A STYLISTIC AND STRUCTURAL ANALYSIS OF DAVID STANLEY SMITH'S SONATA IN A, OPUS 51

THESIS

Presented to the Graduate Council of the North Texas State Teachers College in Partial Fulfillment of the Requirements For the Degree of

MASTER OF MUSIC

By

119354
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CHAPTER I

INTRODUCTION

Statement of Problem

The purpose of the following study is to make an analysis of the structural elements and stylistic characteristics of the Sonata in A Minor for violin and piano by David Stanley Smith. This analysis will include the composer's treatment of form, harmony, melody and tonality, rhythm, intellectual and emotional content, and mediums of expression.

Need for Study

The writing of this study was prompted by an investigation in the field of literature for the violin in the modern or comparatively modern field. There has been

* DAVID STANLEY SMITH was born July 6, 1877 in Toledo, Ohio. He is an American and a composer of distinction. He studied composition with Horatio Parker at Yale, from which university he graduated in 1900. Later he studied in London, Munich and Paris, and in 1903 received his Mus.B. from Yale; North-western University made him Mus. D. in 1918. In 1903 he became an instructor in the Yale School of Music, and in 1920 succeeded Parker as Dean of the School. Since 1918 he has been conductor of the New Haven Symphony Orchestra. In 1940 he retired as Dean Emeritis but still continues to teach composition. He has written many orchestral works including several symphonies. He has also written quite extensively for chorus, organ, string quartet and other types of chamber music including several sonatas for oboe and piano, and violin and piano.
little written of an analytical character of some of the most modern works for violin. More should be known regarding these compositions and the composers whose ingenuity is responsible for their creation. That the composer under discussion has won distinction is evidenced by the fact that this sonata has been chosen for publication by the Society for the Publication of American Music in 1924. This work has therefore been evaluated and found exemplary of the modern trends in this field.

Source of Data

Inasmuch as the writer has been able to find very little written about the composition to be studied, the chief source of data has been the music itself. Information to be presented has been derived from study of the musical score and repeated hearings of the composition.

Scope of the Study

Attention will be given to the scientific and aesthetic analysis of the work. This dual approach is ably stated in the following quotation:

Scientific analysis in music covers chords, chord progressions, phrases, extensions etc. Aesthetic analysis notes the appropriateness of means to a given result and comments upon the varying methods through which the constant fluctuations of mood are expressed.

1 Frederick Nicholls, *Language of Music*, p. 76.
It is intended that the following pages will be found suggestive rather than exhaustive.

Method of Procedure

As a first step in this procedure an outline was worked out containing the elements that would have to be investigated to make a critical analysis of the form and technic used in the composition. Then the score was carefully examined for striking features that could be identified with these specific elements. The final phase has been to summarize and, as far as possible, evaluate the various elements in regard to their effectiveness and relative importance in Smith's style of composition.
CHAPTER II

FORM

First Movement: Allegro molto tempestoso ($d = 80$)
Sonata-allegro Form

Exposition

Measures 1-41.--The first phrase in A minor begins with measure 2 and continues through the third count of measure 9. The first four measures give four motifs that should be carefully noted since they recur many times later in this composition. The first one involves mainly the A minor chord in a syncopated rhythmic pattern while the second motif is a simple interval of the minor seventh. The third motif is a second in syncopated form while the fourth involves the interval of a major third. In measures 7 and 8 the second motive appears in melodic sequence in the piano accompaniment.

The second phrase begins with the fourth count of measure 9 and continues until the first count of measure 18. G minor tonality is established, measures 10 and 11 showing rhythmic and, to some extent, interval similarity to measures 2 and 3 of the first phrase. Measures 13 and 15 use the interval of the third, used in the fourth motif. The second
motif is developed in sequence in measures 18 and 19 and together with measure 20 form an extension of the motif to prepare for the cadence in A minor on the first count of measure 21. Measures 21-24 are an interlude for the piano and become a dissolution of the first theme. A suggestion of the second and third motif appears in measures 24 and 25 in the violin score, only to be repeated in part in piano in measures 26 and 27. In measures 28 to 41 there is a transition passage introducing new material. This fifth motif is two sixteenths followed by either a half or quarter note. Measures 40 and 41 lead into the second theme in the following measure.

Measures 42-83.--This section is the second theme beginning in G. major. The rhythmic idea of d___ is used six times in the piano score in measures 42 through 49, and then appears twice in the violin score. Measure 62 is the beginning of the transitional material using the rhythm of the fifth motif in the violin through measure 69. Measures 70 through 75 are the second theme changed in harmonic treatment for the piano and leading into the bridge passage in measures 76-84. The second motif of the first phrase appears in echo effect in the violin part in measures 81-83.

