



SIM CAM 14

XIV Simpósio Internacional
de Cognição e Artes Musicais

ANAIIS



XIV Simpósio Internacional
de Cognição e Artes Musicais

Regina Antunes Teixeira dos Santos
Marcos Nogueira, *Editores*



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Musical Phrasing: Shaping analysis by general timing of melodic lines based on Meyer's theory of syntax

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Abstract

The present study reports ways for phrasing the melodic line of pieces from different periods and styles, performed by graduate students in a preliminary reading. The study is grounded on Meyer's Theory (1989) who considers music as language that has syntactic structures for conveying meaning. In a quasi-experimental approach, three advanced students separately learned three different pieces (dances) by three distinct composers (Haydn, Chopin, and Bartók) over the course of two practice sessions. In the first session, the students practiced each piece for thirty minutes using the score and then recorded one performance. In the second session the procedure was the same, except that some commercial recordings were made available for consultation by the students. This study showed that phrase shaping is manipulated through the timing, and direction of the melodic line, and both are based on stylistic features known by participants. In addition, recordings seem to have an important role in a preliminary reading and may influence interpretive choices.

Keywords: musical phrasing; performance traditions; musical knowledge; musical styles.

Resumo

O presente estudo relata formas de frasear a linha melódica de peças de diferentes períodos e estilos, tocadas por estudantes de pós-graduação em uma leitura preliminar. O estudo está fundamentado na teoria de Meyer (1989) que considera música como linguagem a qual tem estruturas sintáticas para transmitir significado. Em uma abordagem quase-experimental, três estudantes avançados aprenderam separadamente três diferentes peças (danças) de três compositores diferentes (Haydn, Chopin e Bartók) ao longo de duas sessões de estudo. Na primeira sessão, os estudantes praticaram cada peça por trinta minutos usando a partitura, e então gravaram uma performance. Na segunda sessão o procedimento foi o mesmo, exceto que algumas gravações comerciais estavam disponíveis para a consulta dos estudantes. Este estudo mostrou que a forma de frasear é manipulada através do tempo e direção da linha melódica, que ambos estão baseados nas características estilísticas conhecidas dos participantes. Além de que as gravações parecem ter um papel importante numa leitura preliminar e podem influenciar escolhas interpretativas.

Palavras-chave: fraseado musical; tradições de performance; conhecimento musical, estilos musicais.

INTRODUCTION

Musical phrasing can be performed in several ways depending on the musician's knowledge of composers, styles, and performance traditions. Meyer (1989, p. 3) defines style as "a replication of patterning, whether in human behavior or in the artifacts produced by human behavior that results from a series of choices made within some set of constraints". These constraints may pertain to conventions found in compositions of certain time period. In the case of performance, this definition of style can be related to the customs of playing compositions from different periods and different composers.

In his theory of style, Meyer (1989) understands music as language that has syntactic structures for conveying meaning. This means that groups of musical elements, like melodic cells or cadences for instance, are used for communicating some "message". This message is understandable because it is contextually relevant to the composer of the piece, and the time period in which it was

written. Following this idea, Agawu (2009) says that like in a verbal composition, music organizes itself in phrases and segments.

From Hewitt's perspective (2009), styles are related to musical and extra musical influences according to practice communities. This argument infers that different ways of playing are based not only on creativity, but also on rules and conventions. Clarke (2006) considers that the creativity can be questioned, because some interpretative conceptions are expected by the public. Furthermore, one could consider that these conceptions may also result from several sources of knowledge, among them, commercial recordings (Fabian, 2017).

Taking into account performance traditions, the patterns within a composition may be played in different ways while still observing the conventions (constraints) dictated by the style. In this sense, ways of phrasing a melodic line may be influenced by performance traditions (nowadays registered through recordings), but, it involves also knowledge and creativity of the performer. The present study reports ways of phrasing the melodic line in pieces from different periods and styles, performed by graduate students in a preliminary reading.

