ANDRÉ JOLIVET'S CHANT DE LINOS (1944): A SENTENTIAL ANALYSIS

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ABSTRACT

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In his book *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*, William Caplin codified phrase structure and defined formal function from the phrase level to that of complete movements in the Classical style. Matthew BaileyShea, though still in a tonal context, expanded these theories in relation to Wagner as well as further defining the principal phrase-unit in this work, the sentence. This document applies and expands these theories to the post-Impressionistic music of André Jolivet. *Chant de Linos* (1944) was written on the cusp Jolivet’s third compositional period making it a mature work to serve as a case study demonstrating sentence structure in a post-tonal environment.

After a brief history of Jolivet, this document studies these theories in a tonal context. Additional examples expand outside Classical tonality. This thesis concludes that the components of the sentence (the basic idea, repetition, and continuation) do not require tonality at all. The content and contour of the melody may be equally, if not more important, than tonal cadences in determining phrase structure.

This document studies the essential formal elements with respect to the melodic contour. In this post-impressionistic work, the harmonic cadential support specified by Caplin is not present. Therefore, other aspects of cadences, namely melodic pause, are given precedence in determining what constitutes each phrase.
The bulk of this thesis, a detailed phrase analysis, allows the reader to review the components of each phrase. Often, the reader is provided with several interpretations in regards to local and larger-scale units. This information enables the soloist to make performance decisions based upon these findings. Although a single, perfect interpretation does not exist, a background structure creates a solid departure for music making. The performance suggestions in this text highlight the analytical findings in relation to phrase structure.

Despite a lack of harmonic support in determining cadences, clear and balanced phrases are readily apparent and interpreted accordingly in *Chant de Linos*. The performer must then decide whether or not he wishes to underline the phrase structure and what musical tools will execute the desired effect. I have provided a set of options to promote my analysis.
This thesis is dedicated to Adam DeGroot and Sarah Farmer, both of whom provided an ear for the various trials and tribulations involved with this work’s process and development.
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CHAPTER I – INTRODUCTION

In his book *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*, William Caplin codified phrase structure and defined formal function from the phrase level to that of complete movements in the Classical style. Matthew BaileyShea extended the theory of the musical sentence, applied it to the Romantic works of Wagner, and defined the “Wagnerian Satz.”\(^1\) Caplin’s theory depends upon tonal cadences; still in a tonal context, BaileyShea emphasizes bass prolongations, which place the weight of the structure on the melodic material. However, the components of the sentence (the basic idea, repetition, and continuation) do not require tonality at all. The content and contour of the melody may be equally, if not more important, than tonal cadences in determining phrase structure.

Additionally, Caplin does not mention tonality in the introduction to “Some Basic Formal Functions: An Overview.” Thus, these phrase groups may be determined by “significant” rhythmic material or atonal melodic material. This adaptation to the theory allows for analysis of music without tonal harmonic support. Such is the case in *Chant de Linos* (1944) by André Jolivet.

Jolivet’s Background

André Jolivet (1905–1974), born to family in the arts, studied piano, cello, poetry, and painting in his youth. Despite the careers of his parents (an artist and a pianist), he was not encouraged to pursue a musical career. Thus, Jolivet never received conservatory training. However, Jolivet’s significant musical influences include his initial (1919) and lasting exposure to the impressionists Debussy, Dukas, and Ravel at the Pasdeloup.

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concerts; and, eight years later, the Société Musicale Indépendante’s Schoenberg concerts introduced him to atonal music.

Meanwhile, Jolivet studied harmony, counterpoint, fifteenth- and sixteenth-century polyphony, and Classical form with Paul LeFlem.\(^2\) After the atonal music piqued Jolivet’s interest, LeFlem introduced him to Edgar Varèse in 1928. The effects of Varèse’s mentorship include experimentation with sound masses, acoustics, orchestration, and atonal music.\(^3\)

The next significant influence came from La jeune France, a group of young composers striving for more pure and authentic French music with a spiritual value combating that of the world around them.\(^4\) This group, including Yvew Baudrier, Daniel Lesur, Jolivet, and his mentor—Oliver Messian—is considered as neo-romantic as well as the French avant-garde in the years leading up to World War II.