Development

Measures 84-140.--The development begins with the key signature of 3 sharps, which in this case is F# minor tonality. Material of the first phrase of the exposition is used in this
new key. The rhythmic feature of the first theme is used in the violin score with developed chromatic scalewise accompaniment through measure 105. Measure 106 is the material of the second phrase in a new key, G major. The fifth motif, two sixteenth notes of the transitional part of the Exposition, is used in the piano score in measures 108 through 114. Measures 115 cancels the three sharps of the previous key and uses $B^b$ so frequently that the tonality of F major is established through measure 121. The second and third motif of the exposition is used in syncopated form in the piano score through measure 122. Measures 130-140 are a bridge passage using the material of the first theme in A minor, plus a transitional passage of four measures for the piano, leading into the recapitulation in measure 141.

Measures 141-172.--As the first theme has already been introduced as a transitional passage, the recapitulation begins with the third measure of the second phrase of the exposition and repeats this section with few changes to measure 149. Measures 150-153 are just a suggestion of the third motif of the Exposition stated twice. The fifth motif, using the two sixteenth notes followed by a half note, appears in measures 154-155 followed by a development of the transition material leading into the second theme in A major in measure 173.
Measures 173-191.--The second theme is given in the tonic major, which is A, the signature changing again to three sharps. The violin states it first in measures 173-176, repeated by the piano in measures 177-180. In measure 181 the violin restates the second theme an octave higher. A suggestive treatment of the chords taken from measures 58-63 continues until the coda in measure 192.

Coda

Measures 192-236.--The fifth motif modified appears in measures 192-197. Material used in the transition is found in measures 198 and 199. Measures 200-213 are a reference to the second theme developed through contrary motion between the violin and piano scores. The suggestion of the second motif, the interval of the seventh, can be seen in measures 215-223. Measure 223 returns to the key of A minor with a repetition of the first theme in the piano accompaniment played against a suggestion of the fifth motif in the violin score. A fortissimo climax is reached in measure 232 and the three closing measures quickly follow bringing to a close the sonata-allegro form.

Second Movement: Adagio (♩ = 56) Three Part Song Form

Measures 1-40.—After two measures of introduction in
the accompaniment the first section begins. The first part contains thirteen measures, the second part, twelve measures, and the third part, thirteen measures. Two motif ideas are repeated in other parts of this movement. The first contains the interval of a fourth and the second one is distinguished by the use of four sixteenth notes. The tonality of this movement begins in D major and continues in this tonality through the first part. The second part uses the rhythmic idea of the second motif, and leads gracefully into the third part, still in the key of D major. The closing part of the second part begins in measure 34 and is a development of the first three notes of the second motif. These three notes descend rather than ascend as in the original and the value of the notes is augmented from sixteenth to three quarter notes.

Measures 41-68. -- The second section reveals the tonality of B minor. The new motif introduces is three repeated notes of the same time value. The second motif, of the four sixteenth notes, appears in the violin part in measures 56 through 68. The piano accompaniment continues the idea of three repeated notes in an unusual treatment. There are two groups of three notes followed by one group of two. This same rhythm sequence appears five times in succession in measures 54-60.

Measures 69-102. -- The third section, often known as the
recollection, returns to the D major tonality. The first three measures of this section are an exact repetition of the first three measures of the first section in the violin score. However the piano treatment is different. The arpeggio figures of eighth notes have been changed to arpeggio figures using sixteenth notes. This type of accompaniment continues through measure 83. Beginning with measure 93 and continuing until the end of this movement, there is a codetta of eleven measures. The four sixteenth note idea of the second motif is echoed in the bass part of the piano score, terminating the second movement in D minor.

Third Movement: Allegretto poi allegro (♩=76)
Scherzo-trio Form

Scherzo

Measures 1-19.--The first theme is written in the key of A minor and has for a motif three eighth notes in succession followed by a grace note coupled with another eighth and a dotted quarter. The theme is stated first in the piano accompaniment and restated in the violin score in measure 12.

Measures 20-31.--This passage of twelve measures serves as a transition or bridge between the first theme and the second theme.

Measures 32-65.--This second theme is written in E minor tonality. There are two motifs which must be
remembered for further reference. Since they follow the one already given in the first theme they will be designated as second motif and third motif. The second motif involves the interval of a fourth, while the third motif is a rhythmic pattern in 6/8 meter coupled with the interval of a third just following. The second theme continues in the piano score until measure 40 when the violin repeats it an octave higher. The accompaniment uses the interval of a third taken from the second motif.

Measures 66-95.—This section forms a codetta and transition back to the first theme in measure 96. The piano accompaniment uses chords built in root triad position, suggestive of the interval of the third in the third motif. The violin uses the rhythmic figure of the third motif, together with a melody incorporating the interval of the third and the interval of the fourth, which is suggestive of the second motif.

Measures 96-104.—The first theme in A minor is repeated in the violin part with a modification in the piano accompaniment. Only five and a half measures of the first theme are repeated. Following this is an interlude of three measures leading into the closing phrase of the Scherzo.

Measures 105-114.—These last nine measures use a double stop figure in the violin score accompanied by full chords.
in the piano, played pianissimo. The scherzo closes in A minor.

Trio

Measures 115-117.—The trio is composed of two parallel double periods, A A B B, of sixteen measures each. The tonality of this section begins in B major and in measure 131 modulates to G# minor, and leads into the coda in B major in measure 147. The whole trio section is built on the motif of three eighth notes, found in the first theme of the Scherzo.