METHODOLOGY

This study used a quasi-experimental approach: three advanced students separately learned three different pieces (dances) by three distinct composers (Haydn, Chopin and Bartók) over the course of three practice sessions, each one divided into two parts. In the first part, they practiced each piece for thirty minutes using just the score and then recorded one performance. In the second part the procedure was the same, except that some commercial recordings were made available for consultation by the students. Data were analyzed based on Meyer's style theory, conceptualizing the manipulation of timing to shape a phrase as a language (syntax of music). This phrase language was based on the students' artistic choices, and shows to what extent they situate their performance within stylistic performance traditions.

Semi phrases structures were considered for analyses. The following pieces were employed as stimuli: (i) Haydn's minuet and trio (2nd movement) of Sonata in C major Hob XVI n. 10; (ii) Chopin's Mazurka Op. 33 n. 3; and (iii) Bartók's Old Dance Tunes from Fifteen Peasant Songs. For the analysis, only the melodic line was considered, and the duration of melody was counted according to the onset of the first note from the melody. Haydn's piece was divided into twenty six semi phrases (four and six bar segments, approximately), with repetitions) in this way: 4 + 4 :: 4 + 4 + 4 + 6 :: 4 + 4 :: 4 + 6 :: (menuet da capo). Chopin's Mazurka was divided into twelve semi phrases of four bars approximately (no repetitions), while Bartók's piece was divided into seventeen semi phrases of three bars. All performances played by participants were recorded in MIDI format.

The commercial recordings provided to the participants were by the following pianists: Andrew Remilliard, Arthur Bsalm and Gabriel Romero for Haydn. Arthur Rubinstein, Guiomar Novaes and Seong Jin Cho for Chopin. Finally, Annie Fischer, Sviatoslav Richter and Zontán Fejérvári for Bartok. All of these recordings were available on the website *youtube.com* and downloads were made in wave format.

For counting purpose, the time of the ensuing segment (starting on the second segment) was subtracted from the previous one, and so on. For the last segment, in MIDI file, the last note of melody plus its duration was used, and in wave files, the onset of the last note was used.

Each participant was given a pseudonym (Abigail, Iara and Jerônimo) in order to maintain anonymity.

RESULTS AND DISCUSSIONS

Figure 1 shows the phrasing of Haydn's piece as played by each participant in session 1 (a) and session 2 (b). For comparative reasons, the phrasing extracted from the commercial recordings available for consultation are also included (c). Each point represents a semi-phrase (four and six bar segments approximately).

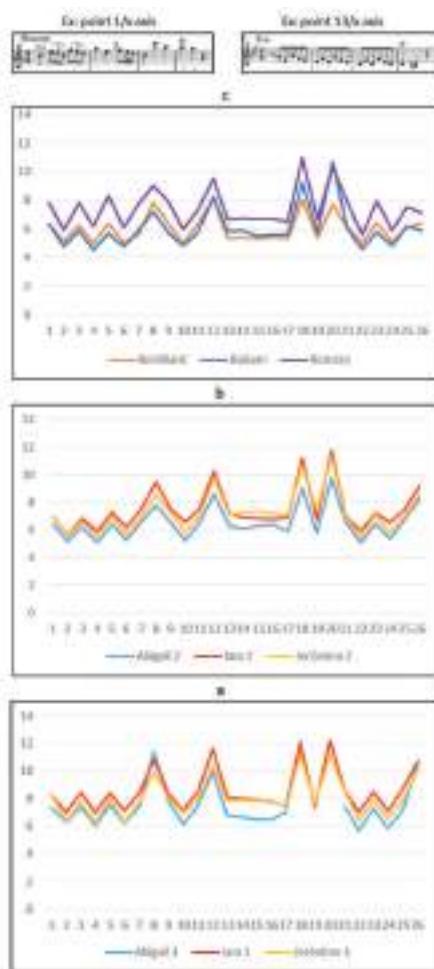


Figure 1: General phrasing of Haydn's minuet and trio: (a) Practice session 1; (b) Practice session 2 compared among participants (blue – Abigail; red – Iara; yellow – Jerônimo); (c) Phrasing from commercial recordings (orange – Remilliard; dark blue – Balsam; purple – Romero) X axis: number of semi phrases.¹ Y axis: time duration (ms). Note: There is a lack in the continuity of Abigail's line in a, is because she forgot the repetitionn her first performance.

