MTO 17.2 Examples: Kleppinger, Copland’s Fifths

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.11.17.2/mto.11.17.2.kleppinger.php

Example 1. Four excerpts by Copland

a. *Billy the Kid*, opening

\[ \text{Lento maestoso} \]

\[ \begin{array}{l}
\text{cl.} \quad \text{ob.} \\
\text{short} \quad \text{p}
\end{array} \]

b. *Appalachian Spring*, sonority from measure 4—6

\[ \begin{array}{l}
\text{p}
\end{array} \]

C. Third Symphony, I, opening

\[ \text{Molto moderato – with simple expression} \]

\[ \begin{array}{l}
\text{cl., fl., vln. in octaves} \\
p \quad \text{dolce}
\end{array} \]
d. Piano Fantasy, measures 20—23

Example 2. Piano Sonata, conclusion
Example 3. “Nature, the gentlest mother,” measures 1—8

Example 4. *Quiet City*, conclusion (measures 162—168)
Example 5. Third Symphony, II, opening

Allegro molto ($\frac{d}{d} = 108$)

F/C

B/F2

E/B

(B/F2)

sub. molto
ritardando - a tempo

strings, tpt.

strings, timp.

strings, timp.

slap st.

cym.

timp.,
bass drum

B/F2

ritardando - a tempo

brass,
strings

tpts.

ff marc.

ff marc.

tbus.

 bass drum


timp.

bass drum
Example 6. Violin Sonata, I, measure 1—20
Example 7. Final chord of Violin Sonata, I
Example 8. Violin Sonata, I, measures 21—39

(Tempo II theme)
Più Mosso

Allegro ($\beta = 84$)

B: V I

F: V I

D: V I
Example 9. Analysis of Violin Sonata, I, measures 26—29

Example 10. Network of fifths and thirds
**Example 11.** Pitch centers and formal elements of the Violin Sonata, I

<table>
<thead>
<tr>
<th>Exposition of Tonal Issues</th>
<th>Development</th>
<th>Lyrical Middle Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>measures 1–20</td>
<td>21 28 31 37 40</td>
<td>51 56 64 78 82 86 94 103 113 121</td>
</tr>
</tbody>
</table>

(Development Continued)

<table>
<thead>
<tr>
<th>Development II</th>
<th>Restatements</th>
</tr>
</thead>
<tbody>
<tr>
<td>127</td>
<td>149 165 173 187 193 196</td>
</tr>
<tr>
<td>Tempo II theme (with G tail) as coda</td>
<td>transition 3-part canon development of measure 127 theme “crash” “unwinding” m. 21 theme (with G tail)</td>
</tr>
<tr>
<td>G–B♭ unstable D (B♭) unstable E</td>
<td>D♯ C♯–(E) ♯♯ C</td>
</tr>
</tbody>
</table>

**Example 12.** Violin Sonata, I, measures 40—45

Tempo II theme
(as accompanying ostinato)
Example 13. Violin Sonata, I, measures 51—57
Example 14. Expansion of the network in Development I

```
E
|
A  —  C
|
D  —  F
|
G  —  B♭
```
Example 15. Violin Sonata, I, measures 78—91
Example 16. Violin Sonata, I, measures 91—107

Lyrical Middle Section

\[ C: IV \ V \ I \quad IV \ V \ I \]

\[ (C:) \ IV \ V \ I \quad E: \ V \ I \quad V \ I \]
Example 17. Violin Sonata, I, measures 193—204
Example 18. Violin Sonata, I, measures 205—228

Twice as slow (Tempo I) ($d = 69$)
Prologue music
(G/D)
Example 19. The tonal network’s reflection in the Restatements section

