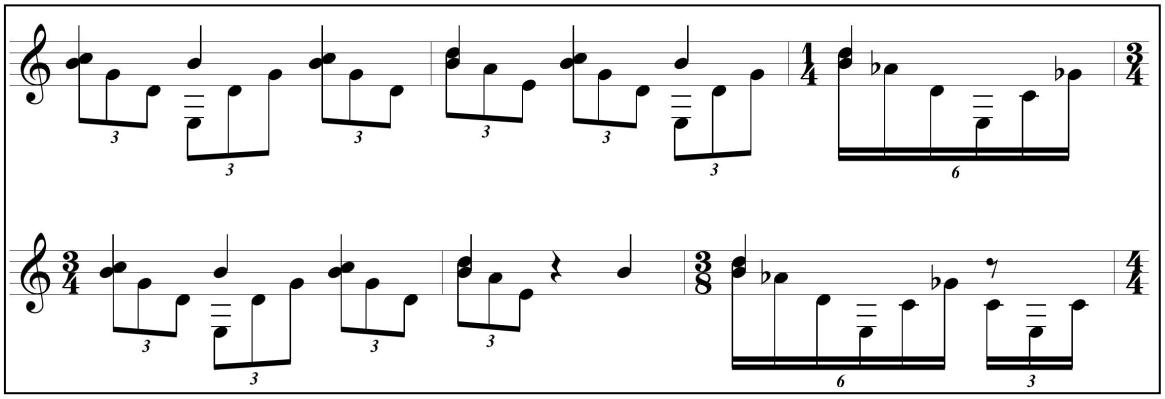
As such, the dynamic parameter decreases from *forte molto sonoro* in m. 6 to *piano* in mm. 8-9. Concluding this passage with *piano* dynamics creates a smoother transition at the repeat sign back to m. 1, which began with that dynamic level. One can perceive the gradual crescendo in mm. 1-4 and the decrescendos through mm. 6-9.

As in mm. 1-4, this consequent phrase is also organized into a symmetrical grouping (2+2) when combining mm. 6-7 with mm. 8-9. Since the consequent functions as a response to the antecedent, the relationship that emerges in the first nine measures falls into the period structure of an *antecedent* (mm. 1-4) and *consequent* (mm. 6-9) phrase, joined by the transitioning fifth measure. Thus, taking all of this material into account, we can see a modified regular period (4+[1]+4). The addition of the transitioning measure transforms the traditional period into an asymmetrical structure.

3.2.2: Section A, Subsection 2 (mm. 10-15)

The next six measures of music relate strongly to the melodic and rhythmic variations of the nine preceding measures. It becomes apparent at this point that *motive a* and *b* serve as the basis for the musical material in section A. These motives are varied in mm. 10-15 and are arranged in two layers, allowing the thumb and the index finger to highlight individual voices. This six-measure period (Example 3.18) appears between the first period (which closes with double bar repeat signs) and the beginning of the third period (marked by *Tempo I* at the change to a 4/4 time signature).

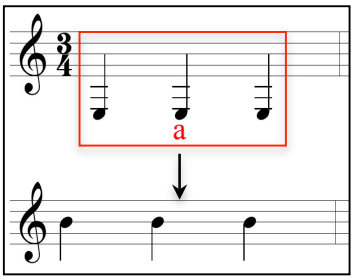
Example 3.18: Brouwer, *Elogio de la Danza,* mm. 10-15



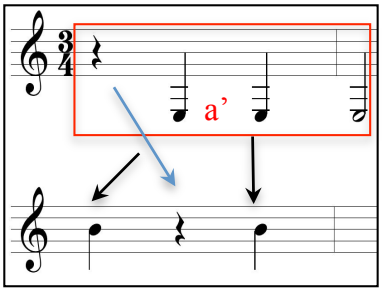
As in the consequent of the first period (mm. 6-9), the melodic parameter of mm. 10-15 is also constructed of material from the first four measures. The melodic materials fall into three main categories: (1) melodies constructed from previous melodic motives; (2) melodies that draw intervals from motivic variations; and (3) melodies that use previous rhythmic motives. Because of the multi-layering technique used in this passage, two voices sound throughout: the highest voice, which plays the repeated B_4 and the lowest voice, which plays arpeggios underneath.

The first melodic layer of this six-measure phrase hints at *motive a* (*E*-*E*-E) through its repeated B_4, the same pitch on which the first period ends (Example 3.19). Still transposed up a perfect fifth, this passage seemingly follows the first period by developing *motive a* on the dominant pitch. As a result of the change in time signature, slight variations to *motive a* were necessary. For example, in mm. 12 and 15, Brouwer could only include one statement of the pitch *B*. One may also interpret the rest in m. 14 as a rhythmic variation on *motive a'*, where the rest on the first beat of m. 2 shifts to the second beat (Example 3.20).

Example 3.19: Transposition of *Motive a* from *E* (top) to *B* (bottom), mm. 10-11



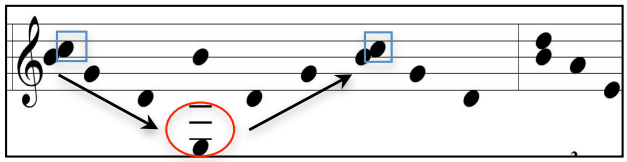
Example 3.20: Rhythmic Variation of *Motive a',* Comparing m. 2 (top) to m. 14 (bottom)



The lowest voice with arpeggios constitutes a second melodic layer. This layer borrows the eighth-note triplet from *motive b"* with the intervallic content alternating between fourths and sevenths as in m. 6. Brouwer uses chains of perfect fourth intervals (C_5–

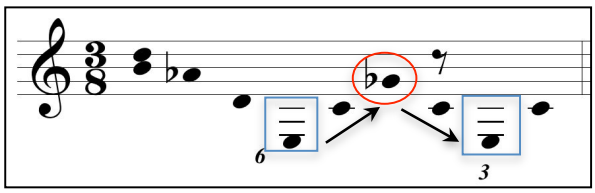
G_4–D_4 and/or D_5–A_4–E_4), which descend to an E_3 and return to the original position in mm. 10, 11 and 13, creating a symmetrical arpeggiated figure: C_5–G_4–D_4–E_3–D_4–G_4–C_5 (Example 3.21). This symmetrical figure emphasizes E_3, which was the starting pitch of the work, and arguably the tonal center of the composition.

Example 3.21: Melodic Symmetry around E_3, mm. 10, 11 and 13



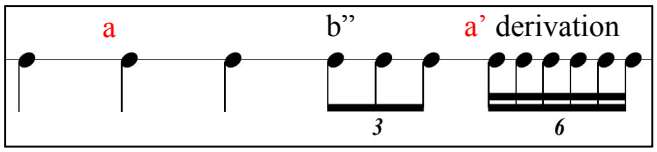
In mm. 12 and 15, Brouwer contrasts the perfect fourth sonorities of the arpeggiated figure with tritones (augmented fourths/diminished fifths). The intervallic chain of these two measures is as follows: D_5-A-$flat_4$-D_4-E_3-C_4-G-$flat_4$. This pattern contains mainly tritones (D_5-A-$flat_4$-D_4 and C_4-G-$flat_4$) and is set to the rhythmic pattern of the sextuplet from m. 6. In m. 15, we find another moment of melodic symmetry with the addition of the triplet (Example 3.22). This intervallic chain is created from one minor sixth (E_3–C_4) and an enharmonically spelled tritone (C_4–Gb_4). One can easily see that this measure is a variation of m. 12, and the original sextuplet presented there.

Example 3.22: Melodic Symmetry around G-$flat_4$, m. 15



In addition to connections between melodic motives, the durations are also borrowed from previous material. The first three measures (mm. 10-12) establish a rhythmic pattern for the antecedent phrase. In comparing Examples 3.18 with 3.23, we can see that Brouwer draws durational groupings from previous motives: he extracts three quarter notes from *motive a*, the eighth-note triplet from *motive b"*, and a sextuplet derivation from *motive a'*. Brouwer overlaps these configurations in a way that allows for multi-layering in the voicing. For example, rhythmic *motive a* is present throughout mm. 10-12 in the first voice, and overlaps with a repeating *motive b"* from mm. 10-11 and *motive a'* in m. 12, both of which are in the lowest voice.

Example 3.23: Rhythmic Motives



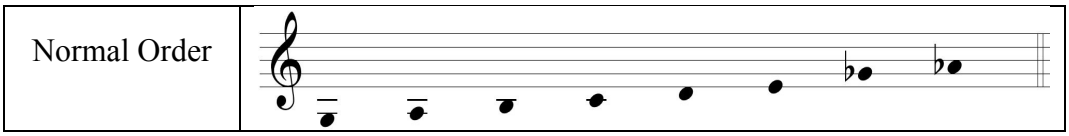
This overlap of rhythmic motives occurs again from mm. 13-15, with slight variations in m. 14 and 15. In m. 14 both voices rest on beat 2, while only the top voice plays on beat 3. A change in time signature occurs in m. 15, which allows for the original sextuplet (1/4 time in m. 12) to be played as a sextuplet and triplet of thirty-second notes (3/8 time in m. 15). Through the juxtaposition of these motives, Brouwer creates new rhythmic arrangements and helps further develop the musical material in this six-measure period.

The harmonic parameter of this passage lies in the vertical sonorities that emerge as a result of the combined first and second melodic layers. In addition to the dyad sonorities that

occur on the accented beats of every measure, other vertical structures are generated as a result of the counterpoint between these two layers. The repeated *B* of the first melodic layer functions in the same manner as a pedal point in this passage, against which the melodic content of the second layer creates a variety of dyad sonorities. On each beat (or first eighth note of each triplet) of m. 10 and 13, Brouwer uses specific dyads: minor seconds (*B*-*C*), perfect fifths (*B*-*E*), and minor thirds (*B*-*D*). In these two measures, both in 3/4 time signature, he uses the *B*-*C* dyad on beats 1 and 3 and the *B*-*E* dyad on beat 2. On the weaker parts of the beat (the second and third eighth note of the triplet) other dyads occur, including major thirds (*B*-*G*) and (*B*-*D*). This type of harmonic development also occurs in mm. 11, 12, 14, and 15. In these four measures, Brouwer includes minor thirds (*B*-*D*) and major sevenths (*C*-*B*), placing them on the accented beats of the 1/4 (m. 12) and 3/8 (m. 15) time signatures. On the weaker parts of each beat in m. 12, Brouwer changes to augmented seconds (*A*-*flat*-*B*), major seconds (*A*-*B*), and augmented thirds (*G*-*flat*-*B*).

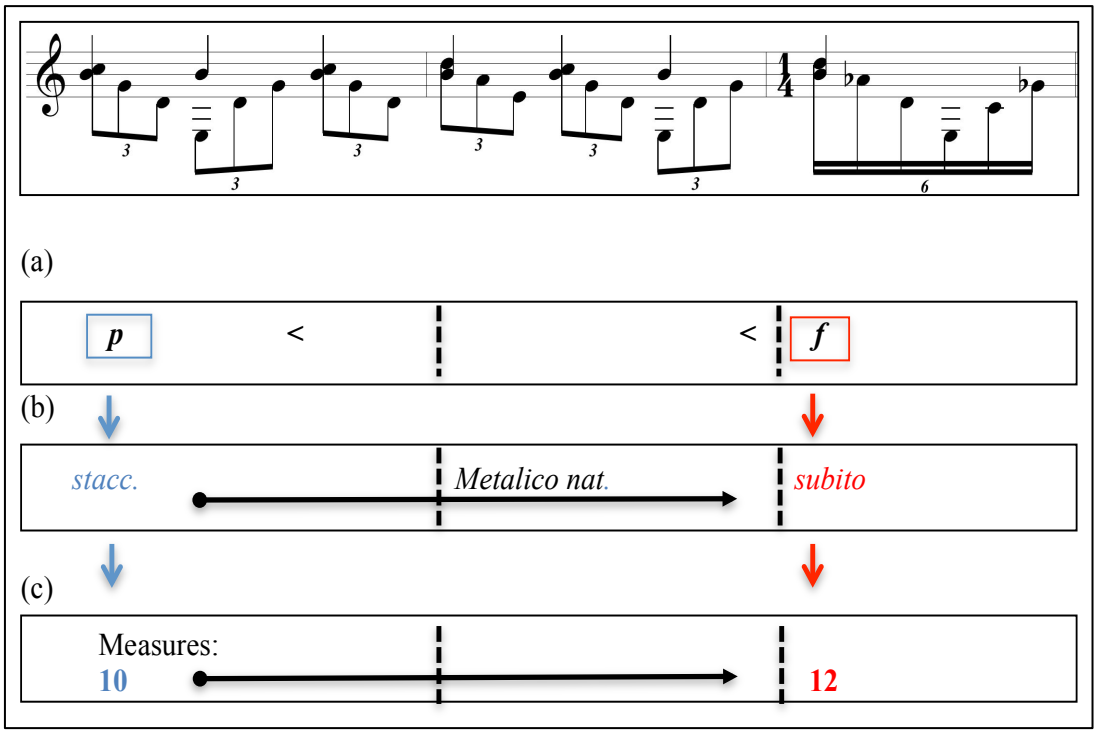
To summarize, the harmonic parameter in this six-measure period projects vertical sonorities that result from the combination of the two highest voices. In several instances, such as in the strong and weak parts of each of mm. 10 and 13, different intervallic patterns recur. The composer alternates between dyads with different intervals to highlight certain beats of the measure. Interestingly, a new collection with eight pitch classes emerges in this passage (Example 3.24). As will be discussed, the number of elements attributed to each segment (here eight) will play a role in Brouwer's form articulation, which results in each period being easily identifiable.

Example 3.24: Melodic Content of mm. 10-15

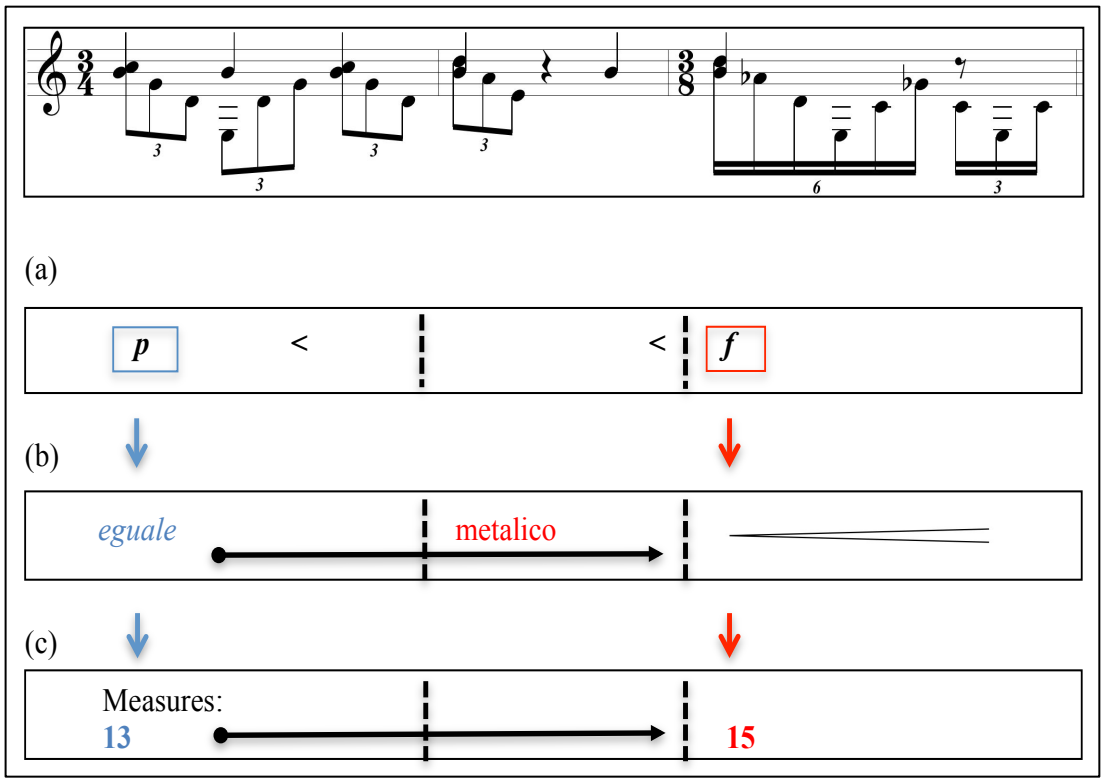


The final parameter to consider here is that of the secondary group. In this six-measure period, the dynamics gradually increase from *ppp* to *f* (Examples 3.25 and 3.26). Within these six measures, the dynamic pattern occurs two times: from mm. 10-12 and again from mm. 13-15. Just as in previous phrases, the tempo and instrumental techniques articulate the same beginnings and endings of phrases as the dynamic pattern.