Measures 143-154.—These seven measures form a short coda preparing the way for the return of the scherzo. The motif idea of the three eighth notes continues until measure 153, when the chord of B minor is stated followed by an A major chord.

Scherzo

Measures 155-184.—Smith has written out the complete da capo of this scherzo-trio form with slight modifications. The first theme is stated at the beginning in measure 155 in the violin and continues through measure 164. Beginning with measure 165 the piano repeats the first six measures just stated by the violin. The rhythmic motif of three eighth notes of the first theme is used in both violin and piano score through measure 184. The predominant tonality of this first theme is still A minor.
Measures 135-218.--The recollection of the second theme begins in measure 185 and continues to be played by the violin through measure 194. The piano accompaniment uses the arpeggio figures of the violin of the first statement of the second theme. Measures 195 through 218 develop segments of the third motif of three eighth notes and the interval of the third idea in both violin and piano parts.

Measures 219-248.--This section is the codetta and transition part leading to the return of the first theme in A minor. These measures are an exact repetition of the first codetta and transition of measures 66-95.

Measures 249-257.--These measures are an exact repetition of measures 96-104 where the first theme is presented.

Measures 258-267.--This part is an exact repetition of measures 105-114 in the violin score, but the piano accompaniment is varied very slightly in measure 266 to prepare for the codetta.

Measures 268-274.--This is the closing codetta, terminating this movement in the tonic key of A minor.

Fourth Movement: Epilogue, Andante (♩ = 66) Sonata Form Without Development

Measures 1-30.--These measures serve as an introduction to the first theme. The first ten measures are a rhythmic augmentation of the first theme of the first movement, played this time in the left hand of the piano part.
In measures 15 through 17 the violin part is the repetition of measures 2-4 in the first movement. Measures 18-23 are reminiscent of the transition passage of measures 156-157 of the first movement. Measures 24-30 use the first motif of three eighth notes of the third movement.

**Measures 31-79.**--The first theme is stated in A major. The first motif consists of an unusual division of 6/8 meter and is developed through sequence and inversion, and repetition in first the violin and the piano score through measure 47. Measure 48 introduces the second motif, a trumpet-like interval of the fourth. The third motif of the third movement is suggested in measures 51 and 52. The third motif of the second movement of three eighth notes is suggested through measure 67. Measure 68 repeats rhythmically the first motif of this movement. Measures 70-79 serve as a bridge leading into the second theme in measure 80.

**Measures 80-138.**--This portion of the Epilogue introduces the march motif of two quarter notes tied and followed by two eighth notes. From measure 80 through 129 there is an excellent example of Smith's extended phrases. The use of the sweeping piano accompaniment helps greatly to prolong these phrase lengths and obscure the joining together of the parts. The climax of this section is in measure 129 when the rhythm of the
first motif reappears. Measures 130 through 138 are a transitional passage preparing the way for the introduction in measure 139.

Measures 139-184.--The second introduction transposes into the violin score, the accompanying melody for the left hand of the first introduction.

Measures 185-223.--The first theme is again presented in A major. The rhythmic pattern is the same, but the melody begins on the dominant scale tone and dominant harmony instead of the tonic tonality used previously. In measure 193 the first theme is repeated for four measures in the piano interlude. The remainder of the piano interlude uses an arpeggio figure to afford a transition to C major in measure 209. The trumpet motif of the first theme is repeated in measure 209 and continues in both violin and piano through measure 224. The second motif of the second movement is used in augmented form. Three of the sixteenth notes which formed an ascending figure become three eighth notes in ascending progression. Three repeated eighth notes of the motif of the second movement are used in measure 240 and continue until the two measures of transition in measures 251-253, leading into the tonality of A minor.

Measures 254-312.--The march theme is used again, this time in the key of A minor, but the piano accompaniment uses the same motif in somewhat reversed order. The
ascending arpeggio figure of the second theme of the first movement appears in measure 266 and continues intermittently through measure 292. The fourth motif of the first movement can be seen in measure 300 in the trill in the left hand of the piano score, and continues until measure 308.

Measures 313-355.--These closing measures form a coda, the material of which is taken from the second and third movements. The first two motifs of the second movement are followed by the trumpet motif of this movement played by the violin in the key of E♭ major. The reminiscence of the second movement appears again in measure 343 and continues to measure 348. Measures 343 to the end use the arpeggio idea in triplets and form a very satisfactory conclusion to the sonata. The closing key is A major.
CHAPTER III

DISTINCTIVE ELEMENTS OF COMPOSITION

Idioms of Style

Idioms of style have often been interpreted to be total or composite impressions achieved through several different elements of music viewed in synthesis. Smith has used four methods of treatment and a statement about each is warranted.

Lyric.--This term or method has been applied to any piece or part of a piece in which there is a plainly outlined, distinct melody. Detailed discussion of this phase will be given under the development of melody.

Thematic development.--A few remarks should be made to give cognizance to Smith's melodic development. This element is more artificial than the lyric phase. In the example below the melody though emphasized in the piano score is also found in the violin part, but well concealed by the use of broken chord figures.