Example 20. Pitch centers and formal elements of Copland’s Violin Sonata, II

<table>
<thead>
<tr>
<th>measures 1–17</th>
<th>18</th>
<th>22</th>
<th>33</th>
<th>46</th>
<th>53–69</th>
</tr>
</thead>
<tbody>
<tr>
<td>chant</td>
<td>transition</td>
<td>waltz</td>
<td>waltz in canon</td>
<td>transition</td>
<td>chant</td>
</tr>
<tr>
<td>D/A</td>
<td>(D)</td>
<td>G</td>
<td>E</td>
<td>(D)</td>
<td>D/A</td>
</tr>
</tbody>
</table>
Example 21. Copland, Violin Sonata, II, measures 1—18

Example 22. Copland, Violin Sonata, II, conclusion (measures 63—69)
Example 23. Copland, Violin Sonata, II, measures 22—45
**Example 24.** Perfect-fifth relationships among pitch centers of the Violin Sonata’s Lento

![Diagram showing perfect-fifth relationships among pitch centers]

**Example 25.** thirds and fifths among pitch centers in the Violin Sonata’s Lento

**Example 26.** Pitch centers and formal elements of Copland’s Violin Sonata, III

<table>
<thead>
<tr>
<th>( m. )</th>
<th>1</th>
<th>42</th>
<th>76</th>
<th>84</th>
<th>90</th>
<th>96</th>
<th>108</th>
</tr>
</thead>
<tbody>
<tr>
<td>( A )</td>
<td>G</td>
<td>B</td>
<td>D</td>
<td>A</td>
<td>G</td>
<td>G</td>
<td></td>
</tr>
<tr>
<td>“scherzo”</td>
<td>“intimate”</td>
<td>“spirited”</td>
<td>quasi flautando</td>
<td>slow</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(“folklike interlude”)</td>
<td>(“poignant”)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>( m. )</th>
<th>115</th>
<th>122</th>
<th>136</th>
<th>163</th>
<th>172</th>
<th>181</th>
<th>193</th>
<th>208</th>
</tr>
</thead>
<tbody>
<tr>
<td>( A' )</td>
<td>B</td>
<td>G#</td>
<td>C#</td>
<td>F#</td>
<td>G</td>
<td>G</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“scherzo” theme</td>
<td>“intimate”</td>
<td>“spirited”</td>
<td>“scherzo”</td>
<td>“scherzo” theme in canon</td>
<td>slow</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(“poignant”)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Coda**

<table>
<thead>
<tr>
<th>217–230</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement 1 theme with accompaniment of quasi flautando (from measure 96)</td>
</tr>
<tr>
<td>G</td>
</tr>
</tbody>
</table>
Example 27. Copland, Violin Sonata, III, measures 1—13 (centered on G)

Example 28. Copland, Violin Sonata, III, measures 42—29 (centered on B)
Example 29. Copland, Violin Sonata, III, measures 76—84 (violin only)

Example 30. Network of pitch centers used in the A part of the finale
Example 31. Copland, Violin Sonata, III, measures 112—125 (pitch centers indicated in parentheses)
Example 32. Copland, Violin Sonata, III, measures 159—173 (pitch centers indicated in parentheses)
**Example 33.** New pitch centers of A’ arranged in consecutive perfect fifths and so as to emphasize the minor third /B

**Example 34.** Comparison of pitch-center networks between movement II and A’ of movement III

![Movement II](image1)

![Movement III, A' part](image2)

**Example 35.** Interactions of major-third related pitch centers with two themes

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>scherzo:</td>
<td>G (m. 1)</td>
<td>B (m. 115)</td>
</tr>
<tr>
<td>“spirited”:</td>
<td>D (m. 76)</td>
<td>M3 [arrow] F# (m. 163)</td>
</tr>
</tbody>
</table>
Example 36. The finale’s pitch centers and their relationships
Example 37. Copland, Violin Sonata, III, coda (measures 217—30)

Example 38. Analysis of finale, measures 223—226 (violin only
a. (Segmentation of melody)
Example 38. Analysis of finale, measures 223—226 (violin only)
b. (Melody mapped onto tonal network)

Example 39. Structure of the entire Violin Sonata