Example 3.25: Brouwer, *Elogio de la Danza,* mm. 10-12



Example 3.26: Brouwer, *Elogio de la Danza,* mm. 13-15



Based on the analysis of all the parameters in mm. 10-15, and those preceding it, we may conclude that another period structure emerges in these six measures (3+3). Measures 10-12 create an antecedent phrase, while mm. 13-15 form its consequent phrase. Through a combination of the transposed variation on *motive a* (repeated *B*s) in the highest voice and the arpeggiated triplets in the middle voice, the antecedent phrase is strongly articulated. This phrase concludes with a sextuplet composed of a melodic chain of tritones in m. 12. This is then echoed by the three-measure consequent phrase in mm. 13-15, which repeats the preceding material with only slight variations in its final measure. While both of these three-bar phrases end with a sextuplet tritone chain (mm. 12 and 15), the end of this phrase is marked by the change to a 3/8 time signature and the addition of the concluding sixteenth-

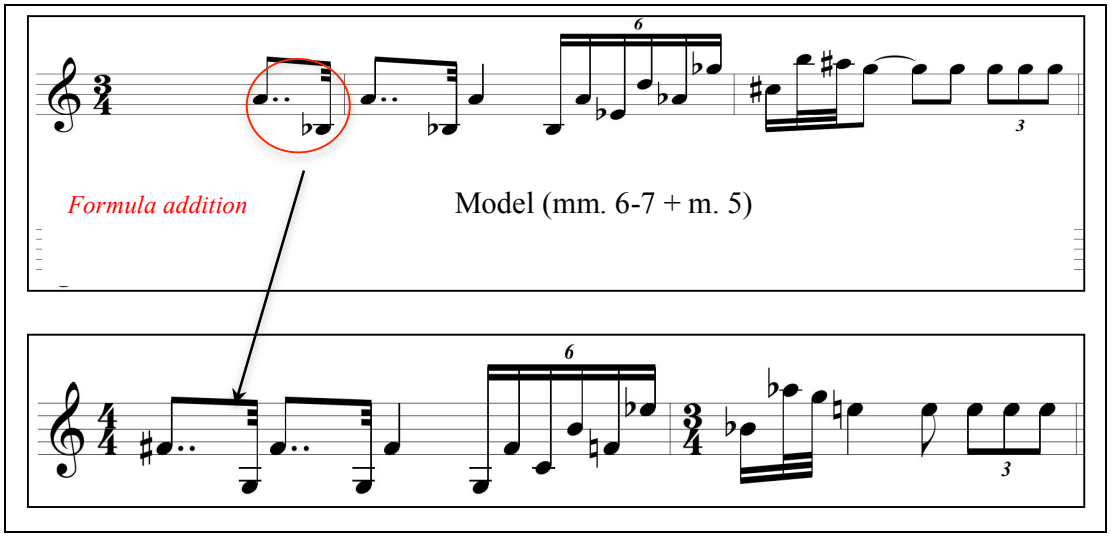
note triplet. As a result, a six-measure period structure emerges (3+3) with stricter repetition of motivic materials.

3.2.3: Section A, Subsection 3 (mm. 16-24)

3.2.3.1: Measures 16-20

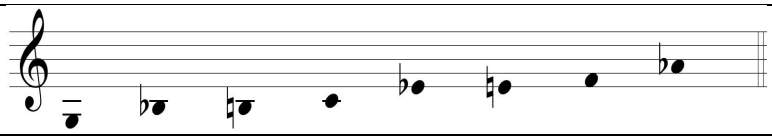
In mm.16-20, Brouwer for the first time uses exact repetition to derive his melodic material. As shown in Example 3.27, the composer extracts melodic and rhythmic material from mm. 6-7 and the last figure from the connecting material of m. 5 for the third antecedent phrase. These two earlier motives are joined and then transposed down a minor third to create the new two-bar statement that Brouwer repeats in mm. 16-20. As we have already seen, the motive from m. 5 was a variation on *motive a*. Brouwer had previously connected the last material from m.5 with the melodic and rhythmic materials of mm. 6-7; this relationship recurs as the repetition of mm. 16-17.

Example 3.27: Construction of mm. 16-17 (below)



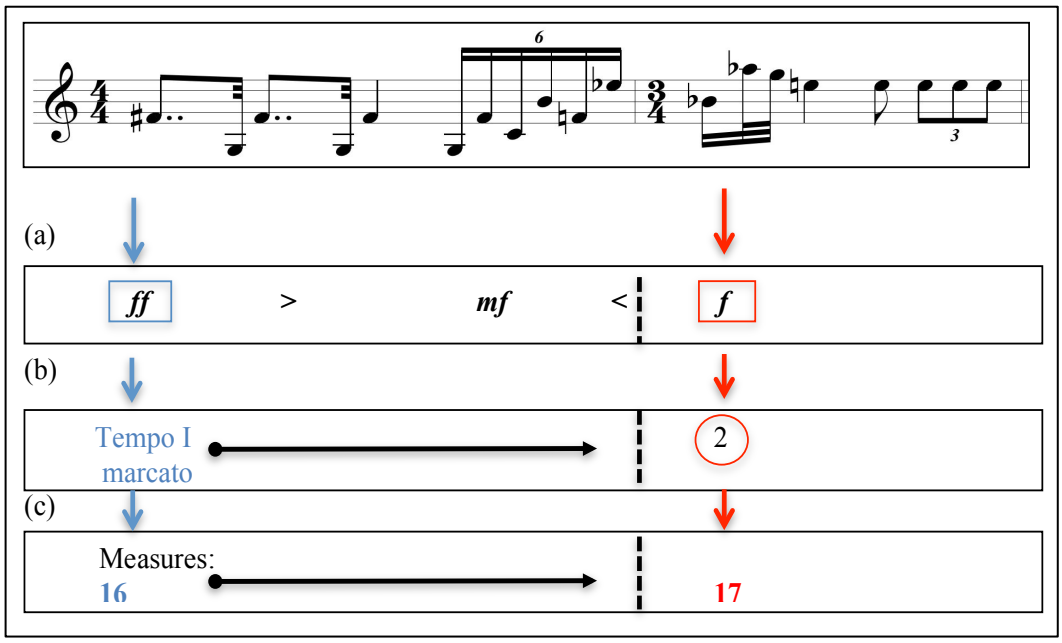
Due to the intervallic content of this passage, the collection retains the same number of pitch classes as in the consequent of mm.6 -9, but with different pitch classes (Example 3.28). The normal order for the pitch classes of the antecedent of the third period (mm. 16-29) starts on a different pitch class, but maintains the same intervallic organization: 3-1-1-3-1-1-3.

Example 3.28: Melodic Content for mm. 16-20

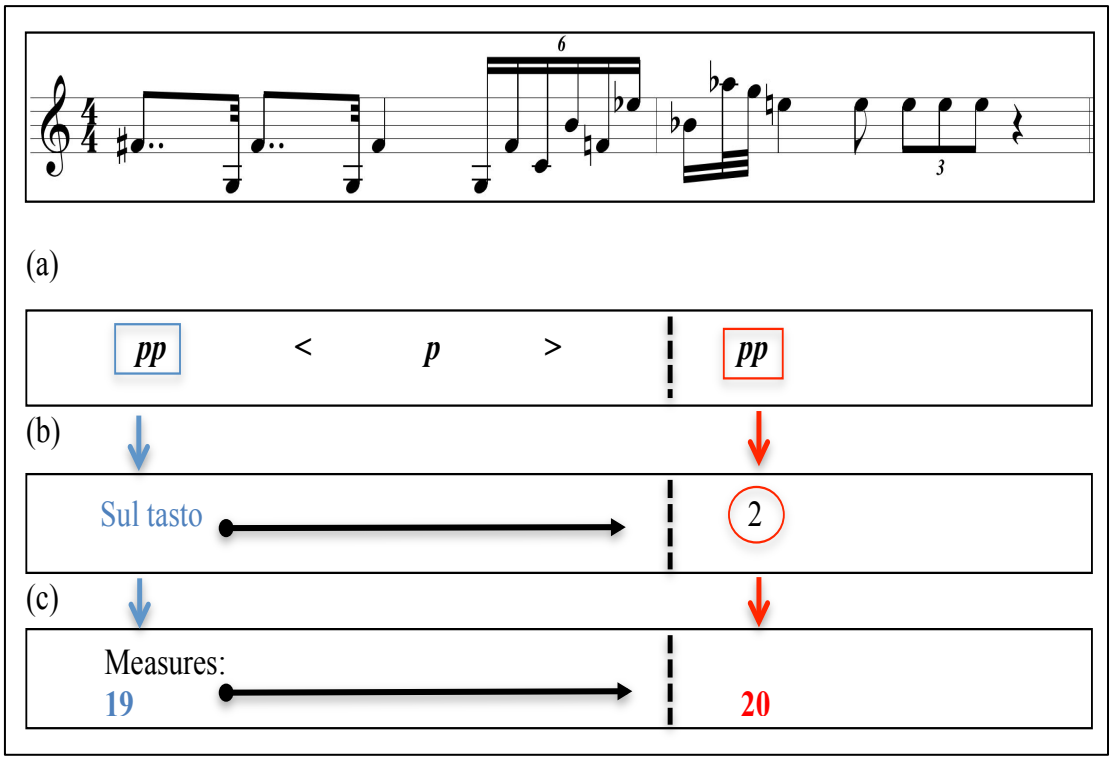
Normal Order	

As shown in Examples 3.29 and 3.30, Brouwer uses secondary parameters to highlight the repetition of the two-measure statement and response in mm. 16-20. In this instance, the composer does not use the dynamics and instrumental techniques as in mm. 6-7. Instead, the dynamics fluctuate between similar markings within two measures of material in mm. 16-17 (Example 3.29) and mm. 19-20 (Example 3.30), which is supported by the instrumental techniques. In Example 3.29, we see that the composer includes *ff* and *f* dynamics with a *marcato* instrumental marking to indicate to the performer to play this two-measure statement loudly and forcefully. In Example 3.30, Brouwer indicates that the response is to be played with *pp* dynamics and *sul tasto,* softly and sweetly. Such a contrast in dynamics and performance indicators gives this repetition an echo effect.

Example 3.29: Brouwer, *Elogio de la Danza,* mm.16-17

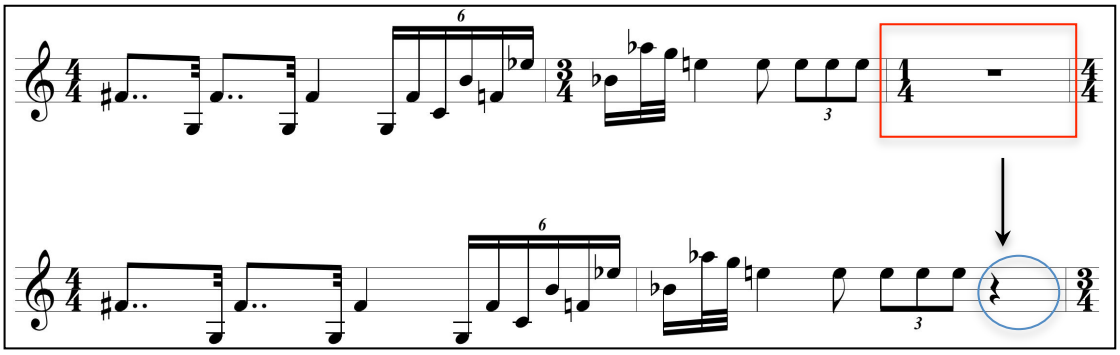


Example 3.30: Brouwer, *Elogio de la Danza,* mm. 19-20



In relation to phrase articulation, Brouwer derives the antecedent phrase through the response (mm. 19-20), which repeats the material of the statement (mm. 16-17). The antecedent divides into a symmetrical arrangement of 2+2. Interestingly, the composer's manner of writing the antecedent phrase in the score displays an asymmetrical arrangement of the phrase's measures. Asymmetry is created through the change in time signature in the first half of the statement: after one 4/4 measure, Brouwer notates time signature changes to 3/4 in m. 17 and 1/4 in m. 18. While the addition of a 1/4 measure (m. 18) creates an irregular arrangement of phrase measures (Example 3.31), this does not actually modify the rhythmic structure of the phrase, as the 3/4 and 1/4 measure combine to create one 4/4 measure. As such, we see that both the statement and response end with one quarter-note rest. In other words, what appears on the surface to be an asymmetrical phrase is actually a symmetrical (2+2) phrase, just notated differently.

Example 3.31: Antecedent Phrase, mm. 16-20



3.2.3.2: Measures 21-24

In the final phrase of section A, Brouwer uses vertical sonorities to highlight new harmonic constructions as motivic variation. By connecting these structures to motivic

development, these contribute to the identification of the phrase's formation. As Example 3.32 shows, Brouwer continues to include the multi-layering technique by using different registers as a way of creating two voices in this consequent phrase. The rhythmic content of the upper voice from mm. 21-23 is a derivation of *motive b"*, while the lower voice uses only the second rhythmic element (the dotted half note) of *motive b*. A portion of *motive b"* is restated in transformation in the final measure (m. 24), and consists of three eighth notes. In addition, Brouwer inserts new melodic and harmonic features that are unrelated to previous motivic variations. These features can be identified in two ways:

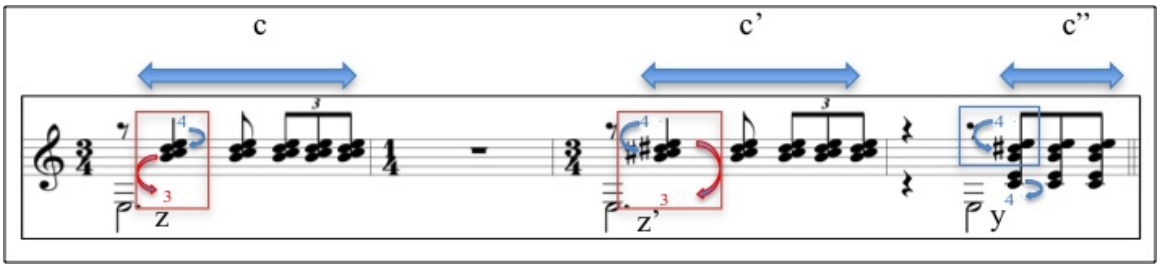
(1) In m. 21 of Example 3.32, *motive a* (*E-E-E*) is placed in the upper voice of every verticality, as part of the *z tetrachord* (*B-D-C-E*), *z' tetrachord* (*B-D-sharp-C-sharp-E*), and *y alpha chord*. The variation occurs with the alteration of *motive a* (*E-E-E*) to *motive c* (*E-E-E-E-E*) in the melodic line. Moreover, the *y* structure represents a variation of the original alpha chord, a chord described by Wilson as "a *mistuned* major chord or major/minor in first inversion,"[77] with minor thirds as outer intervals and a perfect fourth in the center. While in the second movement Brouwer uses the original alpha chord, in the consequent phrase of mm. 21-24, he excludes an element from the original structure. By comparing the original structure with the version presented in m.24, we may conclude that the structure lacks the interval of the perfect fourth in the centre, but maintains the minor thirds as outer intervals. As such, it represents a variant of the original alpha chord.

(2) The newly created *motive c* uses the rhythmic structure of *motive b"*, as well as its variation. Avoiding the background harmonic accompaniment, the motive's construction is involved in the melodic reproduction of *motive c*. As a result, the

[77] Wilson, *The Music of Béla Bartók*, 9.

tetrachords and trichords result not only in a combination of harmonic and melodic motivic structures, but also contribute to phrase articulation.

Example 3.32: Brouwer, *Elogio de la Danza,* mm. 21-24



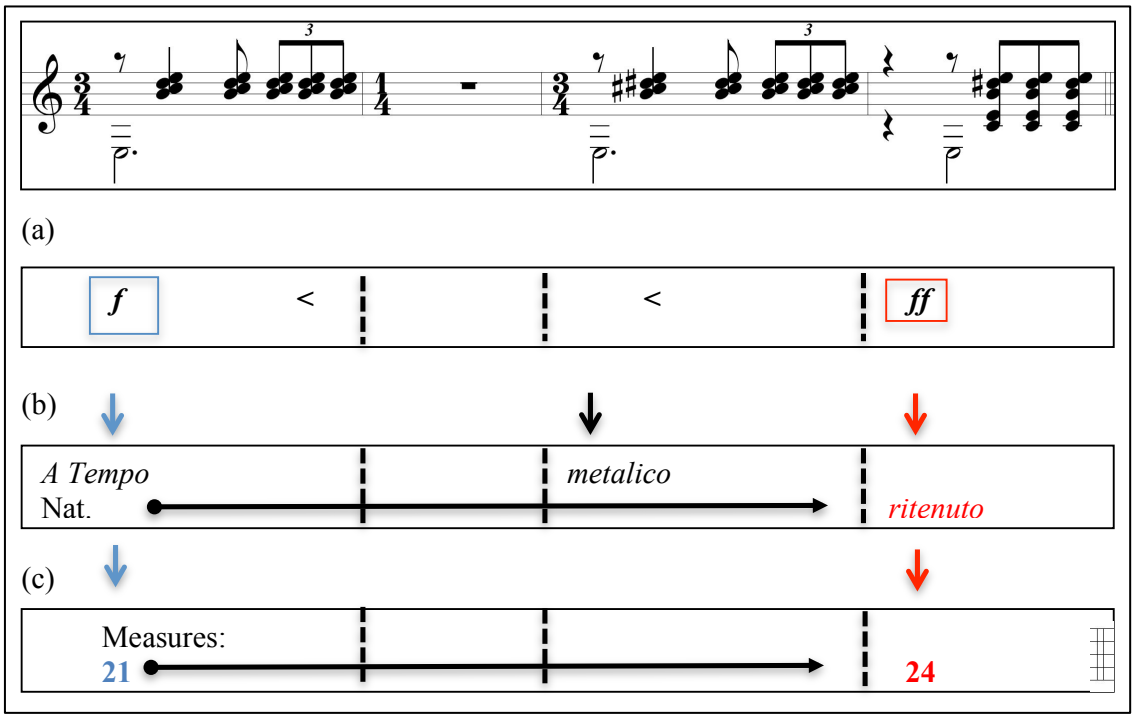
Just as in mm. 1-4, the consequent (mm. 21-24) consists of the dotted half note on E_3 and verticalities that support it. As shown in Example 3.32, these two elements form the first part of the statement that is then repeated in m. 23 and varied in m. 24 (forming *motive c, motive c'*, and *motive c''*). As we have seen before, this type of phrase follows an asymmetrical structure of 2+2 measure, where the second measure reveals a change to 1/4 time signature. Similar to the antecedent phrase (mm. 16-20), a 1/4 measure and a quarter-note rest occur after the statement. Although the consequent phrase (mm.21-24) follows the same arrangement as the antecedent phrase (mm. 16-20), the phrase organization here differs through the addition of *motive c'*. However, the repetition of *motive c* (mm. 21-23), as well as this varied *motive c'* (m. 24), allows the material from mm. 21-24 to be interpreted as a consequent phrase. Moreover, the rhythmic arrangement of the consequent phrase is constructed of fragments from the response of the antecedent phrase (*motive b'* and *motive b"*) in m.17. This rhythmic association enhances the connection between the antecedent and consequent phrases by providing an already expressed rhythmical frame. This feature

overrides the asymmetrical construction of the period's phrases through the shared rhythmic patterns.