As shown in Figure 1, in the case of Haydn's Minuet and Trio, one can denote a phrasing performance pattern. The phrase shaping is very similar among the participants and professional recordings. The Figure 1 shows a pattern of accelerating (down) and de-accelerating (up), suggesting a compensating balance in the organization of phrasing. As shown in the last four points (points

22–25, Figure 1), the *Menuet da Capo* interpretation displays a reverse profile, i.e.: de-accelerating (points 22–23), followed by accelerating (24–25). A de-accelerating is observed in points 5–8, while in points 9–12 (repetition), the tempo is compensated (accelerating). In the *Trio* section (points 13–16), regularity is provided by eighth note motive which changes the musical character of the piece. Until this point, the Minuet was marked by a figuration which demanded a broader gestuality. This aspect is an implicit component of the procedural knowledge within stylistic conventions in eighteenth-century rhythmic language, that takes into account hierarchical organization of rhythmic classes in terms of syntactic categories (Yust, 2018; Mirka, 2009).

The participants played faster in the second practice session (Figure 1b), but the line shaping remains almost the same, except for the general tempo (slightly faster).

Chopin

Figure 2 shows the phrasing of Chopin's mazurka as played by each participant in session (a) session 1 and (b) session 2. For comparative reasons, the phrasing extracted from the commercial recording available for consultation are also included (c). Each point represents a structural

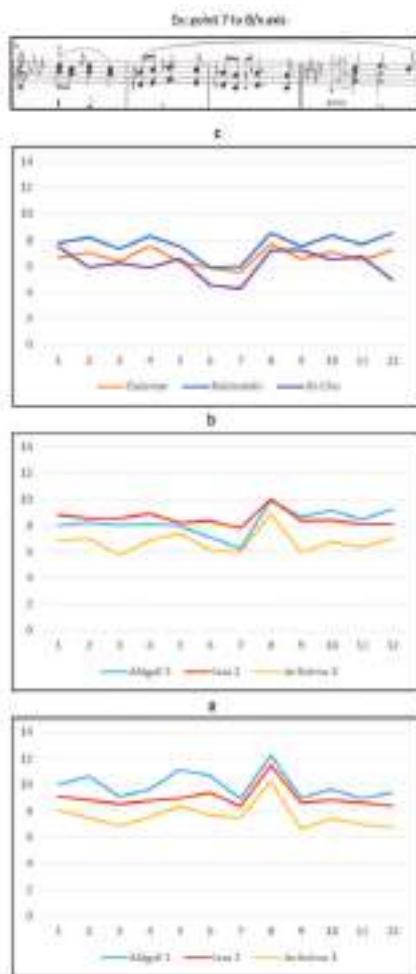


Figure 2: General phrasing of Chopin's mazurka.: (a) Practice session 1; (b) Practice session 2 (participants: blue – Abigail; red – Lara; yellow – Jerônimo). (c) Phrasing from commercial recordings (orange – Guiomar; dark blue – Rubinstein; purple – Seong Jin Cho); X axis: number of semi phrases.² Y axis: time duration (ms).

The interpretative choices made by the professional pianists (commercial recordings) of Chopin's mazurka op. 33 n.3, seems to have been indicated by the structural organization based on periodicity of antecedent and consequent. It is worth noting that this logic implies inflections of accelerating and de-accelerating or vice-versa. Another approach would be the one described by Yust (2018, p. 36, 37), based on Schenker approach. According to Yust (2018), there is no affirmation of tonic (C major) chord on the theme of the Chopin's mazurka op. 33 n.3, which creates instability on the dominant chord. Therefore, the E major chord that starts the consequent affords potential stressing point through its prolonged duration, according to the agogic accent.