Fig. 1.--Use of thematic development
Harmonic.--Another practice involves the harmonic emphasis. A full harmonic texture is gained through the use of four full voices as illustrated in the following example. (Note contrary motion between the higher notes and lower notes in the bass score.)

![Fig.2.--Use of harmonic development](image)

Bravura.--Smith employs the bravura manner of piano treatment at times to increase sonority. The style is brilliant and showy with the use of the tremolo in the left hand.

![Fig.3.--Use of bravura manner](image)

Again heavy chords ascending in both hands give a grandiose character to the music, heightening the effect of the fortissimo and the climax.
Harmonic Method

Certain elements will be introduced to give some idea of the direction of Smith's harmonic trends. The harmonic trend of Smith generally conforms with some of the features of modern music in its increase in the employment of dissonance. Smith believes that the present tonal system with its central tonic and chord structures of thirds should not be abandoned as a code of musical morals or a standard of values. This use of concords interspersed with discords holds to the old harmonic rules with some modern liberties.

Inharmonic tones.--The introduction of foreign notes is no innovation. Smith uses both the prepared suspension and the unprepared suspension, known as appogiatura, of composers of previous years. His treatment is not unusual as can be seen by the examples.
Fig. 5.—Use of suspension and appoggiatura

Pedal point.—Smith's use of pedal point is somewhat unusual. It is used primarily to establish the home key. It occurs in the combination of five-toned chords in the bass score held against both the violin part and the right hand of the piano score.

Fig. 6.—Use of chordal pedal point

Strange to say, a continued tremolo in the higher registers of the violin becomes an inverted pedal point, sustained in contrast to the distinctive melody in the piano.
Fig. 7.--Pedal point for the violin

Harmonic sequence.--A succession of chords, mainly in the same position, is exemplified in Smith's music.

Fig. 8.--Use of harmonic sequence in piano score

Dispersed harmonies.--Dispersed harmonies are frequently used for each hand separately and for both hands together in the piano part.
Fig. 9.--Use of dispersed harmony in the right hand.

Fig. 10.--Use of dispersed harmony in the left hand.

Fig. 11.--Use of dispersed harmony in both hands

Non-harmonic notes.--Smith believes that the analysis of harmony should be done without too much effort. He believes that discords should resolve into concords. He
makes constant use of unresolved non-harmonic notes and irregular progressions of seventh and ninth chords. In the example the F# of the third chord does not resolve but the ear is satisfied because of the concord which follows. The fifth chord, a dominant ninth, has an irregular resolution.

Fig. 12.--Non-harmonic notes in harmony

Polytonality.--Despite opinions to the contrary, some of the chords could be interpreted to show the influence of the newer ideas of polytonality.

Fig. 13.--Influence of polytonality

Modulations.--Smith's modulations are bold and unexpected. His favorite chords seem to be those of a
dissonant nature introduced with splendid effect as an element of surprise. His avoidance in many places of consonant effects, even on the strong beats of the measure, fill his music with clashing effects which sound very original to the ear.

Fig. 14.--Example of modulation

Melody and Tonality

Melody has been defined as a rhythmic arrangement of different musical sounds. Even though this brief discussion treats the different elements of music compositely, it is next to impossible to divorce melody from rhythm and harmony in the composition under consideration. Mr. Smith's viewpoint is best expressed in his own words.

Some composers are still in the toils of the old four-measure phrase. The conditions of small vision under which the composers of the present are laboring is set in relief by the fact that the broad-flowing stream of melody known as the Prelude to 'Tristan and Isolde' still remains unique among modern compositions. No one has tried even to imitate it. So long as the composer fusses about among the details of a different and unnatural harmony and tricks of instrumentation he is losing the view.

1D.S. Smith, Yale Review, Oct. 1922, p.75.
Phrase length.--Smith does not believe in music that has short phrases every two or four measures, but in long sweeping ones, the joints of which are carefully concealed. His melodies are unified, but the cohesion does not consist in a mere sewing together of scrappy phrases. This elongated phrase idea is clearly exemplified in the first thirteen measures of the second movement. By the avoidance of a feeling of rest or cadence the phrase is thus prolonged to this unusual length, yet the significant ideas are so perfectly blended into the whole that, hearing it played, it does not seem unduly long.

Fig. 15.--Example of phrase length

Time values of notes.--Smith uses an interesting treatment in the kinds of notes that he employs in the various movements. In the first movement the melody is developed, with few exceptions, by using half, quarter, and eighth notes in the violin score. In the second movement there is a predominance of quarter, eighth, and sixteenth notes,
while the third movement uses almost entirely quarter and eighth notes in diverse modifications. The last movement is an amalgamation of the foregoing treatments.

Types of intervals used.--The two charts that follow will serve as a comparison between the intervals used in the classic sonatas and the sonata by Smith which is under consideration. Smith made greater use of intervals of the seventh, eighth and even larger than did Tartini. This emphasis makes the melodic line vary considerably in appearance from the classic score and the music more difficult to play.

Table 1 shows the intervals used in the first movement of Smith's sonata in A minor.