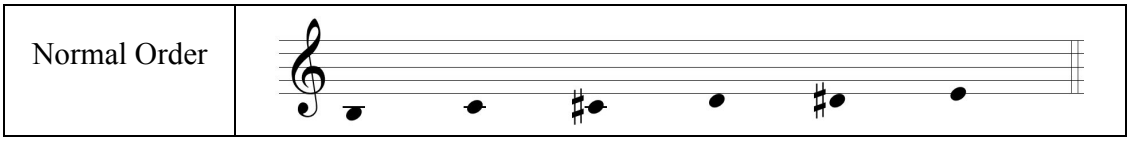
In relation to tempo indications for this final segment, the passage begins with *a tempo* and ends with *ritenuto* and a double barline. As such, these indications provide a sense of finalization to the phrase, and even the section at large. The parameters of dynamics and instrumental techniques are also involved in the phrase's articulation. The composer uses increasing dynamics, along with *metalico* as an instrumental technique.

By using these changes in both instrumental techniques and tempo markings, alongside increasing dynamic indications and motivic development, Brouwer reinforces the phrase's conclusion (see Example 3.33). In addition, the new harmonic collection in this passage parallels the hexachord used in mm. 1-4 (Example 3.34), creating a conclusion with the same number of pitch classes as in the opening section (mm. 1-4); the harmonic verticalities also signal the start of section B. We may thus interpret the material of mm. 16-24 as a third period structure formed by two symmetrical phrases: the antecedent in mm. 16-20 and the consequent in mm. 21-24.

Example 3.33: Brouwer, *Elogio de la Danza,* mm. 21-24



Example 3.34: Normal Order extracted from mm. 21-24



3.2.4: Concluding Remarks for Section A

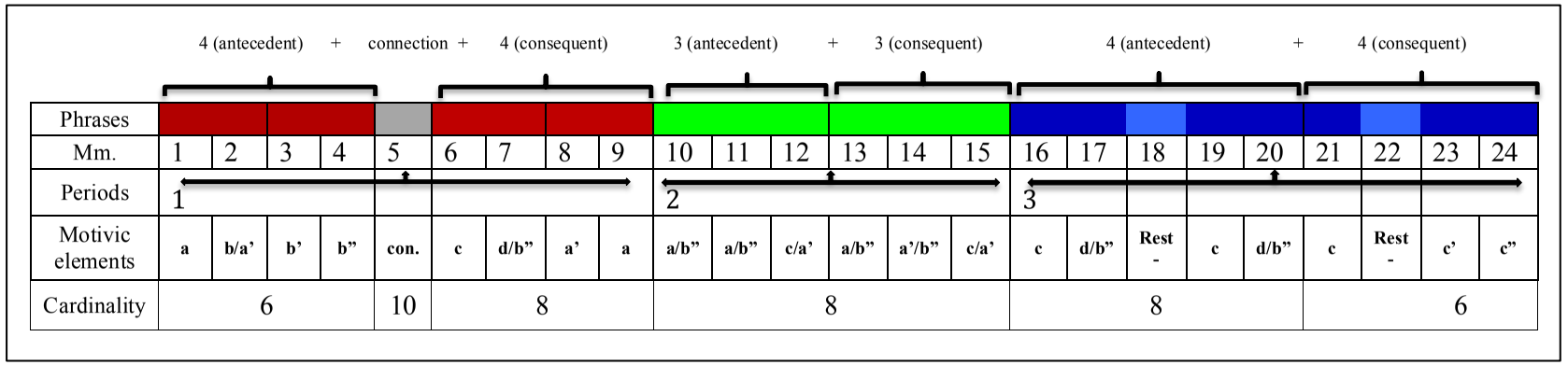
In order to summarize the analysis presented in this chapter and offer an interpretation of the structure of section A, Figure 1 provides a description of the elements linked to phrase and period constructions. The figure summarizes the location of each motive and its variation according to the measures in which they appear. It also includes information on the phrase cardinalities, presenting the number of pitch classes attributed to each phrase.

As we have seen, motives and their variations play a crucial role in identifying the beginnings and endings of antecedent and consequent phrases. Short motives combine to

create two-measure statements, which form the first part of the antecedent phrases. The responses, also two measures in length, often restate the motives in a varied form to complete the antecedent phrases. The return of the statement at the beginning of the consequent phrase marks both the start of a new phrase, but also the end of the antecedent phrase. The consequent phrase, similarly to the previous phrase, uses motives and their variations as a way to create a statement and a response. My analysis of the motives has relied on the primary parameters of melody, harmony, and rhythm, but was supported by secondary parameters. Some of these, in particular changes in tempo and repetition bars, delineate sections by marking strongly a change in material. Interestingly, the symmetry of the individual phrases (4+4, 3+3, and 4+4) is mirrored in the structure of section A (8+6+8). The analysis has shown that Brouwer's work may be set in an atonal context, but that traditional formal structures play a crucial role in the overall coherence of this wonderful work.

Like section A, Brouwer uses the same types of compositional procedures to highlight phrase articulation in sections B and A'. In the next two sections of this chapter, we focus on the remainder of the first movement to show that contrasting material and the return of a truncated version of the original section A are constructed through similar means. Since we have examined section A in detail, we will only focus on select materials for sections B and A'.

Figure 3.1: Brouwer, *Elogio de la Danza,* mm. 1-24, Phrase Formation in Section A



Note: The number of measure numbers and the actual measure numbers do not coincide in the score for the antecedent of the last period because of the changing time signatures, but may be interpreted as a four-measure group, as discussed in the text.

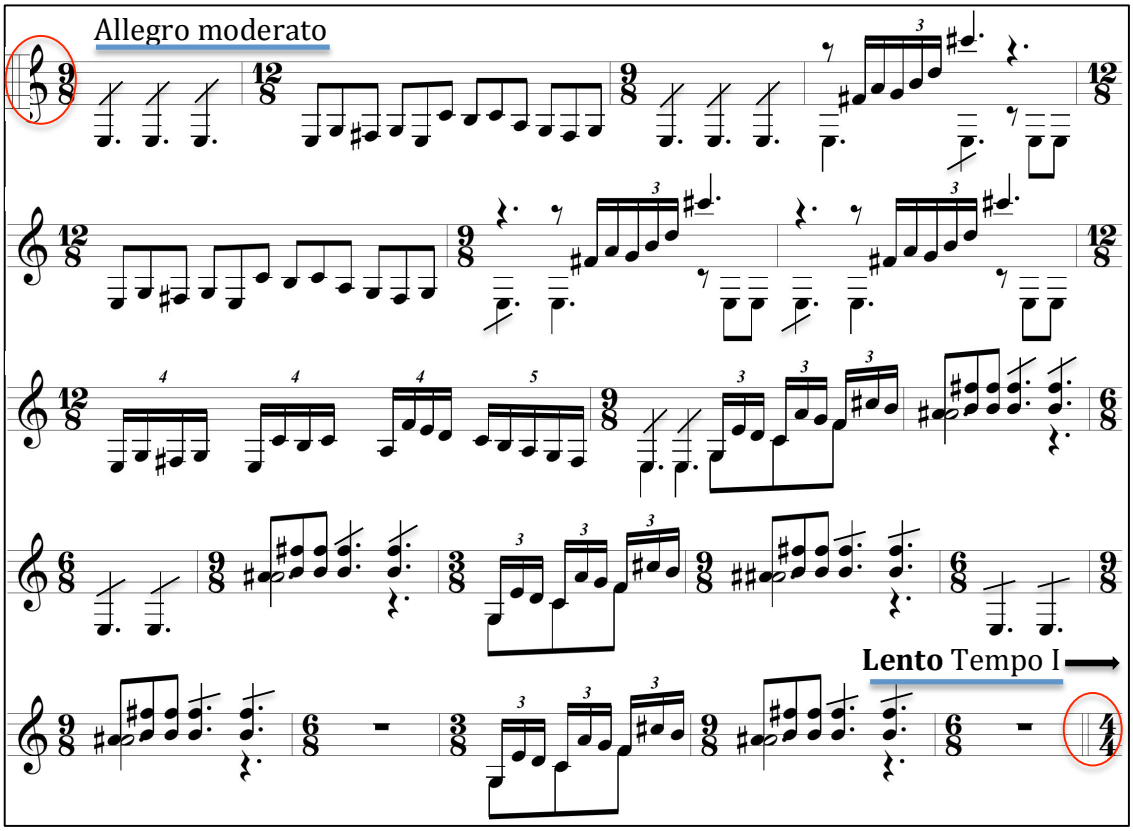
3.3: Analysis of Phrases in Section B

Brouwer articulates the beginning and ending of the middle section B (mm. 25-45) with tempo markings (*Allegro moderato / Lento Tempo I*) and double bar lines (Example 3.35). In addition to these markers, the composer also constructs specific melodic and rhythmic motives that, through repetitions and various combinations, contribute to the demarcation of the twenty-measure segment. Based on these features, the following analysis divides section B according to relevancy of melodic and rhythmic formulas and their combinations. Accordingly, this section may be divided into two segments (mm. 25-32 and mm. 33-45) that are defined by a limited number of melodic and rhythmic motives. These motives are grouped through repetitions and specific associations. Through this arrangement of motives, the composer creates a coherent framework through which one may perceive section B's two segments.

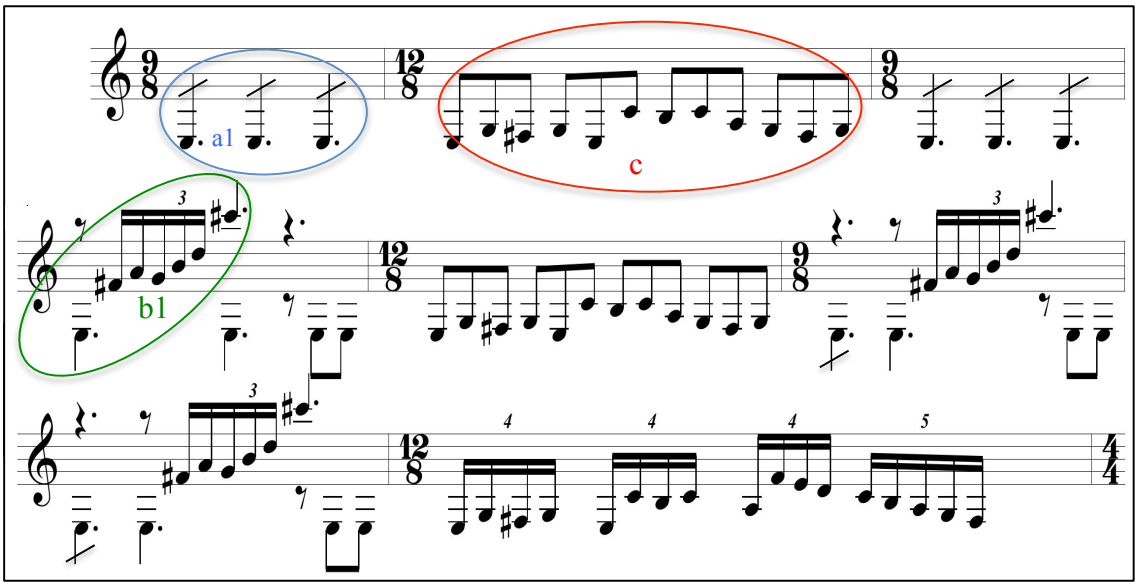
3.3.1: Section B, Subsection 1 (mm. 25-32)

As shown in Example 3.36, the first segment (mm. 25-32) contains three main generative motives: *motive a1, motive b1*, and *motive c*. By comparing these motives with melodic and rhythmic formulas previously analysed in section A, we show that all of the motives in section B originate and are associated with material from the opening section: *motive a* with *motive a1, motive b'* with *motive b1*, and *motive b"* with *motive c.* Since we may draw connections between the two large sections through motivic content, the melodic and rhythmic parameters of section B will not only be treated according to how strongly they relate to the original motives in section A, but also to their role in establishing motivic structures in section B.

Example 3.35: Brouwer, *Elogio de la Danza,* Section B, mm. 25-44



Example 3.36: Brouwer, *Elogio de la Danza*, mm. 25-32



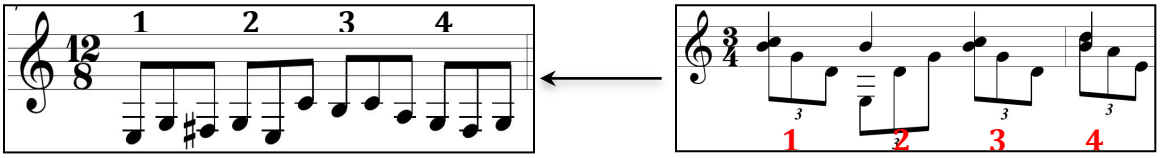
3.3.1.1: Measures 25-28

Section B opens with the melodic reiteration of *motive a* (*E–E–E*) in m. 25 (Example 3.36). Brouwer creates a related motive (*motive a1*) through two compositional techniques: augmentation of durations and increase in rhythmic subdivisions. For the first technique, the composer adds one eighth-note value to each quarter note of the original 3/4 time signature from m.1 in section A. For the second technique, he subdivides each beat from *motive a* into three eighth notes through a 9/8 time signature. Thus, the resulting motivic arrangement in m. 25 (*motive a1*) consists of the same melodic configuration as *motive a*, but differs through the rhythmic subdivision. *Motive a1* is formed by three groups of eighth notes, each consisting of E_3 being repeated three times..

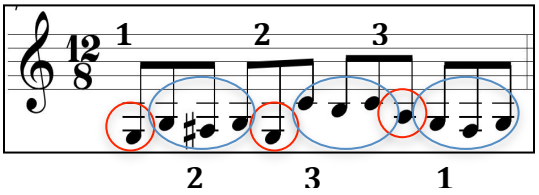
Motive c appears for the first time in m. 26 and serves as contrast to *motive a1*. Unlike *motive a1,* this motive has the same rhythmic configuration as the original *motive b"* in m. 14 of section A, but differs melodically. *Motive c* consists of four groups of three eighth notes in a 12/8 time signature, which is the equivalent of eighth-note triplets in a 3/4 time signature (Example 3.37). As such, there is a rhythmic correspondence between *motive c* in m. 26 and *motive b"* mm. 13-14. Like in section A, where Brouwer interrupts a chain of six triplets in mm. 10-14 with a rest in m. 14, the composer interrupts a chain of four triplets in m. 29 with a dotted quarter-note rest in m. 30. Melodically, *motive c* differs from *motive b"* in intervallic content, which are both articulated as melodic layers. The first melodic layer for *motive c* includes three pitches (E_3–E_3–A_3), which are accented on shifting subdivisions of the eighth-note groups. The first E_3 occurs on the first accented beat of the first group, the next E_3 on the second eighth note of the second group, and the A_3 on the third eighth note of the third group

(Example 3.38). The remaining pitches become part of the second layer: the G_3–$Fsharp_3$–G_3 gesture and its transposition at a perfect fourth C_4–B_3–C_4, which also occurs on shifting subdivisions of the measure (Example 3.38). As a result, the two melodic layers create a rhythmic tension by displacing the downbeat and contradicting each other in relation to the meter.