In the performances of the professional pianists, such behavior can be identified in the first four points in Figure 2c, which will be reprised in points 8-12, which in turn is reversed in the first four points, probably for principles of variation in interpretative choices. Between points 5-8, one can denote a similar pattern among the pianists: 5-7 (accelerating) and 7-8 (de-accelerating). Such choices may result from the fact that this section (B) consist of a phrase (8 measures), which is repeated. The repetition (which is fully written and not signaled with a repetition sign in the edition that we used) is more dense (melody expressed with sixths and thirds) which in turn may demand a de-accelerating movement. The peak achieved in point 8 corresponds to the return to section A which is reached through a four-note arpeggio which seems to function as taking a breath to further attack in *piano* and *dolce* (m. 33).

Regarding the participants in the first practice session (Figure 2a), Abigail interpretation's profile was similar to that of Rubinstein, although in slower tempo. It is worth recalling that in this first session, the participants have not listened to the commercial recordings. Iara played practically without tempo inflections (up to point 6), and Jerônimo opted for a phrasing which does not mark the antecedent-consequent logic: he accelerates in the first eight measures, and then de-accelerates in the repetition. It is worth noting that the peak at 8 is also observed in the case of the participants' performance.

In the second collecting section (Figure 2b), one can observe an increasing in general tempo and changing of phrasing mainly in the case of Abigail. Iara played without timing variation and Jerônimo's interpretation seemed very similar if compared with that of his first session except for the general tempo and the opposite movement in the first semi phrase. In Jerônimo's case, there is much similarity with the performances of Guiomar and Rubinstein recordings, which suggests that these recordings may have influenced Jerônimo's interpretative choices.

Comparing to the performances between Chopin's Marzuka and Haydn's Minueto and Trio, one can infer that in the latter, the participants disposed of a set of similar interpretative choices, being in agreement with the homogeneity observed among the three chosen commercial recordings. On the other hand, in the case of Chopin's Mazurka interpretation, the syntax seems not to be consolidated, in spite of the proximity between Abigail's (neglecting the differences in tempo) and Rubinstein interpretations.

Bartók

Figure 3 shows the phrasing of the Bartok's piece as played by each participant in (a) session 1 and (b) session 2. For comparative reasons, the

phrasing extracted from the commercial recording available for consultation are also included (c). Each point represents a structural segmentation of the phrase. One can note that there are considerable differences among the profiles. In spite of this, a small pattern can be extracted. Particularly in the case of the commercial recordings, one can denote structural cues. For the sake of clarity, some structural analysis of the work is necessary. This dance is thoroughly built on a sole melody (Dorian), which is repeated four times, in three distinct textures, namely: Unison (12 bars), melody and counter-melody (12) and homophony (accompained melody – 12 + 12). In the latter, the two occasions where the melody is presented, there are dynamic differences (*forte* and *fortissimo*). In the last presentation (*fortissimo*), the structure of the accompaniment stress a harmonic modification that conducts, in the last part of this melody, to a tonal ending with a surprise effect.

According to Figure 3c, Fischer and Richter make the same pattern in the first four points, which corresponds to first presentation of the melody, which presents a general descending contour (m. 1–6), followed by a sequence-based contour 3 + 3. In terms of the melodic line, these pianists value the movement towards the conclusion of the sentence by decreasing tempo as shown by the increasing line (points 3 and 4). Jerônimo was slightly concerned with this procedure in the first practice section (Figure 3a). In the second one, he and Yara approach the same interpretative choices as the professional pianists (Figure 3b).

It is worth indicating that for points 9–10 (Figure 3b), it seems that Abigail and Yara, in the second practice session, have been inspired by Féjervári. Thus, in the case of commercial recordings (Figure 3c), in their last points (14–16), there are differences in the interpretative choices, seeming to value the harmonic modifications occurring in last presentation of the melody (m. 39–49). Conversely, analyzing the interpretation of the participants, it seems that this harmonic value has not been expressed, considering the straight line observed in the first practice session (Figure 3a). In the second practice session, it seems that they are slightly sensitive to these modifications, probably after listening to the recordings. For instance, it seems that in points 14–16 (Figure 3b), the participants have been influenced by the performances of Richter, specially Abigail and Jerônimo (Figure 3c).