<table>
<thead>
<tr>
<th>Kind of interval</th>
<th>2nd.</th>
<th>3rd.</th>
<th>4th.</th>
<th>5th.</th>
<th>6th.</th>
<th>7th.</th>
<th>8th. or larger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>260</td>
<td>96</td>
<td>32</td>
<td>12</td>
<td>7</td>
<td>20</td>
<td>25</td>
</tr>
<tr>
<td>Comparative percentage</td>
<td>57.5</td>
<td>21.5</td>
<td>7.5</td>
<td>2.5</td>
<td>1.5</td>
<td>4</td>
<td>5.5</td>
</tr>
</tbody>
</table>

Table 2 shows the intervals used in the first movement of Sonata in G major (opus 1) by Guiseppe Tartini.
TABLE 2
INTERVALS USED IN FIRST MOVEMENT OF SONATA IN G
MAJOR (OPUS 1) BY GUISEPPE TARTINI

<table>
<thead>
<tr>
<th>Kind of interval</th>
<th>2nd.</th>
<th>3rd.</th>
<th>4th.</th>
<th>5th.</th>
<th>6th.</th>
<th>7th.</th>
<th>8th. or larger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>64</td>
<td>13</td>
<td>5</td>
<td>3</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Comparative</td>
<td>69.15</td>
<td>14.1</td>
<td>5.6</td>
<td>3.2</td>
<td>5.6</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Chord-wise progression.--When varying methods of melodic treatment are placed in juxtaposition for observation, it is clearly seen that Smith avoids chordwise progressions, thus accentuating the rugged, angular method of procedure.

Alteration of melody--His alteration is achieved through several technics. Rhythmic alteration is achieved through slight modification in the time and value of the notes when repeated.

Fig. 16.--Use of rhythmic alteration of melody.

Interval alteration in the melodic line also occurs, and in the example following is useful in preparing a cadence.
Fig. 17.--Use of interval alteration of melody

Chromatic alteration is well defined in melodic development and is so freely used as a device that it becomes a regnant feature of Smith's style.

Fig. 18.--Use of chromatic alteration of melody

Melodic sequence.--The repetition of a group of notes or melodic figure upon successive degrees of the scale has been used to good effect in this selection in the violin part.

Fig. 19.--Melodic sequence in violin part

Echo effect.--Its use places the melody an octave above the original notes but in no way interferes with the continuity of the music.
Fig. 20.--Echo effect in violin part

Register.--A statement about the register of the melodies is needful. While Smith's music calls for all of the four strings of the violin in playing this composition, yet import has been given to the A and E strings. No doubt the timbre and nuances possible on these strings influenced his decision to use them so frequently. The following table gives this conclusion.

TABLE 3

FREQUENCY OF USE OF EACH STRING OF VIOLIN IN EVERY FOURTH MEASURE OF SONATA

<table>
<thead>
<tr>
<th>String</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>E</td>
<td>437</td>
</tr>
<tr>
<td>A</td>
<td>388</td>
</tr>
<tr>
<td>D</td>
<td>191</td>
</tr>
<tr>
<td>G</td>
<td>107</td>
</tr>
</tbody>
</table>

Importance of piano score.--The last conspicuous presentation of melody as developed by Smith is a break somewhat from the classic idea of the sonata pattern. It has been already inferred in the example of pedal point for the violin.
Figure the significance of the lyric part of the violin score as transcending the treatment of the piano score. This has been contradicted in some places. The piano is traditionally the accompanying instrument, but in these instances the transference of the melody from the violin to the piano score causes the piano to transcend the violin in melodic purport.

**Tonality.**—As regards tonality the traditional use of related keys has been abandoned in favor of a gentle motion through all the keys, placing at the end of each movement the original tonic triad.

In summarizing, Smith believes in creating free moving melody developed in a natural and easy manner.

**Rhythm**

**Syncopation.**—In the first theme of the first movement one of the distinctive elements of Smith's music or style of composition is his use of the syncopative element. Although this same theme is repeated in various ways, the changes are those of interval and scale degree and direction of progression, rather than rhythmic structure. In the sixteen times in which we can distinguish this idea in the first movement there is little discernible difference in mode or texture. This first rhythmic figure is contrasted with an unusual form of syncopation, a product of his original treatment.
In the next example the theme is played by the piano against the syncopated accompaniment in triplets in the left hand.

Another effective rhythmic pattern combines three different rhythmic lines simultaneously, commonly speaking, two against three against four.
Fig. 23.--Unusual syncopation

Compound rhythm.--Metaphorically speaking, the majority of rhythms employed by Smith are compound. Whenever the simple form is used it achieves a singular effect. Often the violin score follows the simple pattern against the compound treatment of the piano accompaniment.

Fig. 24.--Use of compound rhythm

Subdivision of beat.--The beat of the music may be divided into any number of parts to bring variety to the composition and to add to the interest of the selection for both performer and audience.
Fig. 25.--Six eight time divided into two and four

Fig. 26.--Beat divided into seven parts

Fig. 27.--Beat divided into five parts

Use of different meters.--Smith's treatment of rhythm in the fourth movement is impressive. The uncommon meter 15/8, along with the rapid changes from one time signature to another in places, denotes flexibility and singular
treatment. The three most important meters used are 2/4 with 169 measures, 6/8 with 122 measures, and 3/4 with 42 measures. The table that follows bears out this distinction.