Example 3.37: Brouwer, *Elogio de la Danza,* m. 26 (left) and mm. 13-14 (right)

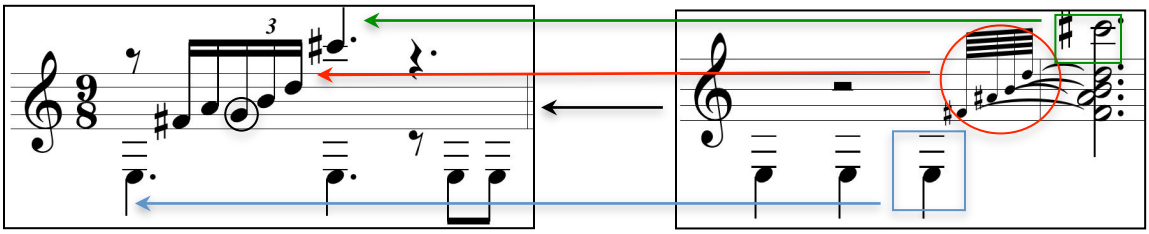


Example 3.38: Brouwer, *Elogio de la Danza,* m. 26



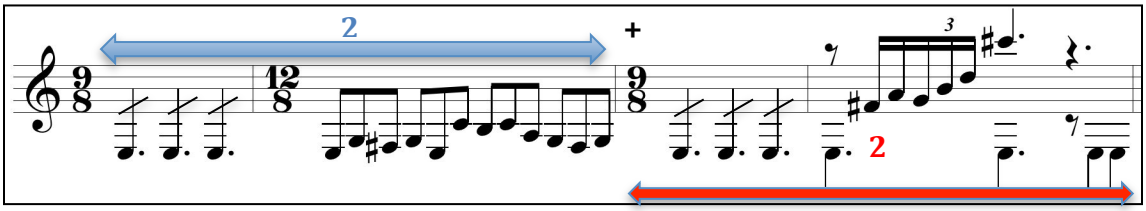
Motive b1 also relates strongly to the motivic material of section A. An exact repetition of *motive a1* appears in m. 27, marking the start of a new melodic unit (mm. 27-28), which functions as a response to mm. 25-26 (Example 3.36). Brouwer borrows a combination of *motive a* and *motive b* from m. 1 of section A to set up and derive *motive b1*. He preserves the repeated E_3 from *motive a*, varying its rhythm to include two dotted-quarter notes and an eighth-note rest followed by two eighth notes, to introduce the new motive. He then draws on *motive b* for the pitches and modifies it by inserting a G_4 within the melodic chain (Example 3.39).

Example 3.39: Brouwer, *Elogio de la Danza,* m. 28 (left) and m. 1 (right)



The three motives discussed above, *motive a1*, *motive c*, and *motive b1*, contribute to the phrase formation of the first subsection of section B. The four opening measures of section B (mm. 25-28) comprise the first phrase construction. The repeated *motive a1* that appears in m. 25 and m. 27 marks the start of the two halves of the phrase, creating a 2+2 arrangement. In this phrase, mm. 25-26 form a statement and mm. 27–28 function as its response (Example 3.40).

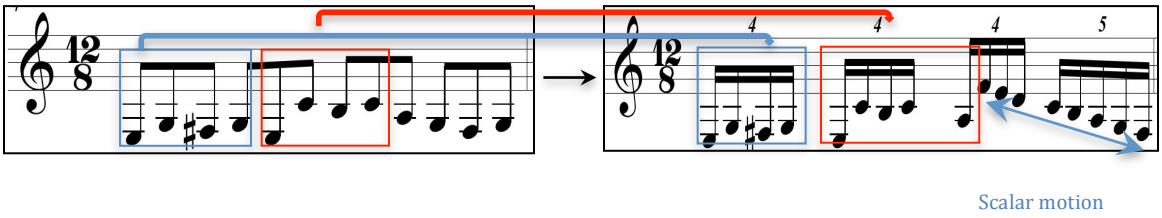
Example 3.40: Opening phrase of Section B (mm. 25-28)



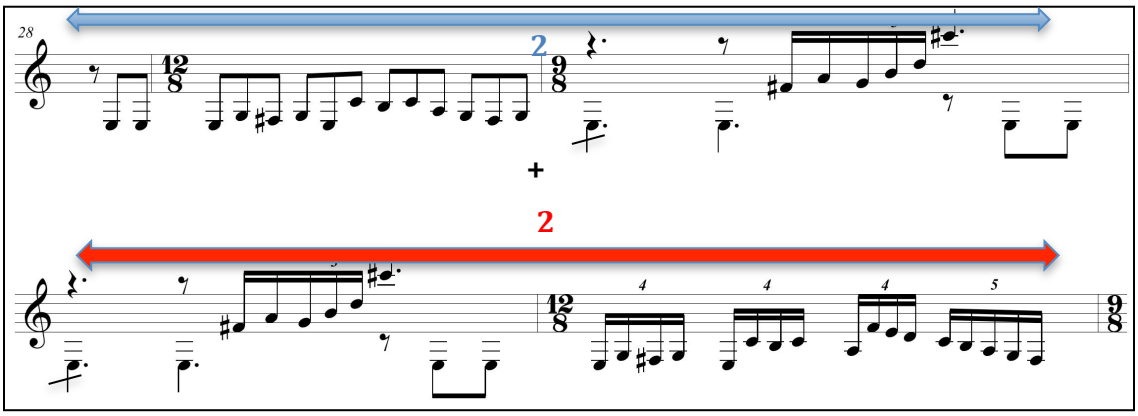
The next four measures (mm. 29-32) consist of similar motivic material (*motive a1*, *motive b1*, and *motive c*) with a rhythmic variation of *motive c* in m.32. *Motive c*, which is associated with the 9/8 time signature, begins at m. 29 in its original form; it is transformed when it returns in m. 32 through the change from groups of three eighth notes to sixteenth-note quadruplets and one sixteenth-note quintuplet (Example 3.41).

Since this change in durations from twelve pitches to seventeen pitches affects the total number of pitches associated with *motive c*, Brouwer adds a descending scale fragment at the end of the modified *motive c* from F_4 to F_3; this allows him the means to link this material with *motive a1*, which begins on the pitch E_3. These measures (mm. 29-32) form the consequent phrase (2+2) to the previous four-measure antecedent phrase (mm. 25-28). The first two measures (mm. 29–30) create the statement of the consequent phrase by reusing motivic elements from m. 26 and 28. The next two measures (mm. 31-32) form the response by drawing on motivic elements from m. 28 and a modified version of *motive c* (Example 3.42). Moreover, the perceived acceleration, resulting from the quadruplet and quintuplet groupings of *motive c,* concludes the consequent phrase and propels the material to the beginning of the next phrase.

Example 3.41: Brouwer, *Elogio de la Danza,* m. 26 (left) and m. 32 (right)

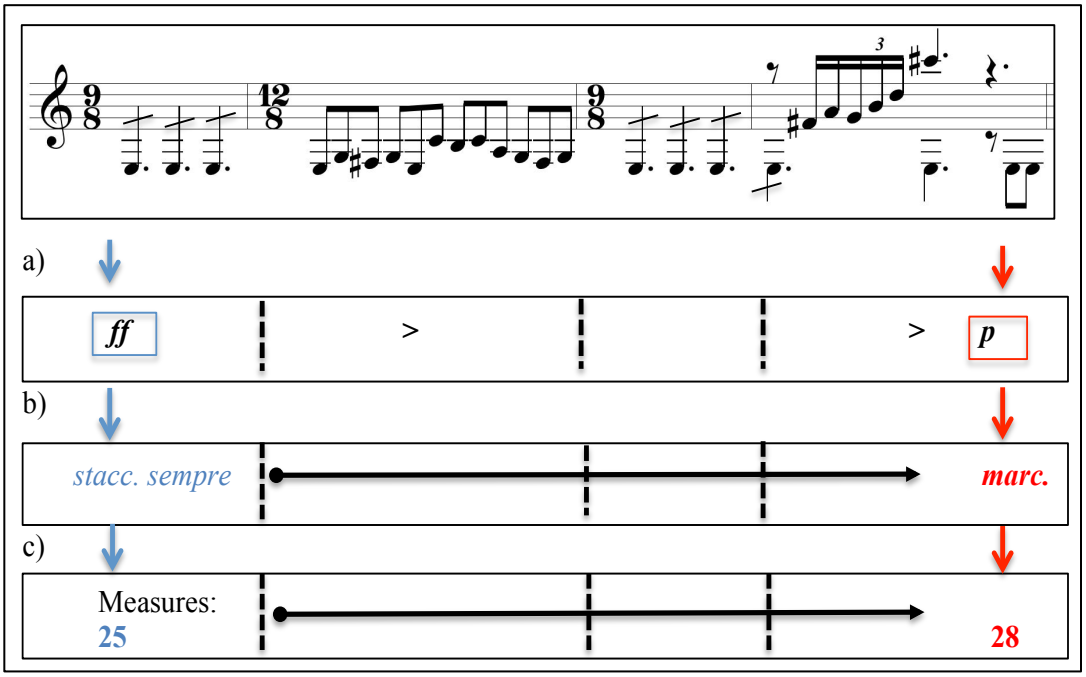


Example 3.42: Brouwer, *Elogio de la Danza,* mm. 29-32

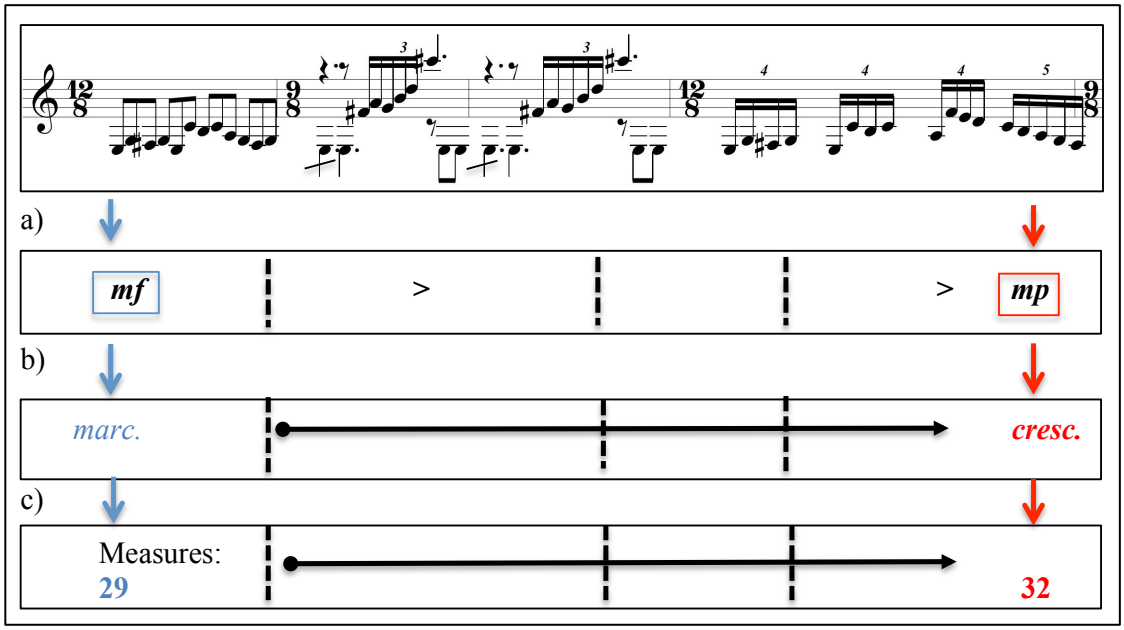


The phrases articulated in mm. 25-32 create the first symmetrical period of section B. This period structure is based on 4+4 measure formula with mm. 25-28 serving as the antecedent phrase and mm. 29-31 as its consequent. The period's structure is also marked by dynamics and instrumental techniques. Brouwer gradually decreases the dynamic values for both the antecedent and consequent phrase (Examples 3.43 and 3.44), as in section A. He also marks the beginning and the endings of each phrase with different instrumental techniques, such as *staccato sempre* and *marcato* for the antecedent and *marcato* to *crescendo* for the consequent. These additional parameters, in conjunction with the motivic analysis, contribute to the phrase and the period delimitation.

Example 3.43: Brouwer, *Elogio de la Danza,* mm. 25-28



Example 3.44: Brouwer, *Elogio de la Danza,* mm. 29-32



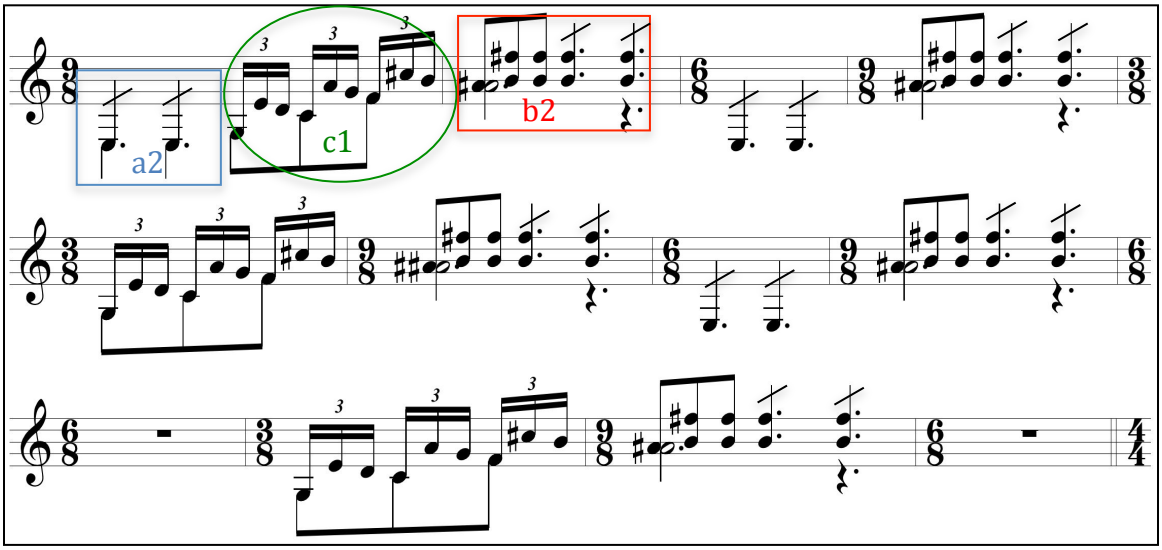
3.3.2: Section B, Subsection 2 (mm. 33-45)

3.3.2.1: Measures 33-40

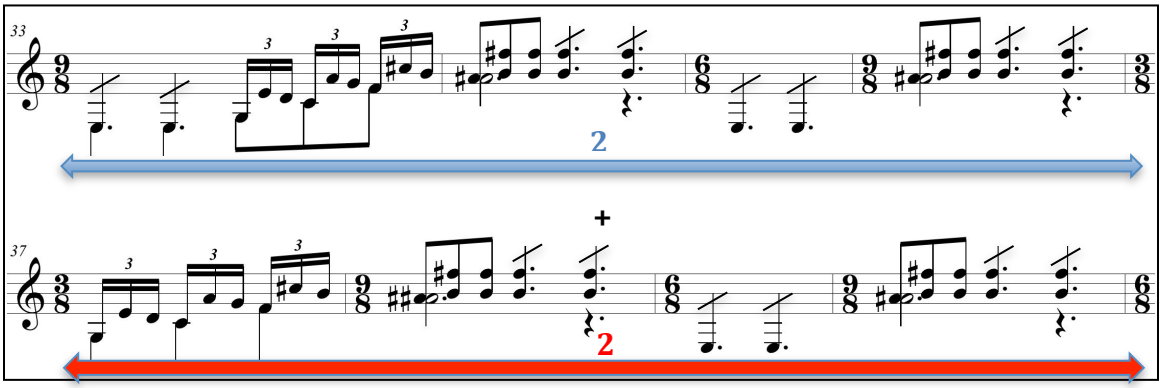
The next subsection (mm. 33-45) forms the second and concluding period structure for section B. This phrase is constructed in a similar fashion to the period structure from mm. 25-32; both the antecedent and consequent phrases from mm. 33-45 contain three main motives: *motive a2, motive b2,* and *motive c1* (Example 3.45). Like the first period, this one also has a symmetrical 4+4 measure structure, where mm. 33–36 function as the antecedent phrase and mm. 37–40 as the consequent phrase (Example 3.46). This time, however, the antecedent phrase's statement (mm. 33-34) is derived from two motives used in section A. The first element of m. 33 is extracted from *motive a'* of m. 2 (Example 3.47). Brouwer varies *motive a'* by adding an eighth-note value to the repeated pitch E_3 to transform it into *motive a2*. The second element from this measure,

motive c1, uses the same multi-layering technique applied in m. 6 of section A (Example 3.48). The difference, however, lies in the use of a distinct rhythmic arrangement. Consisting of three sixteenth-note triplets for the first layer and three eighth notes for the second layer, these two layers share the intervallic pattern previously used in m. 6 of section A. The last motive, *motive b2*, draws most of its pitch material (*A-sharp*$_4$, *B*$_4$, and *F-sharp*$_5$) from *motive b*, although these are not arpeggiated. The response to the antecedent (mm. 35-36) recapitulates *motive a2*, followed by *motive b2*.

