

THREE ROMANCES

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## PREFACE

Three Romances for violin and orchestra is a composition written in partial fulfillment of the requirements for the degree of Master of Music in Composition. The intent of this analysis is to explain the structure of the Three Romances, and the compositional process involved. Chapter I explains the background in two main categories: the approach to style and the specific approach to the Three Romances. The stylistic approach includes a detailed discussion of scales and structure. These two elements, together with further considerations of the medium and genre, are also discussed as they apply to Three Romances specifically. Chapters II, III, and IV deal with each of the romances separately. Each chapter analyzes the form, melody, harmony, orchestration, and texture. Special attention is given to scales, themes, and details of the harmonic treatment. Chapter V explains the relations between the romances and the role of Three Romances in the overall stylistic development of the composer.

## CHAPTER I

### BACKGROUND FOR THE THREE ROMANCES

Since 1979, I have been composing in a style which I call "New Classicism". It could be roughly defined as a blend of musical Minimalism and the Viennese Classical Style. The aspect of Minimalism that influences me the most is the reduction of the pitch material; in Classical Style, it is the clarity of form and structure.

It is the strictness of Minimalism's approach and its limited ability to express diverse human feelings that led me towards the creation of the more personal and expressive, but restrained, New Classicism. The forms of New Classicism are usually classical (e.g., sonata-allegro form), but the tonality uses small scales, three to seven tones derived from the diatonic scale.

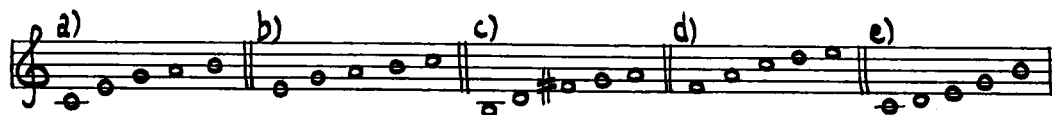
In my first New Classical piece, Flying Trio (1979), every section (theme) of the work was built with the notes of only one major or minor triad. For example, in the first movement, theme I was built with notes d f a, theme II with f a c, the development with a c e, the recapitulation of theme I with d f a, theme II with d f# a, and the coda with d f a.

Parastos, for mixed choir a cappella (1985), was built on all seven notes of the diatonic scale, but with only major and minor triads used harmonically. Also, not all of the available triads of the scale were used. For example,

the first movement was built with only the I, ii, and iii in F major.

Dream Quartet (1986) was built on five pentatonic scales.

Ex. 1. Scales used in Dream Quartet



Happy Overture (1987) and Prelude and Fugue for Keyboard (1987) were built on the scale marked a) in Ex. 1 and its transpositions.

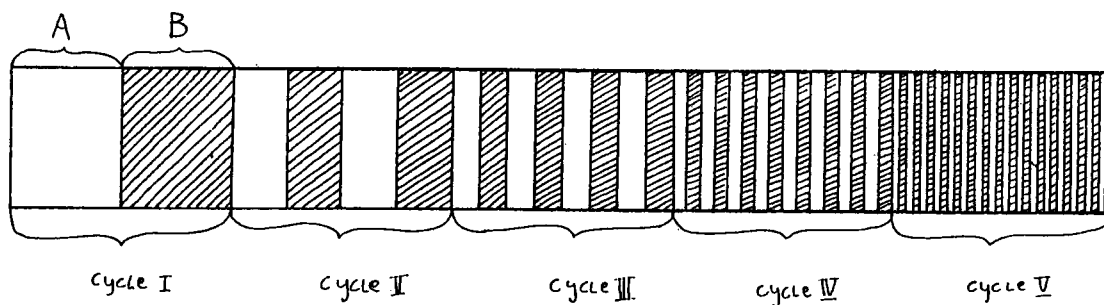
Another feature of my style is a particular technique which I will refer to in this paper as the Form-construction process. It was first introduced in the third movement of my Flying Trio. The process, in this case, has five "cycles". The first cycle resembles an "exposition", with two sections, A and B, consisting of 16 bars each.

Ex. 2. Form-construction process used in the third movement of Flying Trio.