TABLE 4

SUCCESSION OF TIME SIGNATURES IN THE FOURTH MOVEMENT

<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of measures of each</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<td>-----</td>
<td>-----</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>50</td>
<td>106</td>
<td>72</td>
<td>61</td>
<td>24</td>
<td>2</td>
<td>18</td>
</tr>
</tbody>
</table>

This mutation of rhythmic figures and time signatures is a salient feature of some of the most modern composing. Conversely, music's original function was to supply rhythm. It was dynamic before it was melodic, and melodic before it was harmonic. In this manner the rhythmic approach of Smith with its unifying element is at once primitive in emphasis but modern in treatment.

Content of Music

A discussion of intellectual and emotional elements of Smith's music will be embodied in this treatise.
The intellectual in music embodies first all the principles of design, and laws of form and development. At the basis of the intellectual in music we find that the ultimate aim of design in the tone art is organic unity. The requirement of organic unity is that details of diverse character shall be absolutely vital parts of one organism. It calls for a reasonable development of each movement from its melodic ideas. It goes farther and commands that the several movements of the work shall be organically related to one another in melodic character, emotional content, and in style.

This critical yardstick of intellectualism in music when applied to Smith's music will compel an affirmative answer. His music is obviously well thought out and planned. We have seen the development of the movements with their essential ideas, the unifying elements of rhythm, melody and harmony, each becoming an intrinsic part of the whole. It remains to examine the emotional development of his music. On first approach this selection might be judged by the unobservant to be quite devoid of emotional content. Since this is not the type of music where we find the picturization of definite things, this discussion will be limited to several abstract feelings. The detail of the methods through which musical expression is given to the emotions can be broken down into the application of several logical rules, the first of which is expression through movement.

Expression through movement.--The speed of successive sounds, the relative character and constant inflection of

---

speed influences the feeling to be expressed through movement. At the beginning of the second movement Smith uses the repetition of a subdued figure in the piano accompaniment to create a meditative mood. Coupled with the markings of adagio $j = 56$ we begin to feel the quietude, comparative stillness, and tranquility of the mood.

![Musical notation](image)

**Fig. 28.**—Emotion through subdued movement

**Emotion through melody.**—In general the tendency of a melody to ascend will lift up the spirit of a person and give him a feeling of vigor and exhilaration. This use of an ascending melody is seen in both melody and accompaniment in the following figure.

![Musical notation](image)

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4 Frederick Nicholls, *op. cit.*, p. 32.

Expression through melody and rhythm.--The specific use of rhythmic repetition and gradual rise in melodic line in the left hand figure gives the feeling of ever increasing tension.

Emotion through dynamics.--The graduations of loudness and softness, or dynamic emphasis in musical expression, create definite emotional responses. Here the sudden pianissimo gives emphasis to the first theme and coupled with the sustained accompaniment gives the feeling of complete relaxation.
Fig. 31.--Emotion through dynamics

 Tempo and dynamics.--Changes and variations undoubtedly express tension. In the following, tempo, volume of tone, and use of high registers synchronize in giving a feeling of tension.

Fig. 32.--Emotion through tempo and dynamics

In conclusion, Smith is technically skillful when he can take the elements of melody, rhythm, tempo and dynamics and through musical transmutation create something that will compel a person to feel intensely. Smith has appealed to both heart and intellect through the unification of the components of his style and created a work well worth examining.
CHAPTER IV

MEDIUMS OF EXPRESSION

From a violinistic standpoint this work is most brilliantly varied. It is a selection which is calculated to display the musical ability of the violinist. While it does not display to the highest degree the virtuosity of the performer, the technically complicated figures and virile character of even the lyric passages call for a thoroughly adequate technic. An analysis of the violin score will convince even the most dubious that Smith has a real understanding of the resources of the instrument.

The physical nature of the violin makes possible a variety of colorful effects. One group of these is derived from the use of the bow arm. Smith uses staccato bowing for single notes and whole groups of notes in a single bow. Not only is this type of bowing employed in mezzoforte passages but also in those marked pianissimo, which makes these passages very difficult to execute effectively. Slurred legato bowing is most frequently used, in keeping with the lyric nature of the score. Tremolo, ricochet, and pizzicato effects are used occasionally and then to give needed emphasis to the score. Spiccato bowing, mostly in single form, is found in certain passages, especially in the third and fourth movements.
Smith's inventive genius is exemplified in the last movement. Here his alternating use of the bow sul ponticello with fortissimo dynamic marking, and 'modo ordinario' bowing played with piano dynamic markings achieve a harsh though skillfully contrasted tone color. The table below shows to what extent the different bowings are used throughout the length of the composition.