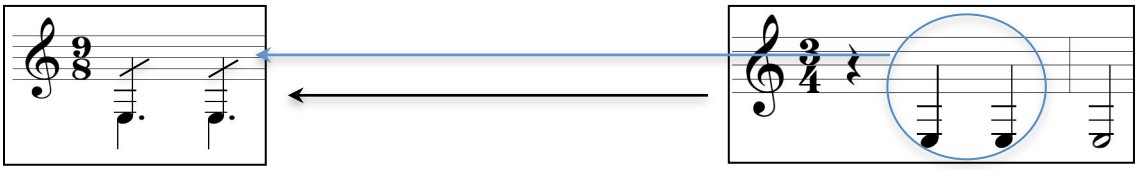
Example 3.45: Brouwer, *Elogio de la Danza,* mm. 33-44



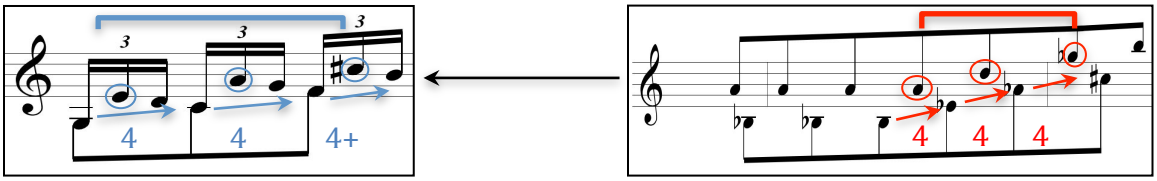
Example 3.46: Brouwer, *Elogio de la Danza,* mm. 33-40



Example 3.47: Brouwer, *Elogio de la Danza,* m. 33 (left) and m. 2 (right)

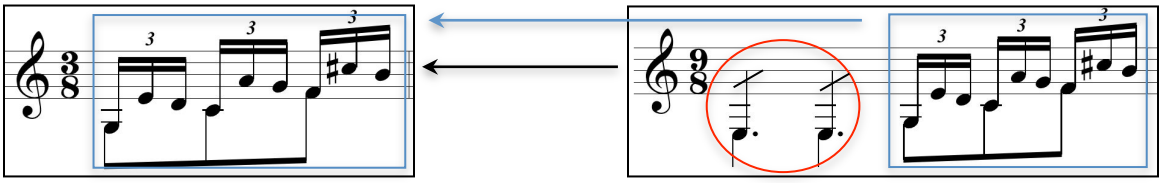


Example 3.48: Brouwer, *Elogio de la Danza,* m. 33 (left) and m. 6 (right)



Brouwer creates the consequent phrase (mm. 37-40) with the previously used elements of the antecedent phrase. The statement (mm. 37-38) is constructed through the omission of *motive a2* at the beginning of m. 37 and consists of motives *c1* and *b2* (Example 3.49). The consequent's response (mm. 39-40) combines motives *a2* and *b2* (Example 3.50).

Example 3.49: Brouwer, *Elogio de la Danza,* m. 37 (left) and m. 33 (right)

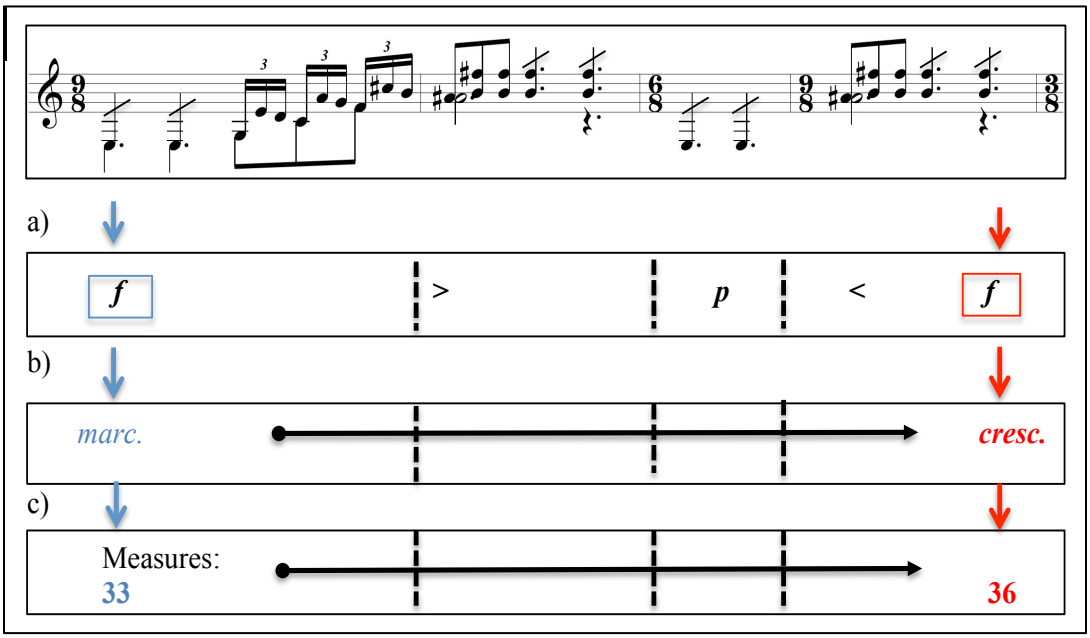


Example 3.50: Brouwer, *Elogio de la Danza*, m. 34 (left) and m. 33 (right)

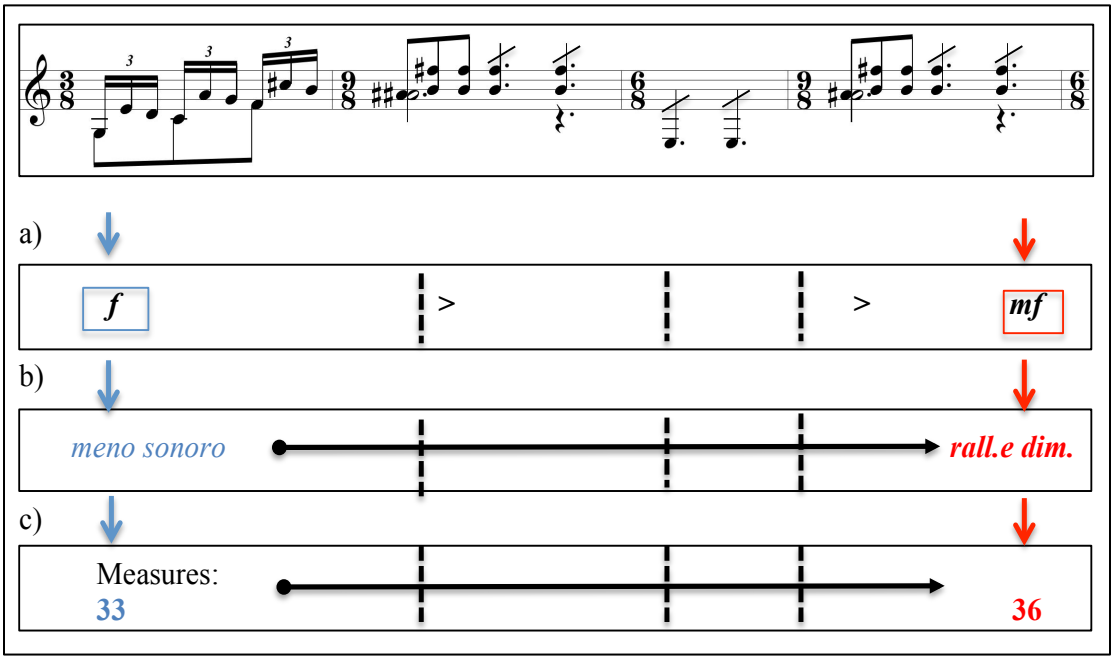
3.3.2.2: Measures 41-44

The final four measures of section B (mm. 41-44) restate of the principal motivic content of the last period structure. This restatement reiterates the consequent's statement, creating a sense of closure with *motive b2* for the period, similar to a cadential complement used in classical form. Moreover, Brouwer uses a *rallentando* marking to support the period ending through a gradual decrease in speed. This type of ending also prepares the listener for the beginning of a new section. The dynamics are also used here to define the period structure by maintaining one dynamic level for the antecedent phrase and decreasing dynamic values for the consequent phrase (Examples 3.51 and 3.52).

Example 3.51: Brouwer, *Elogio de la Danza,* mm.33-36

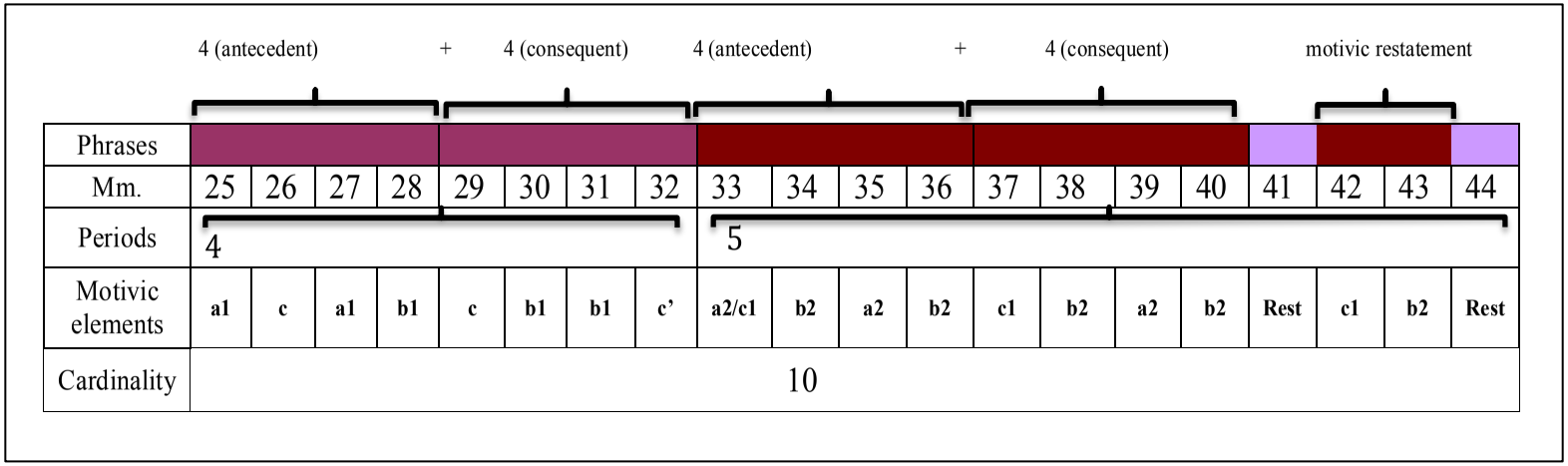


Example 3.52: Brouwer, *Elogio de la Danza,* mm. 37-40



The coherence of section B is achieved primarily through the motives and phrase structures with the recurrence of ten pitches. Furthermore, the dynamic and tempo indications (Examples 3.51 and 3.52) provide additional markers, which sustain and enhance the articulation of the periods. Figure 3.2 provides a summary of section B's phrase analysis. This figure identifies motives, phrase structures, and period formations. Additionally, it supplies the cardinality of the phrases and periods, further showing that the material is closely related in section B.

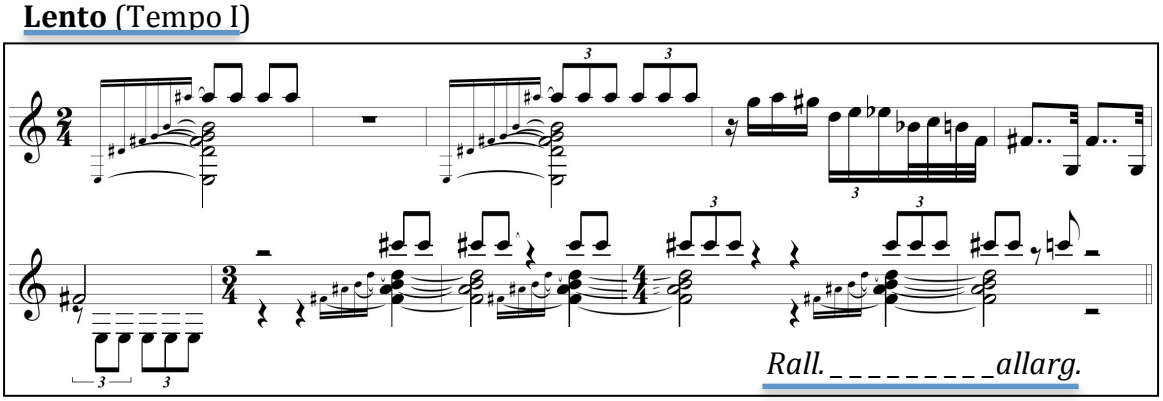
Figure 3.2: Brouwer, *Elogio de la Danza,* mm. 25-44, Phrase Formation in Section B



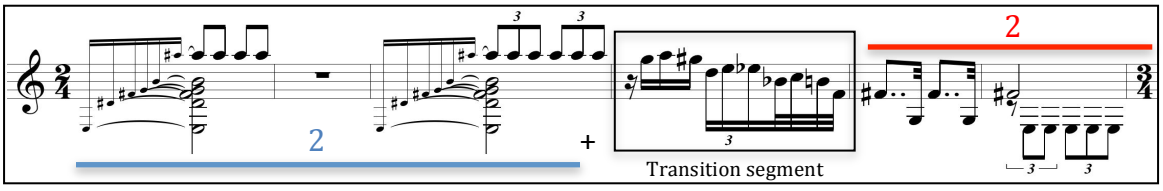
3.4: Analysis of Phrases in Section A'

The final ten measures of the first movement restate material from section A in a truncated manner (Example 3.53) by recapitulating the most representative motives from the first period of section A. The antecedent's statement (m. 45) consists of *motive b'*, while its response (m. 47) uses *motive b"*. Brouwer transposes the connection of m. 5 by a descending augmented second in comparison to the original (*A-sharp*$_5$ in m.5 and G_5 in m.48) to link the antecedent and consequent phrases. He extends this connection (mm. 48-50) by preserving the two dotted eighth notes of the original connection (last beat of m. 5 and the beginning of m. 6) in m. 49, followed by *motive a* in m. 50 (Example 3.54). In order to create the consequent phrase (mm. 51-54), the composer once more turns to variations of *motive b* (Example 3.55). The statement consists of motive *b'* and *motive b"* (mm. 51-52), while the response states *motive b"* for the last time (mm. 53-54).

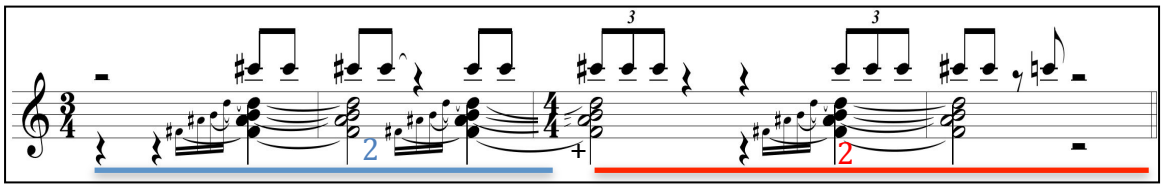
Example 3.53: Brouwer, *Elogio de la Danza,* mm. 45–54



Example 3.54: Brouwer, *Elogio de la Danza,* mm. 45–50

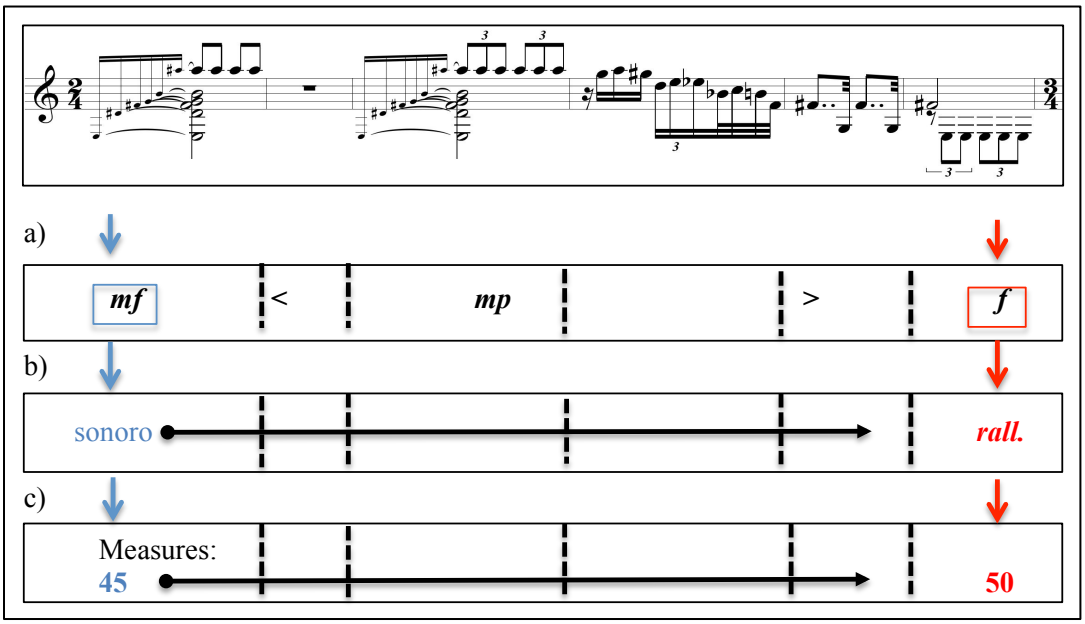


Example 3.55: Brouwer, *Elogio de la Danza,* mm. 51–54

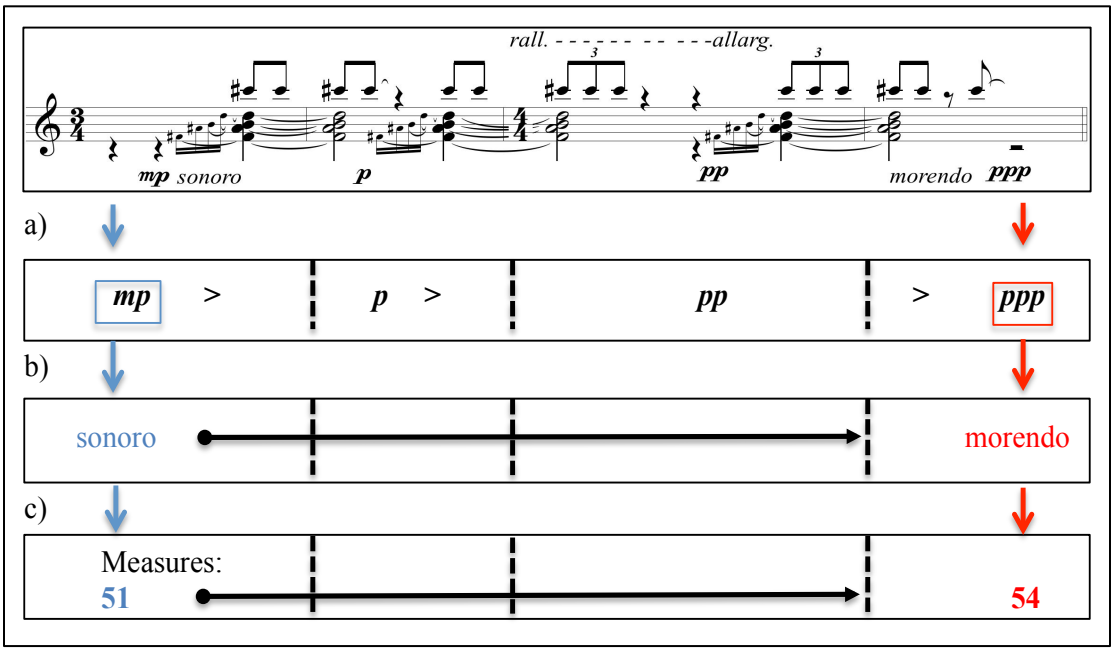


The last period of the first movement is defined by two tempo markers: *Lento (Tempo I)* in m. 45 and *Rall….allarg*. in m.54. As in other sections, Brouwer also uses the dynamics to delineate section A'. The antecedent phrase oscillates between two similar dynamic values (Example 3.56), while the consequent phrase uses gradually decreasing values (Example 3.57).