The musical score is presented in a single system with five staves. The notation is in treble clef with a key signature of one flat. The score is divided into five sections, each labeled on the left as 'Cycle I' through 'Cycle V'.  
- **Cycle I** (measures 15-29) is further divided into two sub-sections, A and B. Sub-section A (measures 15-19) begins with a 'V.' marking and a 'pp (SEMPRE)' dynamic instruction. Sub-section B (measures 20-29) continues the melodic line.  
- **Cycle II** (measures 37-51) consists of a single melodic line.  
- **Cycle III** (measures 59-73) consists of a single melodic line.  
- **Cycle IV** (measures 81-95) consists of a single melodic line.  
- **Cycle V** (measures 103-117) consists of a single melodic line.  
The score concludes at measure 157 with a final chord marked 'd.d. 8'.

The second cycle uses exactly the same material, but arranged differently: it begins with the first half of A (eight bars), followed by the first half of B (eight bars), followed by the second half of A and the second half of B. The third cycle is a continuation of this process of dividing A and B into smaller parts and combining them alternately: the first four measures of A are followed by the first four measures of B, which are followed by the second four measures of A and B, followed by the third and finally the last four measures of A and B. The fourth cycle combines two-measure units of A and B, and the fifth, last cycle, alternates single measures from the original A and B sections.

Fig. 1. Graphic representation of the Form-construction process used in the third movement of Flying Trio.





The process of composing Three Romances began with the melodic line of the first eighteen measures and its harmonic implications. It seemed that the most appropriate instrumentation would be a violin solo, accompanied by the orchestra. This decision about instrumentation influenced the further writing of the piece. The original idea was to write a violin concerto. As the composition was progressing, it became clearer that it did not have a very strong emphasis on the exploration of the technical possibilities of the solo violin. The general character of the piece was leaning more towards the so-called "intimate" genres, such as the nocturne or serenade, than towards the virtuosity of the concerto. That is the principal reason that I named it Three Romances. Another reason for avoiding the title "Violin Concerto" is that the present title, Three Romances, would also be suitable for other versions of this piece, as for violin and piano, or flute and piano, which I intend to prepare.

The scales used in this composition are hexatonic (six-note scales). In my previous cycle of compositions, Permutations, I used the hexatonic scale, but in a style very different from New Classicism, and without the tertian harmonization. In the context of my New Classicism, the hexatonic scales are a new feature.

All the different hexatonic scales used in Three Romances are built from the pentatonic scale of Example 1a, or its

transpositions, in combination with one additional note. The scales vary among the Romances and their sections.

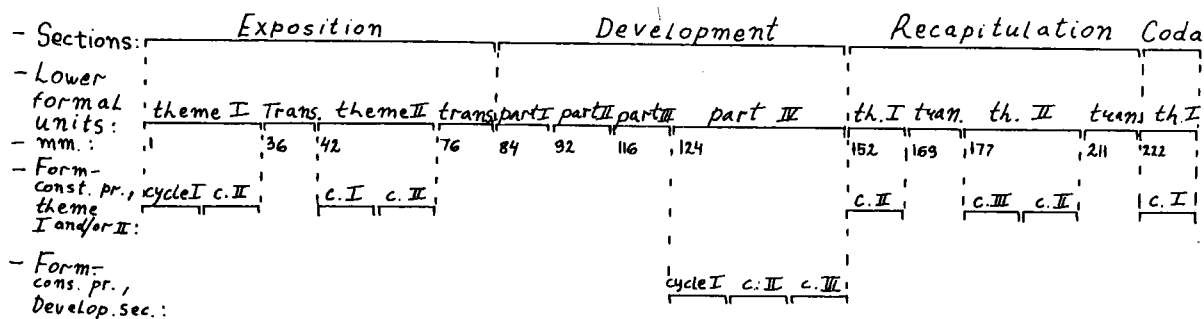
The overall form of each Romance follows Classical models. On the lower formal level, within each Romance the previously described Form-construction process is used.

## CHAPTER II

Romance I

Romance I is written in sonata-allegro form: exposition, development, recapitulation, and coda.

Fig. 2. The form of Romance I.



Theme II, mm. 43-76<sup>1</sup>, is a transposition of theme I, mm. 3-36 in a different key.

Ex. 3. Romance I.

Handwritten musical notation for Example 3. The top staff is labeled "a) theme I, mm. 3-6" and the bottom staff is labeled "b) theme II, mm. 43-46". Both staves are in G major (one sharp) and common time (C). The notation shows the melodic lines for the first six measures of Theme I and the first four measures of Theme II.

<sup>1</sup>In the score, measure numbers are indicated for the first measure of each page and placed below the lowest staff.

This type of relation between the themes, characteristic of many of Haydn's works, appeals to me because it allows for the existence of monothematic material within the dualistic sonata-allegro form.