**TABLE 5**

**FREQUENCY OF DIFFERENT KINDS OF VIOLIN BOWING**

<table>
<thead>
<tr>
<th>Bowing</th>
<th>Number of Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single note staccato</td>
<td>145</td>
</tr>
<tr>
<td>Slurred note staccato</td>
<td>46</td>
</tr>
<tr>
<td>Spiccato</td>
<td>46</td>
</tr>
<tr>
<td>Tremolo</td>
<td>18</td>
</tr>
<tr>
<td>Ricochet</td>
<td>2</td>
</tr>
<tr>
<td>Sul ponticello</td>
<td>11</td>
</tr>
<tr>
<td>Pizzicato</td>
<td>25</td>
</tr>
<tr>
<td>Slurred legato</td>
<td>445</td>
</tr>
</tbody>
</table>

The second group of colorful effects is dependent upon the execution of the left hand. The range of the music including low and extremely high registers requires a complete knowledge of all the positions for the violin. The range includes the notes from G, the fourth string, to high C, three octaves above middle C. Smith uses double stops in eighty-three measures of the composition, but not always in the most common intervals. At least a fourth of the intervals are fourths and fifths, no doubt introduced for their rugged and decisively angular effect. Different kinds of arpeggio figures and chromatic passages are next in prominence in the
score, and the lengthy intervals in the fingering frequently make these passages exceedingly difficult to play. As can be seen from the following table, natural and artificial harmonics and the embellishment of the music by using the trill figures are used quite sparingly. Chords both bowed and plucked are used somewhat extensively. The significance of the table below is evident; Smith uses a variety of orchestral effects and uses them in sound musical taste.

**TABLE 6**

FREQUENCY OF DIFFERENT KINDS OF VIOLIN FINGERING

<table>
<thead>
<tr>
<th>Kind of Fingering</th>
<th>Number of Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double stops.</td>
<td>83</td>
</tr>
<tr>
<td>Chords</td>
<td>26</td>
</tr>
<tr>
<td>Chromatic passages</td>
<td>49</td>
</tr>
<tr>
<td>Natural harmonics</td>
<td>16</td>
</tr>
<tr>
<td>Artificial harmonics</td>
<td>15</td>
</tr>
<tr>
<td>Arpeggio figures</td>
<td>43</td>
</tr>
<tr>
<td>Trill</td>
<td>7</td>
</tr>
</tbody>
</table>

Smith has used the piano accompaniment as a skillful medium of expression. He understands fully the limitations and varied dramatic effects possible on this instrument. The technical ability of accompanist must be well developed to meet adequately the many difficulties in the score. The complexity of treatment is shown in the discussion of figurations, embellishments, pedaling, chord spacing, and altered rhythmic patterns.

**Figurations**

Two broad classifications of the arpeggio are to be
found in this sonata; the regular type, which follows one
direction from its bass note to peak or vice versa,
and that which consists of two kinds of alternating notes
in broken chord patterns.

Fig. 33.--Alternating notes in broken chord
patterns.
Both types function as harmonic material for the solo in
the violin part.

Various types of chordal accompaniment figures are
used by Smith. He uses changing chordal harmony to give
emphasis to lyric melody in the violin.
Fig. 34.—Chordal harmony

In places the exact chords are repeated in both hands for emphasis in building a climax.

Fig. 35.—Chordal duplication

Repeated chords beginning piano and gradually reaching fortissimo are used. This figure constantly repeated builds a powerfully dynamic climax.
Fig. 36.—Dynamic climax through repeated chords.

Smith shows a preference for chords built in fourths and fifths. Here he uses them in unusual manner. The chords are developed sequentially with chromatic alteration, and at the same time there is clever contrapuntal movement between each of the hands, the contrary motion in legato style giving a harsh dissonant effect.

Fig. 37.—Chords built on fourths and fifths

Embellishments

The use of grace notes of varying kinds is found in the
piano score. The double note is used first. It is the exact repetition of the chord that is to follow, which is played staccato against the legato figure for the left hand.

Fig. 38. -- Double note embellishments

Again, a chord is used as a grace note followed by a single note.

Fig. 39. -- Chord used as a grace note

Grace notes of the octave are used in several instances and give lightness and rapidity of movement to the score.

Fig. 40. -- Grace notes of the octave
Smith uses trills very sparingly to lend variety to the music.

Fig. 41.--Use of trills

The trill of the third is used in the left hand of the piano part in opposite motion to the violin trill of an octave.

Fig. 42.--Trill of the third

One other type of embellishment not included thus far in the discussion is the use of octaves. In measures 28 and 29 of the first movement the transition material is stated in octaves.

Fig. 43.--Passage of single octaves
A mighty fortissimo occurs in measures 215-218 when the chromatic passage in the left hand is played in heavily accented octaves. These octaves help to build a climax leading into a final restatement of the first theme by the piano, thus bringing to an end the first movement.

Fig. 44. --Use of octaves in chromatic passage
Greater sonority and a thicker texture result from the addition of chordal tones to the octave. This form generally appears in the more sustained sections as in measures 256-260 of the tempo maestoso passage from the last movement.

Fig. 45. --Octaves plus chordal tones
The sequential use of octaves occurs in the allegro non troppo section of the Epilogue. This use is very appropriate as a preparation for the fortissimo measures that immediately follow.