Example 3.56: Brouwer, *Elogio de la Danza,* mm. 45-50

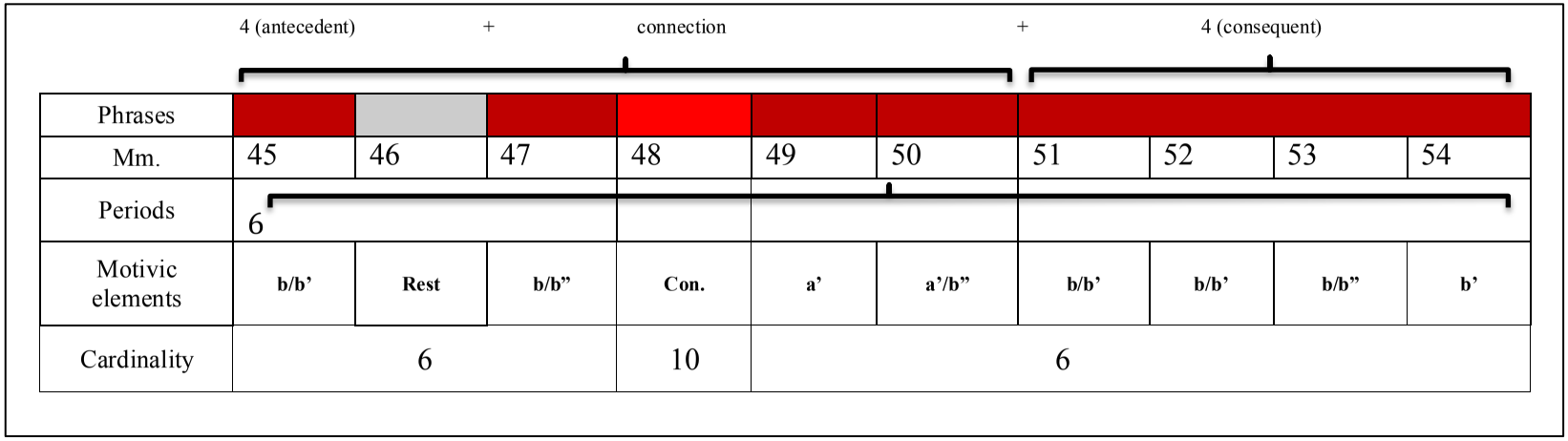


Example 3.57: Brouwer, *Elogio de la Danza,* mm. 51-54



As with Figures 3.1 and 3.2, Figure 3.3 offers a summary of how the phrases are constructed in section A'. The motives and phrase formations are identified in the figure, as well as the cardinality of each phrase and period, a feature that contributes to the formal articulation of section A' since it contrasts with the previous section B.

Figure 3.3: Brouwer, *Elogio de la Danza,* mm. 45-54, Phrase Formation in Section A'



3.5: Concluding Remarks

Our examination of the first movement from Brouwer's *Elogio de la Danza* has shown that formal elements, such as phrase structures, may be analysed in this post-tonal work through a different set of parameters than those commonly used in tonal music. By focusing on recurring motives and their variations, dynamics, tempo markings, and instrumental techniques, we identified units, which were then combined to create larger structures. Motives were grouped into statements and responses for both antecedent and consequent phrases. These phrases were then considered as periods, which were then interpreted in the context of the larger form. Three main sections were then identified: A-B-A'. The delimitation of material allowed us to interpret the formal structure of the movement in a manner similar to that of tonal music. However, we have relied on different criteria to make decisions on the beginnings and endings of materials.

The final chapter of this study will summarize the main points of the analysis, as well as offer suggestions for other research possibilities and concluding remarks.

CHAPTER 4:

CONCLUSION

4.1: Introduction

Through the analysis of the first movement of *Elogio de la Danza,* this study has investigated the ways in which Brouwer relies on a number of parameters to articulate phrase and form. Because the composer's musical language is neither tonal nor atonal, the analytical method drew on techniques from both traditions and focused on how musical parameters were integrated in a way that established musical phrases. These included primary musical parameters (melody, harmony, and rhythm) and secondary parameters (dynamics, tempo, and instrumental techniques). Subsequently, the combination of these parameters led to the identification of phrase and period formations. To draw conclusions in relation to these musical markers, this chapter will synthesize the analyses of previous chapters by discussing the elements shared by each formal section of the first movement, both in terms of background-level and surface-level structures, as they work toward the articulation of phrase and form. This will be followed by an examination of future research possibilities and concluding thoughts.

4.2: Synthesis of Main Arguments

4.2.1: Background-Level Implications

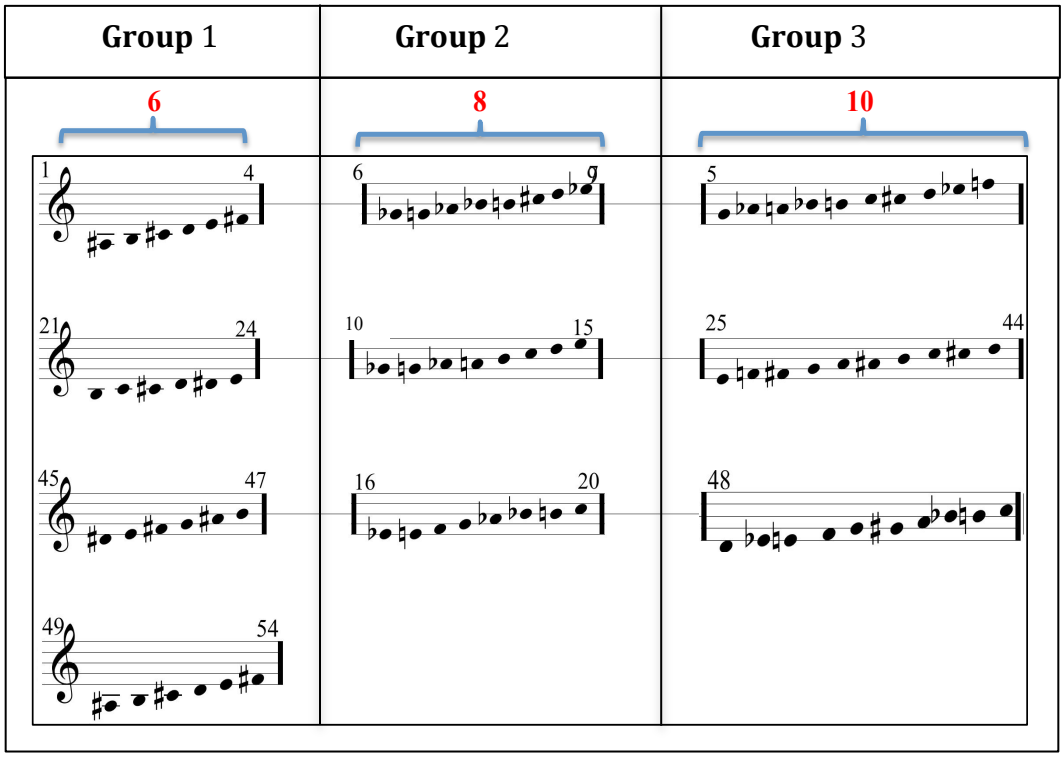
All three formal sections share a similar background structure through pitch-class content. The motives in *Elogio de la Danza* relate to the phrases' cardinality, and, as such the distribution of the cardinalities plays a very important role in the composer's work. In a post-

tonal context, maintaining the connection between phrases and their motivic representations can be done only by continuously creating markers between past and active memory. The pitch-class content provides a means of establishing coherence in phrases and longer materials. By adding pitches to one phrase, other pitches may be highlighted or new motivic variation may be created. For example, the cardinality of the first four measures of section A include six pitch classes (a hexachord), but this increases to ten pitch classes (a decachord) in m. 5. By omitting certain pitch classes, Brouwer draws stronger connections between motives and phrases. In m. 48-54, for example, the composer moves from ten pitch classes (decachord) to six (hexachord) as a way of emphasizing the restatement of the opening motives.

As Example 4.1 shows, Brouwer includes three groups of different cardinalities with the following number of pitch classes: six, eight, and ten. Remarkably, he uses these cardinalities in only three or four ways.[78] Consequently, this provides connections between phrases at the background level.

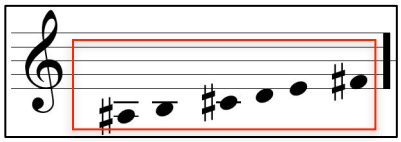
[78] Although the group of six pitch classes (hexachords) has four different representations in the score, mm. 1-4 and mm. 49-54 retain the same number of pitch classes and may be understood as similar.

Example 4.1: Cardinalities in Normal Order Arranged in Groups by Measure Numbers

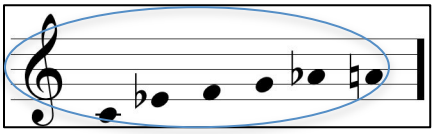


The hexachords present an interesting case since their complements share the same number of pitch classes. The first hexachord is composed of the following pitches: *Asharp*$_3$–*B*$_3$–*Csharp*$_4$–*D*$_4$–*E*$_4$–*Fsharp*$_4$ (Example 4.2). This hexachord is followed by its complements with pitches from m. 5 (the connection segment): *C*$_4$–*Eflat*$_4$–*F*$_4$–*G*$_4$–*Aflat*$_4$–*A* (Example 4.3). As Examples 4.4a and 4.4b show, Brouwer transitions from the first to the second hexachord by adding and removing pitch classes from the original collection. This provides a smooth connection between different collections at the background level.

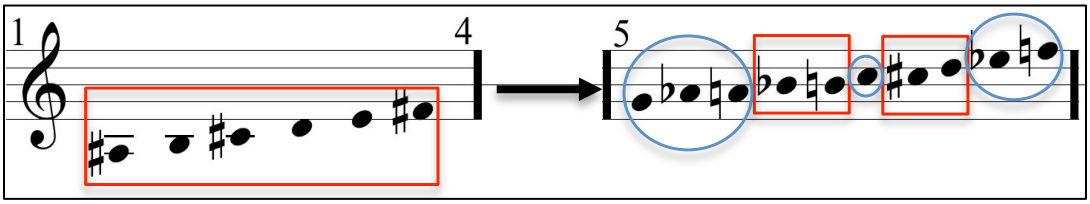
Example 4.2: First Hexachordal Representation (mm. 1-4)



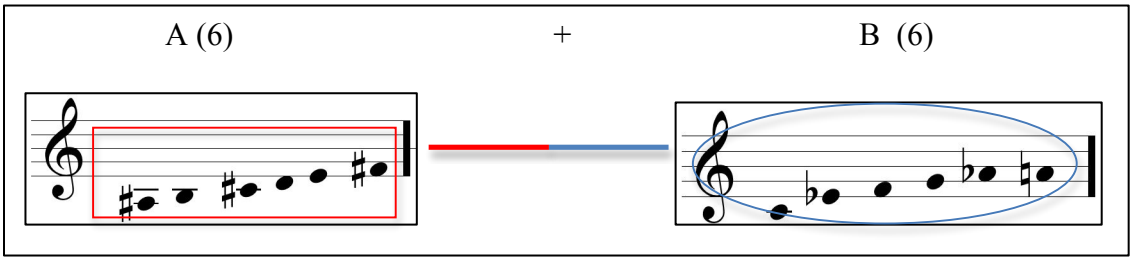
Example 4.3: Second Hexachordal Representation (m. 5)



Example 4.4a: Formation of the Second Hexachord



Example 4.4b: Two Hexachords in mm. 1-5



Based on these two hexachordal associations, Brouwer includes elements from both hexachords in a very distinctive fashion. After presenting the first hexachord, he inserts pitch classes from both hexachordal representations in the transitioning material (Example 4.5). This combination of different elements highlights a pattern of common subsets in specific

measures and/or groups of measures. If we compare the number of common elements in both hexachords throughout the entire movement, the analysis reveals two relationships: (1) The equal distribution of common subset elements from both hexachords in mm. 1-4, 6-9, 45-47, 48 and 49-54; and (2) Unequal distribution of common subset elements from both hexachords in mm. 5, 10-15, 16-20, 21-24 and 25-4. By comparing these two resulting groups of pitch-class sets from both hexachordal subsets, equal and unequal distribution of common subsets occur at the same rate, as shown in Figure 4.1.

Example 4.5: Pitch Insertions from Both Hexachords

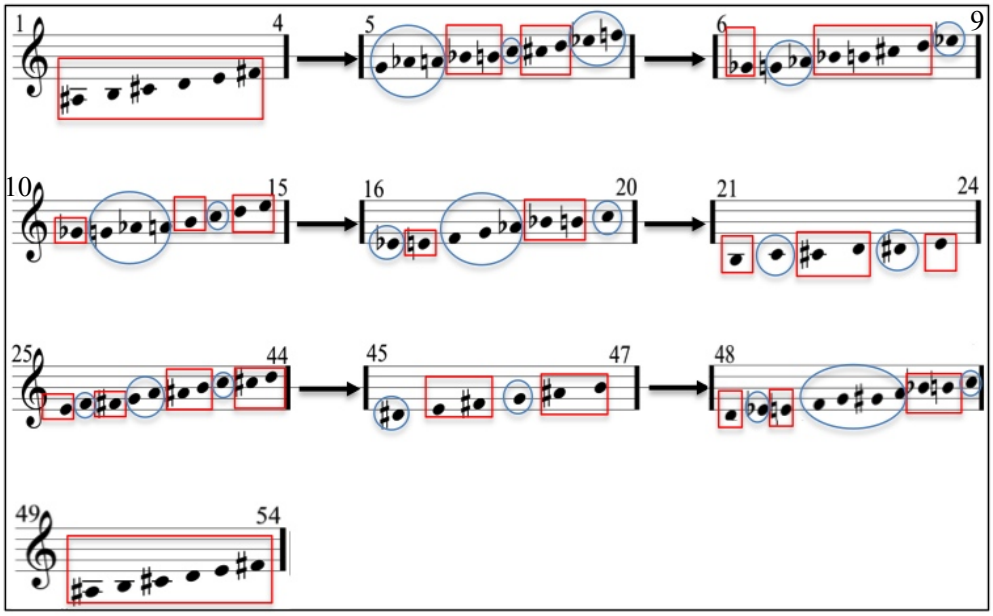


Figure 4.1: Common Subsets Arranged in Two Groups

Group 1	Group 2
1:1 (m.1-4)	3:2 (m.5)
2:2 (mm.6-9)	3:2 (mm.10-15)
2:2 (mm.45-47)	3:2 (mm.16-20)
3:3 (m.48)	3:2 (mm.21-24)
1:1 (mm.49-54)	4:3 (mm.25-44)

The equal and unequal distribution of common pitch-class subsets in the first movement of Brouwer's work provides a means of creating new material, while preserving important relationships between phrases and sections. This pitch-class content also serves a background structural role since the movement may be divided into a ternary design and the pitch content returns in a truncated version at the end of the movement. This leads us to another important element shared by all formal sections (A, B, A'): the statement and development of motives.

4.2.2. Surface-Level Implications

Throughout the first movement, *motive a* acts as a generative element that connects all sections at the surface level. This element also plays a role creating coherence throughout the development of all other motivic derivations. This technique of using the same motivic element (in original form or in variation) to develop or combine other motives, supports our conclusion in relation to the equivalence between *motives* and Hasty's *primary constituents* discussed in methodology chapter. As such, by using *motive a* as a hidden accompaniment to new motivic structures, Brouwer creates both continuity and discontinuity at the surface

level, which contribute to phrase and form articulation in the first movement of the work.