Another special feature of this form is the use of the Form-construction process. Theme I was built with the Form-construction process in two cycles. The first cycle has two sections: A, mm. 3-9, and B, mm. 10-18. The second cycle combines the divided parts of A and parts of B, mm. 19-34.

Ex. 4. Romance I, mm. 19-24.



The same treatment applies to theme II.

The Form-construction process can also be found in the latter portion of the development, mm. 124-147. Here, the Form-construction process is in three cycles. In the recapitulation, theme I consists of simply the second cycle of its original Form-construction process, mm. 152-169. Theme II consists of the third cycle, m. 178-193, followed by the second cycle, mm. 194-211. The coda, mm. 134-139, uses the first cycle, identical to the opening eighteen measures of the movement. The above-mentioned processes are applied only to the melodic line and harmonic

progression, but not to the orchestration and textures, which change in each part of the process.

The melodic resources include hexatonic scales and a highly unified treatment of motives.

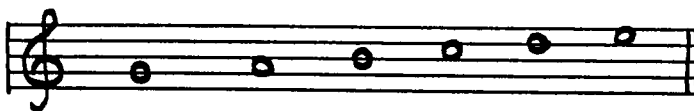
The scale of theme I is derived from the E-minor scale.

Ex. 5. Scale of theme I.



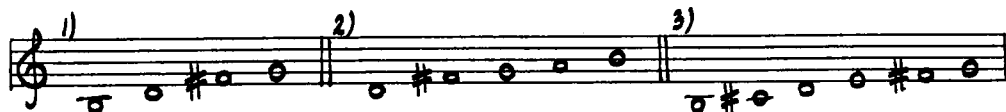
The scale of theme II is derived from the relative G-major scale.

Ex. 6. Scale of theme II.



The development section is built on the following scales.

Ex. 7. Scales of the development section.



Scale 1) appears in mm. 82-91, and mm. 116-123. Scale 2) appears in mm. 92-115, and Scale 3) in mm. 124-151. Scale 1) contains four pitches common to both scales 2) and 3). Scale 2) is pentatonic in order to avoid the note  $\underline{e}$  and the E minor chord which were predominant during the exposition of theme I.

In the recapitulation, the original scale is retained for theme I, but the original scale for theme II has been transposed a perfect fourth above to C-major.

Ex. 8. The scale of theme II in the recapitulation.



The coda, m. 222, brings back the original scale of theme I. While the material of theme I and theme II is highly unified, the transition in mm. 36-41 and its transposition, mm. 76-81, introduce the contrasting material.

Ex. 9. Romance I, mm. 36-38.

A musical score for three staves. The top staff is for Violin (Vl. pr.) in D major, marked 'p'. The middle and bottom staves are for Tutti, marked 'f'. The music consists of three measures. The first measure shows the violin playing a melodic line while the strings play a rhythmic accompaniment. The second measure continues the melodic and accompanimental lines. The third measure features a more complex melodic line in the violin and a corresponding accompaniment in the strings, with a fermata over the final notes.

The development section is based on material from theme I and/or theme II. Part 1, mm. 84-91, serves as an introduction to Part 2, with its tonic on D, mm. 92-115. Part 2 is built on the motive from theme II, m. 92, and its inversion, m. 103. Part 3, mm. 116-123, serves as a transition to Part 4, with tonic on B, mm. 124-151. Part 4 is based on theme I.

Although it is possible within the hexatonic scale to use four different triads, only three triads are used within each scale in Romance I. Theme I uses E-minor, C-major, and A-minor triads, while theme II uses G-major, C-major, and A-minor triads. The first part of the development section features the B-minor, G-major, and D-major chords, while the second part (from m. 116) features B-minor, G-major, and E-minor chords. In the recapitulation, the chords correspond to the exposition section.

The harmonic rhythm is rather slow in the exposition and recapitulation, while the development section has a faster harmonic rhythm. This becomes particularly evident in the Form-construction process, mm. 124-147, where the harmonic rhythm is accelerated from two bars per chord to a half bar per chord.

Since the major and minor triads are the only types of chords used in the entire composition, the only element of vertical dissonance is the appearance of nonharmonic tones. In Romance I they are used sporadically, and my intention

was not to put any significant emphasis on them. However, their presence, mostly as passing tones, gives a particular flavor to the unusually consonant harmonic setting.