Fig. 46.--Sequential octaves

Pedaling

Smith's treatment of the piano score shows the omission of the use of the pedal. So determined is he that unscrupulous accompanists do not use the sostenuto pedal that the instructions 'senza pedal' are specifically written into the score. The pedal is to be used only in four sections of the music. It is first employed in measure 81 of the rondo movement and creates a marked contrast in effect with the staccato notes just preceding.

Fig. 47.--Use of sostenuto pedal for contrast
The closing phrase of the third movement has an unusual chordal treatment. Here the pedal is used in the piano score to sustain the pedal point in the left hand.

Fig. 48.—Sostenuto pedal sustains chordal pedal point.

Beginning with measure 75 of the Epilogue, the pedal is sustained continuously for four measures. In this passage Smith uses the tones of the seventh chord built on C to introduce the maestoso passage following in measure 80. The pedal continues the effect of this chord through the scale passages of measures 78-79.
Fig. 49.—Major seventh sustained through use of pedal.

In the last nine measures of the Epilogue the tonic harmony of A major diminishes to a mere suggestion of sound by sustaining the pedal of the piano.

Chord Spacing

In only three places in the sonata do we find the parts for the two hands widely spaced, one of which is the following. (Note the special marking pizzicato for the piano.)

Fig. 50.—Widely spaced chords

In the remainder of the measures of the sonata the two hands are in relatively close position as in the example following.
Fig. 51.--Chord spacing in close position
Smith brings the left hand into the treble register of the piano, thus keeping the spacing of the two hands closer together.

Fig. 52.--Example of both hands in treble registers of piano
Fig. 53.--Example of both hands in bass registers of piano.

In the thirtieth measure of the Scherzo there is quite a large leap in register, both left and right hands moving in a parallel direction.

Fig. 54.--Wide leap in registers

Smith has a style that is technically difficult to execute, using turns, trills, embellishments, fast scale-wise passages, glissando figures, and complicated rhythmic patterns in the piano score. Two of the time signatures, 2/2 and 3/4, were analyzed and the varied complications in rhythm written out. Syncopated figures are in the majority. In one instance
the right hand and left hand had different rhythms, which were to be executed simultaneously.

Table 7 shows different patterns of syncopation used in piano score in 2/2 meter.

<table>
<thead>
<tr>
<th>Different Patterns of Syncopation Used in Piano Score in 2/2 Meter</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Music Notation" /></td>
</tr>
</tbody>
</table>

TABLE 7
Table 8 shows the different patterns of syncopation used in piano score in 3/4 meter.

**TABLE 8**

**DIFFERENT PATTERNS OF SYNCOPATION USED IN PIANO SCORE IN 3/4 METER**

In closing, Smith challenges the technic of a skillful pianist, but the total effect of the composition more than compensates for the time required to master the difficulties found therein.
CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

A brief resume of the points emphasized in each of the chapters of this Stylistic and Structural Analysis of Smith's Sonata in A minor will be given so that the reader may obtain a concise viewpoint of the highlights of his style and manner of composition.

Formally, Smith follows the classic example in the first three movements of his sonata. The fourth movement shows the cyclic influence in his use of motifs and piano accompaniment patterns of the first three movements. His manner of incorporating these motifs is no innovation in modern music: Cesar Franck has used them to good advantage in some of his compositions. Smith's music will appeal to the intellectual type musician, who can derive pleasure from reading mentally through the music copy and observing the impressive use of these motifs to achieve unity in the composition.

From a stylistic viewpoint Smith is quite conventional. The emphasis upon the lyric treatment is essentially the same as the treatment of composers of former years.

Harmonically, Smith vindicates the use of dissonance
in modern music. Introduced as an element of surprise, his dissonant progressions show artistic insight into a fundamental of music writing, variety of tonal colour.

Melodically, the use of broad sweeping phrases show the Wagnerian influence. The preference for angular effects can be interpreted as a mere recasting of the traditional treatment made popular by Corelli.

Rhythmically, Smith deserves credit for his flexibility and freedom in the use of syncopation. His rhythmic effects are forceful and show a concise understanding of their use to the greatest advantage in this composition.

Smith has effected a perfect balance between intellectual and emotional content. The "heart" of the Romantics and the "head" of the Classicists have been used advantageously. The perfection of workmanship summarizes the intellectual appeal of his music, while the emotional element has put spirit and life into the essentials of the sonata form.

The violin and piano have been exploited as worthy mediums of expression. Smith has used real inventiveness in the variety of effects obtained by these two instruments. His use is technically challenging, thus increasing the practicability of using this selection as study material.
Conclusion

People are inclined to think that there are no musical giants nowadays. Although some of the great masters were much appreciated in their time, it took generations before their full stature was at all adequately realized. Nowadays it may be that there are different kinds of giants, and that the greatest of these are the giants of the intellect. 1

If an adequate appraisal of Smith's works could be made from this study of his sonata, the intellectual quality would receive cognizance. His music is governed by a definite philosophy and is the conscious expression of a definite ideal.

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Score