To vary the original version of *motive a*, the composer alters the durations. This is a technique that he also uses for motives *b* and *c*. These different durations further serve as markers for beginnings and ends of phrases. As such, Brouwer constructs phrases not only based on certain melodic designs, but also on precise rhythmic configurations. Accordingly, each period exhibits certain rhythmic structures determined by the phrases' particular rhythmic configurations, making it easier to identify the period's consequent and antecedent phrases.

4.2.3. Phrase Articulation

Despite the absence of traditional features such as cadences and tonal functions, recognizing and classifying phrase formation in Brouwer's atonal language in *Elogio de la Danza* is certainly possible. As previously discussed, select parameters, which act simultaneously toward phrase articulation, can articulate the structure of a work, even without tonality. In addition, repetition and symmetry may play a crucial role in identifying phrase formation.

Brouwer uses two types of repetition as a compositional device in *Elogio de la Danza*: (1) exact repetition, and (2) partial repetition. In exact repetitions, the composer restates the material using the same durations with slightly altered pitch content, while in partial repetitions, he modifies both the pitch and durations, but preserves the essence of the motives. The repetition of material is emphasized through other parameters, such as dynamics and instrumental techniques. These repetitions of motives may then be grouped into statements and responses, which group to create antecedent and consequent phrases.

In addition to repetition, Brouwer uses symmetry as a way to group material. First, he sets the entire movement as a traditional ternary form. The movement also includes symmetrical phrase groupings in sections A, B and A'. Various asymmetrical elements are generated by rests and/or entire measures in particular phrases of each section, but symmetrical binary periods (2+2, 3+3 and 4+4) are the most exploited throughout the work. This symmetry is supported by the intervallic content of chords. By using the techniques of repetition and symmetry, phrases and larger forms may be more easily articulated through motives, rhythm, harmony, dynamics, tempo, and instrumental techniques.

4.3: Future Research Possibilities

As previously discussed, this thesis borrowed analytical tools from both tonal and post-tonal music theory in order to analyze the ways in which Brouwer articulates phrase structure and form in the first movement of *Elogio de la Danza*. Not only did we observe how the composer used motives in section A as generative material throughout the work, but we also examined how he drew on elements such as motives, rhythm, harmony, dynamics, tempo markings, and instrumental techniques as a way of marking the beginning and ending of phrases, as well as larger formal sections. However, despite the number of phrase and form-defining relationships revealed in this analysis, a number of other equally interesting relationships are also present in *Elogio de la Danza,* notably that of the *Fibonacci Series*, the *Golden Ratio*, tonal implications, and *Alpha chords.* These relationships play an important role in the articulation of phrases and, while they remain outside the scope of the analysis presented in chapter 3, they do warrant a closer look. In the following section, Brouwer's inclusion of the Fibonacci series and the Golden Ratio will be discussed in relation to their

original mathematical principles and then their role in formal articulation in *Elogio de la Danza.* It should be noted that this discussion will not present an exhaustive analysis, but rather, introduce these fascinating aspects of the composition, which would certainly be interesting elements to study in greater detail in future work. Since this sample analysis cannot be extended to the entire section, due to length limitations, we will focus only on the first six measures of the composition. We will also examine tonal implications and alpha chords as a possible venue for further research. These implications arise from tonal voice leading and the alpha-chord intervallic structure.

4.3.1: Fibonacci Series

As Oxford Dictionaries explains, "the Fibonacci Series represent a series of numbers in which each number (**Fibonacci number**) is the sum of the two preceding numbers. The simplest is the series 1, 1, 2, 3, 5, 8, etc."[79] In music, this mathematical sequence has been used in a number of ways, including the determination of durations, pitches or pitch classes, harmony, and form.

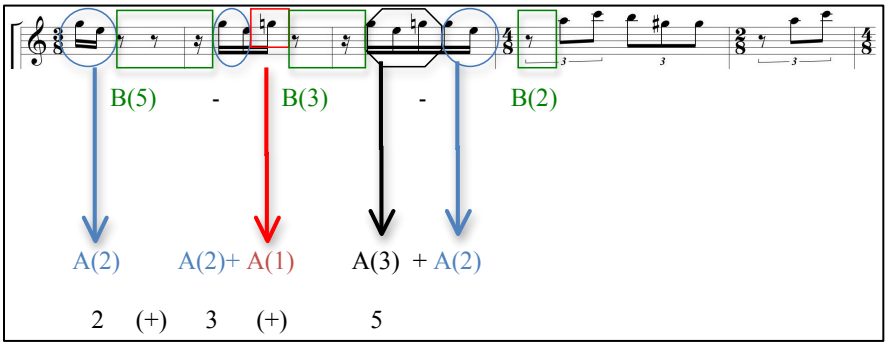
In *Elogio de la Danza*, Brouwer uses the Fibonacci series to create rhythmic structures. Relating elements with musical durations, this correspondence is based on the following rule: A=1x, where A represents the set and x the number of elements. In Example 4.6, x equals 16 or a sixteenth-note value. Consequently, if A=2x, then the set changes to A2x by grouping two elements. As shown in Example 4.6, the following two groups can be extracted: A2x+A1x=A3x, A3x+A2x=A5x. Based on the commutative property of the addition, these groups can be expressed in the following formulas: A1x+A2x=A3x and

[79] This definition was extracted from: *Oxford Dictionaries,* http://oxforddictionaries.com/definition/Fibonacci%2Bseries

A2x+A3x=A5x. Consequently, the elements of A are transformed using the Fibonacci numbers.

Not only do the rhythmic durations follow this formula, but they also follow the sequence of the Fibonacci series. In relation to the rests in this example, a new rule is established: B=1x, where B represents the set and 1 the number of rests. Here, x equals 16 or a sixteenth-note rest. The series follows a descending pattern and its elements are determined by the subtraction operation. As shown in Example 4.6, the first measure contains two eighth-note rests, which equal four sixteenth-note rests. With the addition of one sixteenth-note rest from m. 2, they form the fifth number from the Fibonacci series. Using the same formula, the Fibonacci series descends through the subtraction operation (5-3-2) in mm. 2-4.

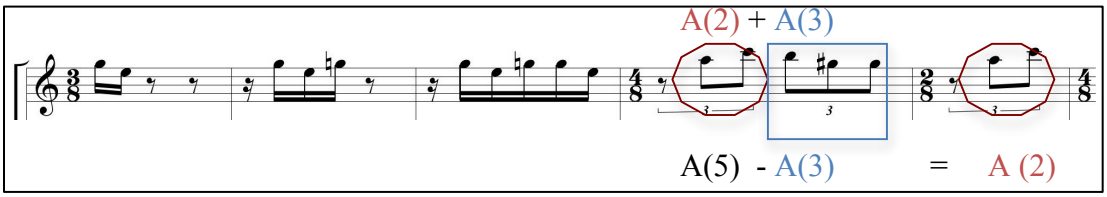
Example 4.6: Rhythmic Durations and the Fibonacci Series in mm.1-5



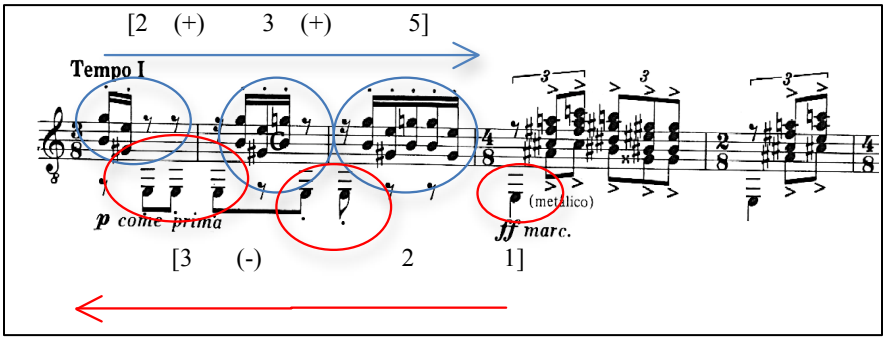
In the last three measures (mm. 4-6 of Example 4.7), Brouwer moves back through the Fibonacci series by subtracting the set A(3) from the sum of sets A(2)+A(3)=A(5) within the same measure. The determination of the sets involves the initial rule presented above where A=1x; however, instead of a sixteenth note value, x equals 8 or an eighth-note duration. As such, the result of the subtraction produces the next Fibonacci number in a

descending order. Thus, while the upper voice uses the ascending order, the accompanying voice (the bass line) unfolds the Fibonacci series in a descending order (Example 4.8).

Example 4.7: Using Subtraction Through the Fibonacci Series in mm.1-5



Example 4.8: Analysis of the Fibonacci Series in mm. 1-3

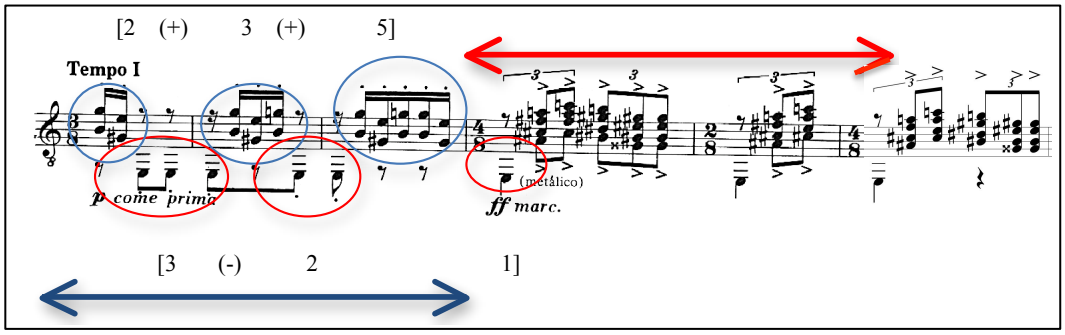


In relation to phrase formation in these first six measures, the opening section may be interpreted as a period primarily through motivic repetition and texture. As we know from the analysis in chapter 3, Brouwer returns to the opening motive and texture in m. 7, which marks the end of first full antecedent-consequent phrase. The antecedent phrase (mm. 1-3) is marked by a two-part texture in the upper voices that repeat the opening motive of the minor third with variation. These motives unfold through the Fibonacci series, which ascend in the highest lines and descend in the lowest line. This rhythmic contrast is resolved in the consequent phrase (mm. 4-6), where we find triplets, organized in a symmetrical manner. The texture changes to vertical tetrachords (the alpha chords), with the "leading tones,"

which we will discuss later (Example 4.9). Here, the antecedent and consequent phrases are closely related since both include many instances of the minor third and both use the Fibonacci series to derive durations.

Example 4.9: Brouwer, *Elogio de la Danza*, mm. 4-6, Phrase Analysis

Phrase 2 (consequent) Polytonal arrangements of the harmonic blocks



Phrase 1 (antecedent) Rhythmical imbalance between voice 1 and base line

4.3.2: Golden Ratio

The second mathematical concept that plays a role in the structure of the first movement in *Elogio de la Danza* is the Golden Ratio. As Anatol Vieru proposes in his monograph *The Book of Modes*[80], Erno Lendvai's study *Introduction to Bartók's Forms and Harmonics*[81] identifies the insertion of the Golden Proportion to both pitch and durations in the Hungarian composer's music. Brouwer, along with many other musicians, also used this mathematical concept, but expanded its usage to other musical parameters. In *Elogio de la Danza,* various musical markers related to form articulation are determined in part by the

[80] Vieru, Anatol. *The Book of Modes*. Translated by Y. Pettrescu. Bucharest: Editura Muzicala, 1993), 273.

[81] Ernő Lendvai, "Introduction aux forms et harmonies bartókiennes" ["Introduction to Bartók's Forms and Harmonics"], *Bartók : Sa vie et son oeuvre* [*Bartók: His Life and His Work*], edited by Bence Szabolsci (Budapest: Editions Corvina, 1956), 88-136.

Golden Section. Brouwer includes these markers primarily to open and close formal sections with double or repetition barlines. However, he also pushes this application further in certain measures by placing specific arrangements of harmony, melodic motives, rests, and/or various instrumental techniques with Golden Section proportions.

Vieru explains the Golden Section in music by using Lendvai's algebraic representation.

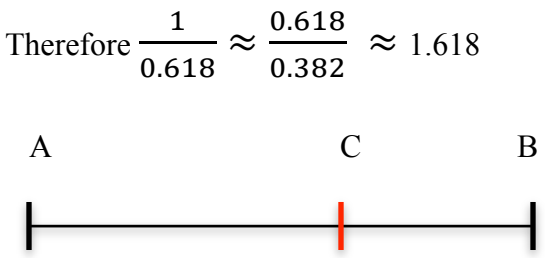
> In the segment AB [Figure 4.3] point C determines a "golden cut" (*sectio aurea*) if $\frac{AB}{AC} = \frac{AC}{CB}$; that is to say the ratio between the segment and its bigger part is equal to the ratio between the bigger part and the smaller one. Or, in other words: the golden proportion is to be found where the whole is related to the part in the same way as the parts are related to one another. (…) This ratio is constant. If the segment AB is considered equal to 1, then AC = 0.618…and CB = 0.382. The values 0.618 and 0.382 are approximate. In fact, they show only the first three figures of an infinite series of decimals.[82]

Interestingly, Lendvai identifies the longer segment as the "positive" part (AC) and the smaller segment (CB) the "negative" part[83]. In relation to form articulation in the first part of section A of Brouwer's work, the Golden Ratio may be a helpful tool. If segment AB is equivalent to the total number of measures (in this case, twenty-four measures), then the following is the resulting fraction: $\frac{24}{2.61}$. The result of this fraction is equal to 9.19, corresponding to m. 9. This calculation can be obtained through two methods: (1) If AC=1.61 and the CB =1, the total segment AB represents the sum of (AC+CB), which is 2.61. As such, to find the smaller section, we have to divide 24 to 2.61. (2) The second option is to use the longer segment (14.9) resulted from the fraction $\frac{24}{1.61}$ and to make the subtraction between the total number of measures (24) and 14.9. The result is the same for

[82] Vieru, *The Book of Modes*, 273.
[83] Lendvai, "Introduction aux forms et harmonies bartókiennes", 88-136.

both options: ≈9.19. According to Lendvai, this resulting fraction represents the smaller segment, what Lendvai would label as the "negative" part. Brouwer places repeating barlines at the end of m. 9 to highlight this division.

Figure 4.3: Golden Section Expressed in Algebraic Representation[84]



To determine the longer segment, Lendvai's "positive" part, we must use the same number of measures (24), but divide it by 1.618. Accordingly, the result of the fraction $\frac{24}{1.61}$ is equal to 14.9 (segment AC), corresponding to m. 14. Interestingly, in m. 14, the composer interrupts the eighth-note triplet chain in the consequent phrase, and places a quarter-note rest on the second beat. Brouwer also assigns *metalico* as an instrumental technique, which further marks the consequent phrase ending. Remarkably, the composer includes the Golden Ratio to a smaller segment ("negative part"), predetermined by the same application. As such, if we apply the Golden Section to mm. 1-9 and calculate the fraction ($\frac{9}{1.61}$) for the longer segment ("positive part"), the result is 5.59. When using this number as its equivalent measure number (5.59 = m. 5), one can see that m. 5 aligns with the transition segment between the first and second phrase. Moreover, m. 5 also contains the asymmetrical

[84] The figure is reproduced as it is presented in Vieru's monograph, *The Book of Modes* (273).

element of the first period in section A (4 + (1-transition) + 4). As such, we may conclude that Brouwer uses the "negative part" of the Golden Section from section A (m. 9) as support for a second application of the Golden Section. Consequently, the resulting "positive part," which determined the form of mm. 1-9, may also produce a "positive part" within it (at m. 5) to mark a structural element. In other words, the composer uses a Golden Section within a Golden Section in order to place an asymmetrical element within a symmetrical period.

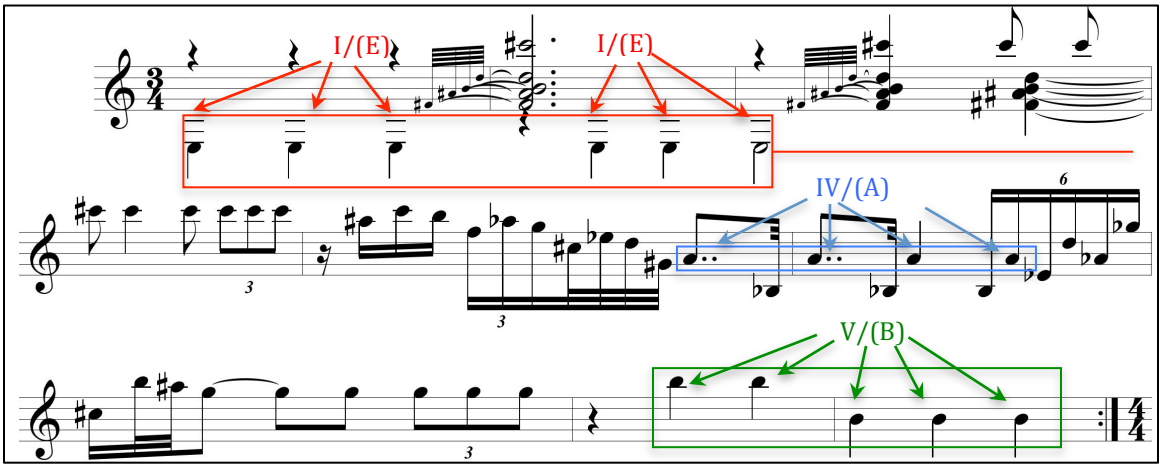
The Fibonacci Series and the Golden Ratio align with structural markers that complement the phrase structure in the first movement of Brouwer's work. We may also examine implied tonal relations in the first movement of *Elogio de la Danza* through voice leading and the alpha chord.