In the choice of instrumentation for Romance I, I wanted to provide an accompaniment that would have a wide range of orchestral possibilities, but also a certain moderation resembling the usual classical violin concerto orchestrations. Oboes were omitted because their particularly nasal and "sweet" timbre could detract from the color of the violin solo. I also did not use trombones because I wanted a transparent and more "classical" orchestration.

The orchestration of Romance I follows classical and early romantic models. However, there are some exceptions. One of them is the flute part in the very beginning. I wanted to add a slight touch of its diffuse, "airy" sound to the movement in the strings.

Another orchestration effect is the gradual crescendo in the development section, mm. 124-148. In the same passage, there is a possibility that the violin part could be overpowered by the orchestral accompaniment, as, for example, in m. 144. This possibility was used intentionally to achieve the effect of the solo violin disappearing and emerging within the same phrase.

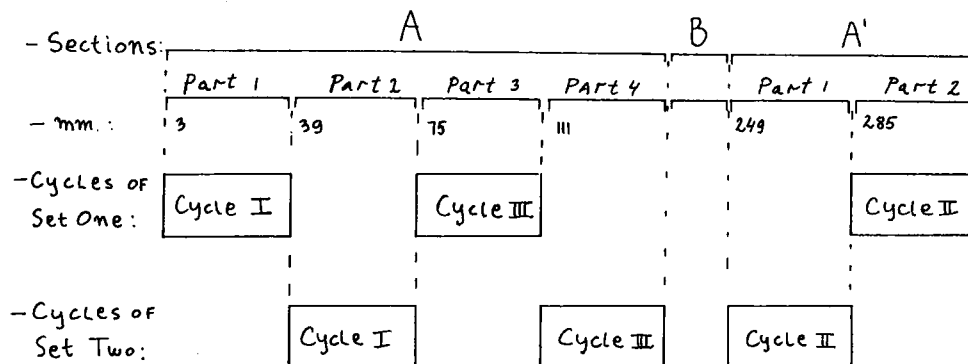


## CHAPTER III

ROMANCE II

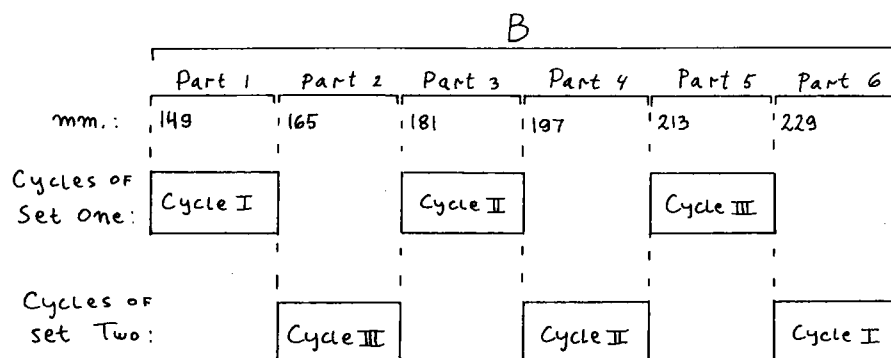
Romance II uses ternary form: ABA'. On the next lower formal level, the whole Romance is built with the Form-construction process, based on the single double period, mm. 3-38. The Form-construction process used in sections A and A' of Romance II is shown in the following figure:

Fig. 3. Form-construction process in sections A and A'.



Cycles of set two are the inversions of the corresponding cycles of set one. Section B of Romance II is built on the same, but slightly shortened, phrase which is transposed to the parallel minor key. The new Form-construction process takes place.

Fig. 4. Form-construction process in section B.



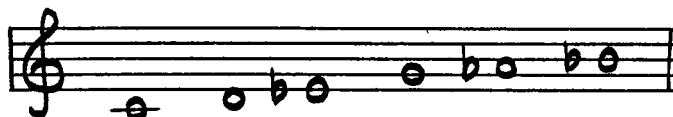
The scales of the A and A' sections are identical.

Ex. 10. The scale of sections A and A'.



In Section B, a minor version of the scale of Section A is used.

Ex. 11. The scale of the B section.



All melodic material is derived from the first 11 measures. The cello line, mm. 39-84, is an inversion of the solo violin line, mm. 3-38.

Ex. 12. Romance II.

a) mm. 3-5

b) mm. 39-43

Similarly, within section B, the solo violin line, mm. 229-244, is an inversion of the tutti violins in mm. 143-164.