Another interesting point is that in the first practice session (Figure 3a), the participants are really far from the recordings performances in terms of the general tempo (Figure 3c). In the second practice session (Figure 3b) one can see a big increase in the general tempo.

In Bartók's performances the regularity seems to be more accurate (except on the peaks). Here, there seems to be no pattern in the way of phrasing, different from Haydn and Chopin. It is worth noting that Jerônimo and Abigail had never played Bartók until this study, which shows us that each participant played the melodic line based on their own thoughts about the style.

On cannot neglect that the 20th century period is marked with different compositional principles (dodecaphonic, neoclassic, impressionism, serial music, electro acoustic and so on), and the participants might have less familiarity with works written in this compositional period. Perhaps, specifically the lack of references for Bartók's works by the participants may

have influenced their performance intentions. Performative differences here detect in terms of general phrasing will be furthered studied.

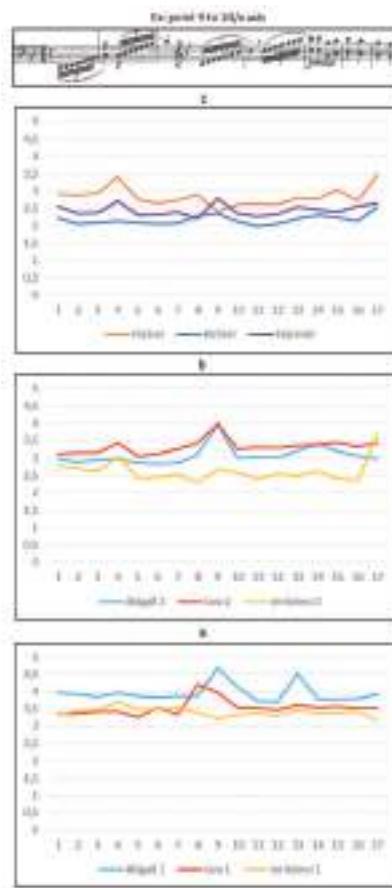


Figure 3: General phrasing of Bartók's dance. (a) Practice session 1 (b) Practice session 2 compared among participants (blue – Abigail; red – Iara; yellow – Jerônimo). (c) Phrasing from commercial recordings (orange – Fischer; dark blue – Richter; purple – Féjervári) X axis: number of semi phrases.³ Y axis: Time duration (ms).

CONCLUSION

This study shows that some set of constraints seems to be more rigorous in Haydn's performances, relatively flexible in Chopin's, and quite flexible in Bartók's.

The results also demonstrated a considerable increase in the general tempo of the performances in the second practice sessions, with more fluency in the melodic line. Somehow, it was expected because in this session the participants were more familiar with the pieces. These performances also seemed to show an imitation of the phrasing in the commercial recordings mainly for Chopin and Bartók's performances, reflecting some influence beyond the students' creativity.

From the perspective of Meyer's style theory, the results show how different ways of phrasing a melodic line seem related to the composer's language, and the performers' understanding of the composers' styles and performance traditions. Results also suggest that the participants had a tendency to maintain familiar performance traditions, primarily in relation to composers with whom they had prior knowledge.

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Notas

1 There are different amounts of beats in each segment (S): S1 = 13.5 beats; S2 = 10.5; S3 = 13.5; S4 = 10.5; S5 = 13.5; S6 = 10.5; S7 = 13.5; S8 = 16.5; S9 = 13.5; S10 = 10.5; S11 = 13.5; S12 = 17; S13 = 12; S14 = 12; S15 = 12; S16 = 12; S17 = 12; S18 = 18; S19 = 12; S20 = 17.5; S21 = 13.5; S22 = 10.5; S23 = 13.5; S24 = 10.5; S25 = 13.5 and S26 = 16.5.

2 There are different amounts of beats in each segment (S): S1 = 13 beats; S2 = 12; S3 = 12; S4 = 11; S5 = 13.5; S6 = 11.5; S7 = 12; S8 = 12; S9 = 12; S10 = 12; S11 = 12 and S12 = 11. Totaling 144 beats.

3 There are no different amounts of beats in each segment. Each one has 3 beats.

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