Jolivet’s musical influences resulted in a general style reflecting music of other cultures, including “Indian music, Arabic chant, and the magic arts Equatorial peoples.”\(^5\) Jolivet’s choice of instrumentation reflects his desire to return to the source of primitive music. He often wrote for a small number of instruments and gave special prominence to the flute and drums, “at once the most basic and sacred of primitive instruments.”\(^6\) Jolivet’s compositional style divides into three periods.\(^7\) Up through 1940 his works are characterized by experimentation and the expression of incantation. Between 1940 and

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\(^2\) Benjamin Scott Tucker, “Atonality, Modality, and Incantation in Two Works for Trumpet by André Jolivet” (DMA diss, University of Arizona, 1994), 11-12.


\(^5\) Ibid., 495.

\(^6\) Ibid.

\(^7\) Tucker’s research poses the idea of a fourth compositional period, which is not yet recognized by most scholars.
1944, Jolivet is quoted as saying, “I wished to prove to myself that I was capable of writing music in a sense more conforming with tradition, music that was meant to be nothing more than a relaxation and escape.” Consequently, he returned to traditional forms and classical structures. After 1945 Jolivet revisited magical expression. The process produced less tonal music, Oriental-sounding melodies, and his mature orchestral skills. With this progression in mind, André Jolivet’s *Chant de Linos* falls on the cusp of his third compositional period (a synthesis of experimentation and tradition) making it a mature work to serve as a case study demonstrating sentence structure in a post-tonal environment.

His interest in primitivism and magic did not stray far from a background in Classical form, which is readily apparent in the clearly defined sections of *Chant de Linos*. These formal sections create an overall shape or plan. In tonal music, sections are harmonically marked by cadence. Even with tonality, determining formal closure may prove to be difficult. Because this post-Impressionistic work does not contain clear tonic to dominant progressions, which create tonal cadences, difficulty arises when defining cadences in this piece. However, studying the details of the phrase structure shows no need for harmonic progressions.

The phrase analysis also enables a performer to make performance decisions. Theorist Cynthia Folio argues that performers often avoid theoretical analyses of their repertoire; however, theorists often sidestep the subjective area of illustrating implications for the performer. Janet Schmalfedlt adds, “There is no single, one-and only

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performance decision that can be dictated by an analytic observation.”

Although contrasting decisions may be equally viable, a performer, knowledgeable to the structure of the piece, improves the chances for convincing musical execution.

The following chapter examines Caplin’s work as well as the applications made by BaileyShea. Chapter Three provides a detailed analysis of the small and large scale phrase structure. Because the resulting phrase structure varies depending on the size of phrases chosen, many options are presented. Chapter Four, an outgrowth of the third chapter, provides performance suggestions based on the analysis. When performing the work, convincing choices regarding the phrase structure are essential for a cohesive product. The final chapter synthesizes the information and suggests limitations to the application of the theory. This analysis will enlighten performers and theorists to the formal functions in Jolivet’s *Chant de Linos*.

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CHAPTER II – UNDERSTANDING CAPLIN AND BAILEYSHEA

Common Phrase Types

William Caplin’s formal theory concludes principles and offers terminology for theoretical analysis of form on small and large-scale levels up to a complete movement. He argues that works in the Classical style are rooted in their own idiom of compositional convention such that the formal function may be clearly defined due to the level consistency among the pieces in his study (Haydn, Mozart, and Beethoven). Other issues prefacing his theory include: local harmonic progression determining form, formal function versus grouping structure, minimal attention to motivic content, strict formal categories with flexible analysis. Just after providing the caveats that his theory is “not a comprehensive account of ‘form’ in music,” and music of the late-eighteenth and early-nineteenth centuries is not included, he concludes that this theory is “empirical and descriptive, not deductive and prescriptive.”