Ex. 13. Romance II.

a) mm. 143-146

b) mm. 229-232

This Romance uses all four possible triads within each hexatonic scale. In sections A and A', these are C-major,

G-major, A-minor, and E-minor chords. In section B, these are C-minor, G-minor, E-flat-major, and A-flat-major chords.

Since this is a completely organized form, all the elements, such as chord progressions, harmonic rhythm, and nonharmonic tones follow the general scheme of the Form-construction process.

The instrumentation of this Romance is reduced from the previous one: there are no trumpets nor timpani.

Sections A and A' are orchestrated in the same way; section B is orchestrated differently. Similarly, all the cycles within one Form-construction process are orchestrated in the same way, but differently than the inversions. The inversions of the cycles are orchestrated consistently alike.

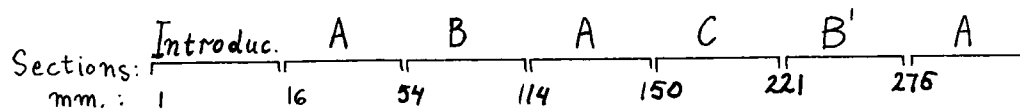
The principal melody of sections A and A', in the cycles of set one, is in the violin solo, accompanied by violas. In set two, the melody is in the cellos, accompanied by flutes and clarinets. Similarly to this, the melody of section B, set one, is in the violin and viola sections, accompanied by the rest of the orchestra. In set two, it is the solo violin accompanied by strings. The orchestration of Romance II is in the manner of the Classical tradition.

## CHAPTER IV

ROMANCE III

Romance III is a rondo in six sections, with a slow introduction.

Fig. 5. The form of Romance III.



Sections B, B', and C are derived from the material of Section A. This was achieved by the use of the Form-construction process, which was applied in sections B and C by using only fragments of section A. The fragments are repeated and grouped differently in sections B and C.

The scale of the introduction is a pentatonic scale.

Ex. 14. The scale of the introduction.



The scale for section A evolves from the scale of the introduction by adding a tone, f#, and shifting the tonic from A to E. This scale is the same as in theme I of Romance I:

Ex. 15. The scale of section A.



In section B, the scale is the exact inversion of the opening scale (section A).

Ex. 16.

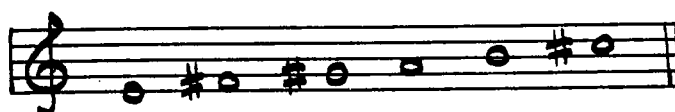
a) Scale of Section A

b) Transposed inversion of a)

c) Rearrangement of tones for the scale of Section B

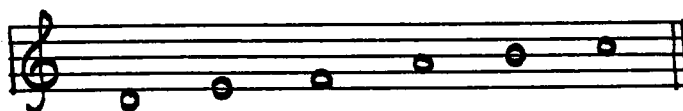
The scale of the C section appears like a parallel major of the scale of the A section.

Ex. 17. Scale of section C



The scale of B' is different than that of B.

Ex. 18. Scale of section B'.



This is a monothematic movement. It is only the introduction that is based on a different motive.

Ex. 19. Romance III, mm. 1-5.



The introduction provides relief from the consistent rhythmic activity of the two previous movements and in this regard it appears to substitute for a slow movement.

Sections B, C, and B' are constructed from the following segments of section A:

Ex. 20. Romance III, mm. 20-45, segments of section A.

The image shows four musical segments from section A of Romance III, mm. 20-45. Segment I is marked (VL. pr.) and includes a 3-measure rest. Segment II is marked (Tr.) and includes a 3-measure rest. Segment III and Segment IV are also marked (Tr.).

Sections B and B' use the same segments: I and IV. Section C uses segments I, II and III. The segments are used in section B and B' in their inversions:

Ex. 21. Romance III.

a) Inversion of Segment I, mm. 60-65.

The image shows the inversion of Segment I, mm. 60-65. It features a 3-measure rest and a 3-measure rest.

b) Inversion of Segment IV, mm. 70-74.

The image shows the inversion of Segment IV, mm. 70-74. It features a 3-measure rest and a 5-measure rest.



The number of different chords used within each scale in this Romance is reduced to two. In the A section, these are the E-minor and A-minor triads; in the B section, the C-major and G-major triads; in the C section, the E-major and F-sharp-minor triads; in the B' section, the D-minor and A-minor triads.