4.3.3: Tonal Implications

Although the musical language adopted by Brouwer in *Elogio de la Danza* lacks a clear tonal center, the composer hints at tonality by establishing tonal relationships between various intervallic arrangements. For example, Brouwer replaces the absence of cadences and melodic development, characteristic of a tonal framework, with specific intervals linked to the phrases and period formations. As such, by positioning certain intervals at the beginning and ending of the phrases, the composer emphasizes various quasi-tonal functions according to the intervallic relationships created by each phrase. Turning once more to the first period of section A, mm. 1-9 (Example 4.10), one might consider the repeated *E* as a "tonic" in mm.1-4. The variation of *motive a* at the end of m. 5 and in mm. 6-7 occurs on *A*, the subdominant (IV) of an *E* tonal center, while the melodic organization of mm. 8-9 consists of repeating *B,* the dominant of our *E* tonal center. As such, a close tonal relation if formed

here, where mm. 1-4 outline the tonic, followed by IV in mm. 6-7, which then moves to V in mm. 8-9 (Example 4.10). To put this differently, while Brouwer does not use a strictly tonal language, he uses transposed variations of *motive a* to outline a more traditional I-IV-V harmonic progression to support the structure of the first period.

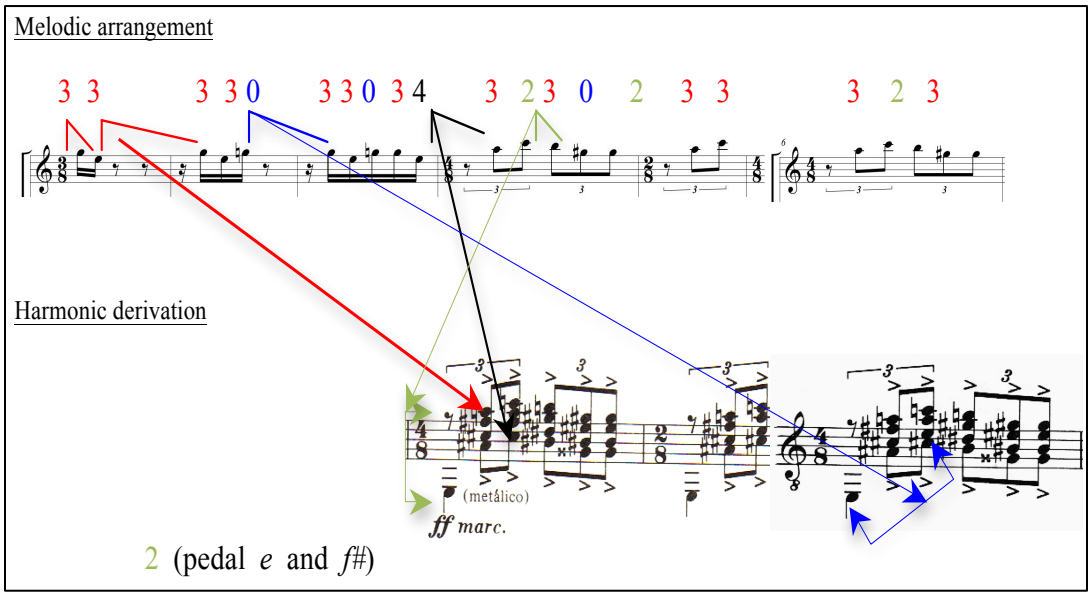
Example 4.10: Brouwer, *Elogio de la Danza*, mm. 1-9, Tonal Relations



4.3.4: Alpha chords and Tonal Implications

The final compositional technique that should be addressed is Brouwer's use of alpha (or **α**) chords in the second part of section A. This feature is interconnected not only with the section's entire intervallic constructions, but also with the tonal implications just discussed. In the first part of section B, the ***α-chord*** structure is represented only by a modified version of an original **α** chord, while in the second part it generates motivic material. In the second part of section A, Brouwer includes a melodic line with minor thirds as the central motive, which he then uses as a building block for the construction of the **α** chords. In addition, he mirrors the intervallic content of the melodic line in vertical sonorities (Example 4.11).

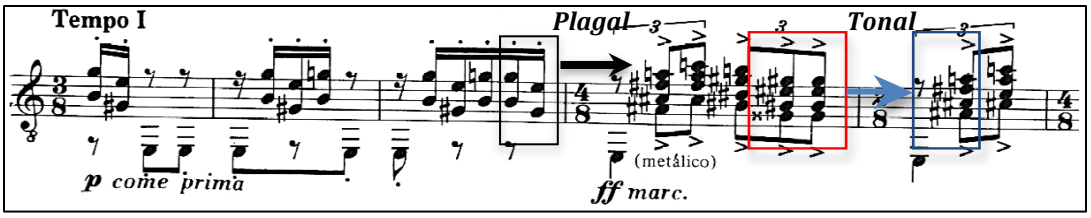
Example 4.11: Relationship between Melodic and Harmonic Intervallic Structure (mm. 1-6)



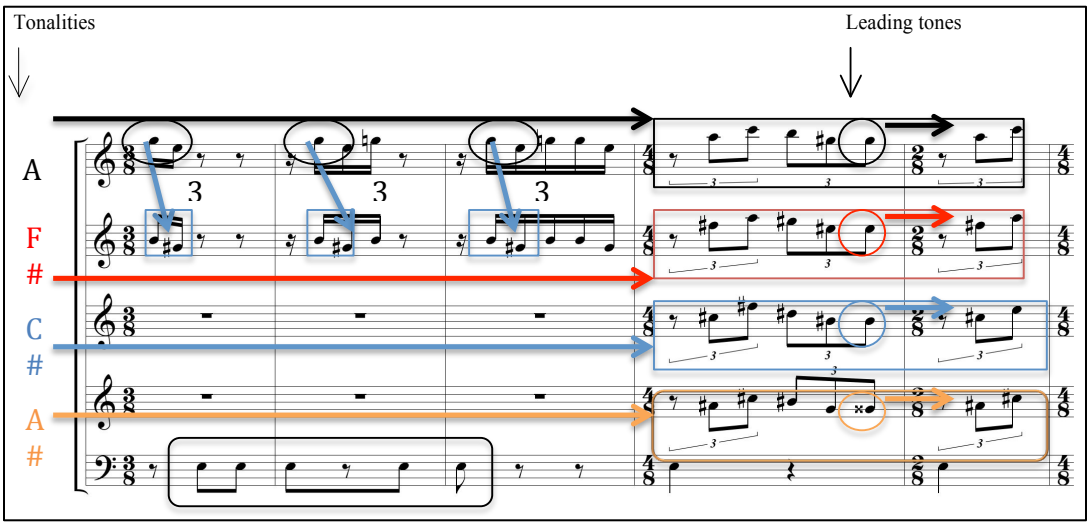
By including these vertical symmetrical structures (***α*** *chords*), Brouwer also hints at tonal relationships: more precisely, the implied resolution of the leading tone. In order to clearly demonstrate Brouwer's layering technique, the layers have been separated into single voices in Examples 4.12a and 4.12b. As shown in Example 4.12a, the composer uses both the vertical symmetrical properties of the ***α*** *chords*, as well as their voice-leading implications. Each line hints at a tonal centre by reproducing the leading tone of a scale. For example, at the end of m. 5, the last harmonic block presents four leading tones that imply four distinct tonalities (see Example 4.12b). The first tonal fragment includes the pitch-class content of an *A (natural)* minor scale in the first three measures, and the melodic version in last three measures. The appearance of the *G-sharp* (the leading tone) suggests that *A* is the tonic of this melodic segment. By overlapping these four tonal fragments, the composer generates the ***α*** *chords*, but also hints at tonal voice leading (see also Example 4.13).

Example 4.12: Brouwer's Layering Technique

(a) Brouwer, *Elogio de la Danza*, mm. 1-5



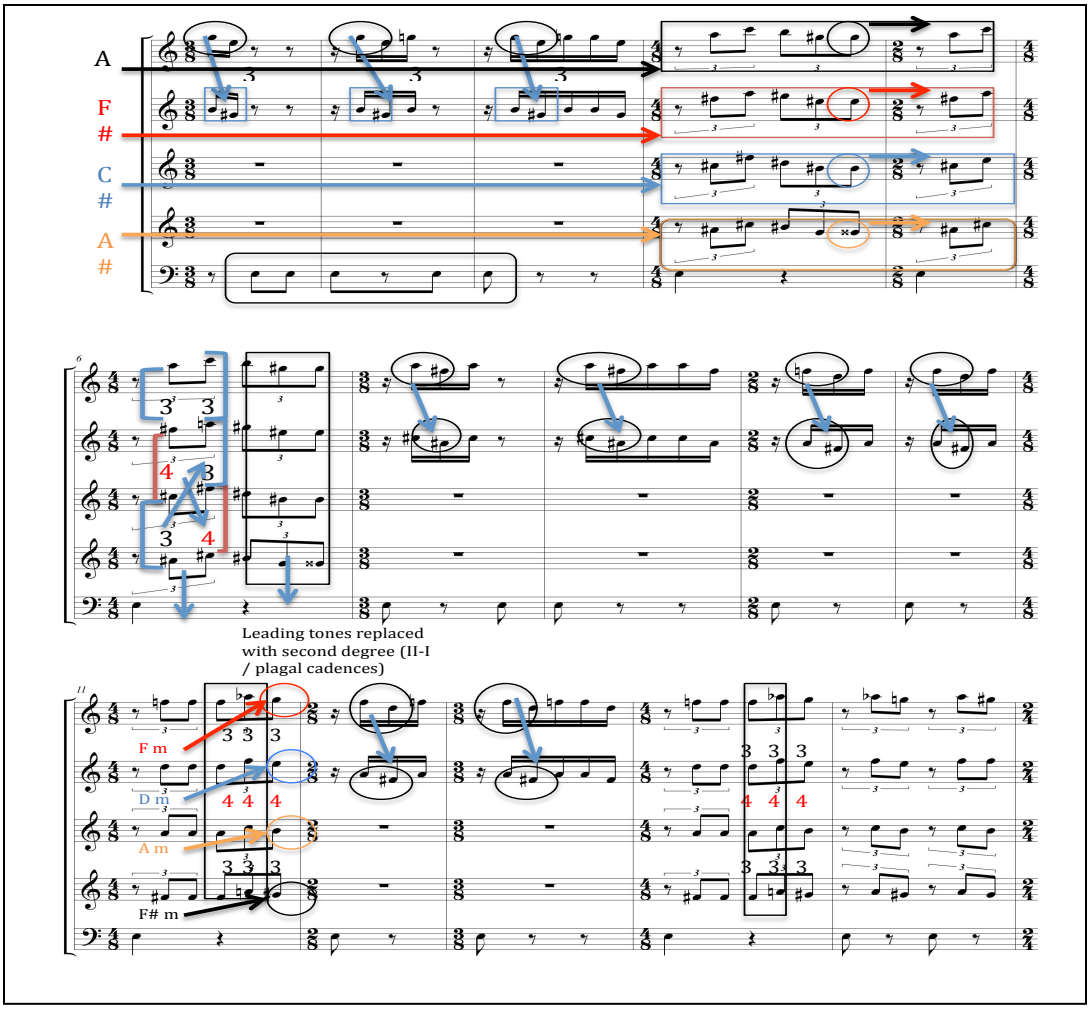
(b) Brouwer, *Elogio de la Danza,* mm. 1-5 (minor tonalities implied by leading tones)



As shown in Example 4.13, each layer unfolds as a period formed of two phrases. Based on the appearances of leading tones, these two phrases apparently are shaped according to two tonal functions: tonic (I) in the antecedent phrase and dominant (V) in the consequent phrase. Interestingly, the first two layers G_5-E_5 and also B_4-G_4*sharp* use elements from the natural version of their minor tonalities in order to sustain the tonic function. Taking into consideration the support offered by the bass line through the use of the repeated E_3 in the antecedent phrase, the *A-minor* tonality that is implied by the *G-sharp* in m. 4 articulates a

plagal tonal relation at the surface level. As such, Brouwer uses the tonic as a mid-point between the two dominant–tonic relations: plagal and tonal. The relationship created by the composer between the dominant subtonic and the dominant leading tone of *A minor* and *A-sharp minor* occurs by changing the seventh scale degree of both minor scales.

Example 4.13: Layering Technique and the **α**-Chord Collections mm.1-15



The material analyzed here exposes additional fascinating features that could be pursued in future investigations of phrase and form articulation in Brouwer's *Elogio de la Danza*. Although each interpretation was considered through the lens of phrase and form articulation, the musical language of *Elogio de la Danza* allows the same material to be considered in new and different ways. As such, further studies into the algebraic systems of the Fibonacci Series or Golden Ratio, or even the relation between tonal function and alpha chords would be interesting topics for future projects. Taking the time to discuss these relations also reveals the degree of complexity in Brouwer's musical language, as well as a sense of consistency in the ways in which he develops musical materials.

4.4: Concluding Remarks

This study has proposed that phrase and larger formal structures may be analysed in Brouwer's *Elogio de la Danza* by examining different parameters, such as melody, rhythm, harmony, dynamics, tempo, and instrumental techniques. Even if *Elogio de la Danza* requires an analytical method that draws from both tonal and post-tonal traditions, we have shown that the musical materials are well integrated and organized in ways that are similar to the tonal repertoire.

Several of Brouwer's solo works from his early period of composition share the same method of construction in terms of intervals, harmonic structures, dynamics, and instrumental techniques. The musical language of these works can also be defined as largely atonal. *Danza caracteristica* (1957), for example, reveals almost the same method of intervallic construction. Its harmonic structures also expose various symmetrical constructions and Bartókian chordal arrangements, which can easily be analysed through the tools presented

here; the same applies to *Estudios Sencillos* no. 1-10 (1973), one of the great collections of guitar studies, since the musical language in many of these studies reveals a mixture of atonal and tonal elements. Although this work represents a certain compositional period (early stage) from Brouwer's life, many features from *Elogio de la Danza* are preserved in some of his later works. *El Decameron Negro* (1981), *Paisaje Cubano con Campañas* (1987), and *Sonata* (1990), to name a few, share at least one or two reminisces from *Elogio de la Danza*'s construction of formal development and motivic content.

From the perspective of a guitarist, the tools proposed in our study may be useful for other contemporary guitar repertoire. Brouwer's works represent a complex vision of the capability of a solo instrument to replace an orchestra, while at the same time resulting in the sounds of an orchestra being integrated in one instrument. As Brouwer explains, "I compose for the guitar having in mind the orchestra, or for the orchestra having in mind the guitar, and in this way I avoid the cliché of 'guitar' music."[85] That said, stylistic intersections may be found in various works from many contemporary guitar and/or orchestral composers. In particular, the works of Brazilian composer Heitor Villa Lobos (1887-1959) reveal a close resemblance to Brouwer's compositional techniques, especially in *Cinq préludes* (1940) and *Études* (1959). Besides instrumental techniques and contrasting levels of dynamics, certain melodic and harmonic structures in Brouwer's music are based on various symmetrical intervallic progressions, many of them alluding to Stravinsky's polytonality and Bartók's chord constructions. All of these characteristics embody Brouwer's vision of using guitar as a universal solo instrument and show that he was exposed to and influenced by the music of other contemporary composers.

[85] Colin Cooper, "Chanson de Geste: Leo Brouwer and the New Romanticism," *Classical Guitar* June (1985), 13-16.

Brouwer's solo guitar works have influenced heavily the ways in which composers integrate contemporary techniques in guitar works. Blending various twentieth-century techniques ranging from those common in atonality to minimalism, Brouwer's compositional language provided the means to extend and promote the guitar in a contemporary setting. On his own accomplishments, Brouwer confessed that: "I don't think my music is beautiful, but perhaps it has some new elements, something very simple, a new kind of information, some little secrets."[86] This modest self-analysis does not reflect his tremendous contribution to the guitar repertoire.

I conclude my study with one last quotation by the composer from an interview with Constance Mckenna.

> So I started learning the so-called great repertoire, the grand repertoire, and at a certain moment in the '50s I realized that there were a lot of gaps. We didn't have a Brahms quintet for the guitar, we didn't have the *L'Histoire du Soldat* by Stravinsky, we didn't have the chamber music by Hindemith, we didn't have any sonatas by Bartók. So, as I was young and ambitious and crazy, I told myself that if Bartók didn't write any sonatas, maybe I could do it. What a beautiful thing it would be if Brahms had written a guitar concerto! But he didn't, so maybe I can. This was the beginning of composing for me. Three months or a year later, I realized that composing was my entire world. This changed my attitude towards life. I consider life as a whole composition: landscape, architecture, even the rhythm of people when they are walking and talking. All of this I transferred - not Freudian! - into terms of music. This was one of my obsessions: form as a universal complexity[87]

This short excerpt captures Brouwer's development as a composer from the moment he encountered the "great repertoire" to his desire and need to translate the most picturesque world wonders and life experiences into a spectacular musical result. His music not only revolutionized the contemporary repertoire written for the guitar, but also its acceptance as a solo concert instrument.

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[86] Ibid.
[87] Constance Mckenna, "*An Interview With Leo Brouwer.*"

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