The harmonic rhythm is slow in the A and C sections, ranging from 35 to 11 measures per chord. In the B section it is somewhat faster, ranging from 11 to 3 measures per chord. The simplicity of the chord choices in this Romance is compensated for by the constant use of nonharmonic tones, particularly appoggiaturas. In this Romance, dissonant appoggiaturas are a major force building musical tension. The appoggiatura in Ex. 22 is anticipating the C-major chord, m. 53.

Ex. 22. Romance III, mm. 49-54.

The instrumentation of this Romance is the same as Romance I. The introduction is orchestrated with only wind instruments. Sections A, B, and C have contrasting orchestration. In section A, the violin part is accompanied

by ostinatos in strings, flutes, and clarinets. Sections B and B' are orchestrated in the same way: the solo violin is accompanied by the strings playing pizzicato, followed by the melody in solo flute and clarinet, accompanied by strings playing arco, followed by the tutti. In section C, the solo violin is accompanied by strings only.

CHAPTER V  
CONCLUSIONS

There are a number of unifying elements between the three movements:

1. There is a common pulse to all three Romances, MM. = 80.
2. Each Romance is built on a single theme, using the Form-construction process within the context of one of the forms of the Classical Period.
3. The scales of theme I of Romance I and section A of Romance III are identical.
4. All three Romances use the inverted form of their thematic material.
5. Major and minor triads are the only chords used in all three movements.
6. The instrumentation of Romance I and Romance III is identical.
7. Recurrences of formal sections are always orchestrated in the same manner as the initial statement.

A number of contrasting features among the three Romances is also noticeable.

1. The meters vary among movements.
2. Although each movement is monothematic, each is based on a different theme.

3. The number of different chords used within one section of the movement is different in each Romance. In Romance I, it is three; in Romance II, it is four; in Romance III, it is two.

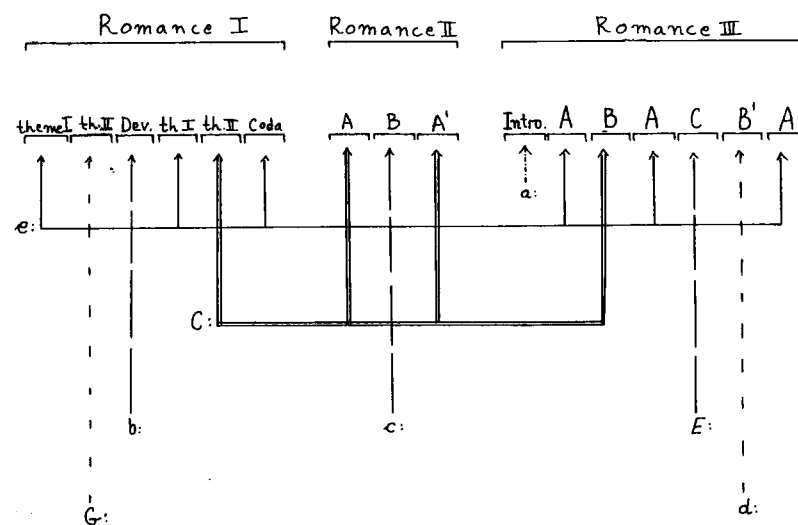
4. Another contrasting element among the Romances is the frequency of appearance of the nonharmonic tones, which are sporadic in Romance I, almost absent from Romance II, but very frequent and important in Romance III.

5. The instrumentation of Romance II is different than that of Romance I and Romance III.

6. The Form-construction process is applied most thoroughly in Romance II, less strictly in Romance I, and most freely in Romance III.

7. There are several contrasting tonalities: the second Romance is in C, whereas the main tonality of the first and third is E. This can be seen in Figure 6.

Fig. 6. The tonalities of Three Romances.



It can be seen from the figure that the appearances of the E-minor and C-major sections are symmetric, with the center of the symmetry at the middle section of the middle movement. The appearances of the key signatures with three or more accidentals are also symmetric. This makes the overall form of the Three Romances retrogradable, in terms of the tonalities of the different sections (themes).

In composing the Three Romances, I had to deal with three features for the first time. The most important of these was the hexatonic scale, which offered more melodic and harmonic possibilities than my previous pentatonic works. Another new feature was the musical and acoustical relation between the solo instrument and the orchestra. Also in this composition, I developed the Form-construction process, and even an interaction between two Form-construction processes, as in Romance II, where each cycle is combined with its corresponding inversion.

In a way, Three Romances offers a summation of my style. It is built on several principles used in my previous compositions, but it also introduces new elements which offer possibilities for the further development of New Classicism.