Caplin defines two basic phrase types: the sentence and period. The sentence, credited to Arnold Schoenberg, is perhaps the most common phrase type in the Classical repertory, and that is certainly the case in Chant de Linos. One of the most frequently used examples of the sentence is in the opening of Beethoven’s Piano Sonata in F Minor, Op. 2, No. 1, movement I.

Figure 1: Beethoven, Piano Sonata in F Minor, Op. 2, No. 1, I

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2 Ibid., 4–5.
The *sentence* generally possesses the following elements: first, the eight-measure unit is divided into two four-measure groups. The initial four measures, labeled the *presentation phrase*, introduce the melodic material. Within the presentation, a two-measure *basic idea* is repeated. The last four measures, known as the *continuation phrase*, are often made up of fragments of the basic idea. In the above example, the basic idea contains two motives, the second of which is repeated in the continuation. The continuation function often breaks down the two-measure units (established in the presentation) into smaller segments. This process of shortening the units is called *fragmentation.*³ A related process is known as *liquidation*: an elimination of characteristic elements until only uncharacteristic material is left.⁴ (Characteristic material is motivically unique to the piece.) Another commonality is acceleration in harmonic rhythm, which concludes with a cadence. With the sentence, the strength of this cadence varies: half cadence, imperfect, and perfect cadences are all plausible. These cadential characteristics are idiomatic to the Classical style, but they are not essential for the identification of sentences in other music.

The *period* is also an eight-measure unit. The initial four-measure unit, the *antecedent phrase*, contains a *basic idea* and a *contrasting idea*. The degree of contrast varies, but the motive is not sensed as a repetition of the basic idea. The *consequent* is, in most simple form, an additional pairing of the *basic idea* and *contrasting idea*. The second phrase ends on a stronger cadence. Often, a half-cadence may be followed by an authentic cadence or a perfect authentic cadence may follow an imperfect authentic

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³ Ibid., 41.
⁴ Ibid., 11.
cadence. (Both are shown in Figure 2.) However, the basic principle is independent from tonal progression.

![Figure 2a: Haydn, Piano Trio in C, Hob. XV, III](image)

![Figure 2b: Mozart, Piano Sonata in B-flat, K. 281, I](image)

**Altered Phrase Types**

With the establishment of the sentence and period, Caplin expands his descriptions to three-part structures, larger forms, and the hybrid. The hybrid, most applicable to the current discussion, combines elements of the sentence and period. Caplin describes them gradation from sentence (presentation + continuation) to period (antecedent + consequent).

The first type of *hybrid*, beginning like a period and ending like a sentence, is what Caplin calls hybrid 1. Example 3a shows a phrase with an antecedent and a continuation. If the antecedent phrase lacks the Classical cadential function, Caplin refers to this as a *compound basic idea*. Specifically, a compound basic idea + continuation is
defined as a “hybrid 3”\(^5\) (see Figure 3b). This lack of cadential function is pertinent to pieces outside of the Classical period as well as *Chant de Linos*.

Figure 3a: Mozart, Piano Sonata in C, K. 330, II

Figure 3b: Haydn, Piano Sonata in C, Hob. XVI, I

BailyShea’s Contributions

In his “The Wagnerian *Satz,*” Matthew BailyShea expanded the theory of the sentence to the music of Wagner. As Wagner pressed the limits of tonality, BaileyShea’s analyses highlight the motivic connections between the sections of a phrase. For example, his expansion of the sentence theory presents Wagnerian sentences with the following characteristics: *Wave-Like Contour,* *Pedal Point,* *Sentences with a Second Repetition,* *Continuation as Apotheosis,* and *Satzkette.* The first and last of these ideas are closely related in that the *Satzketten* or chains of sentences present “wave-like impulses that push through the balanced divisions of small ternary form. It is as if each sentence creates a

\(^5\) Ibid., 61.
buildup of energy that cannot help but spill over into the next sentence.” The following example incorporates several of his characteristics.

![Figure 4: Wagner, Die Walküren, Act One, Scene One, 9/1/1–9/3/4.](image1)

In a subsequent article, “Beyond the Beethoven Model: Sentence Types and Limits,” he states, “The Sentence is an extraordinarily malleable form; its very nature defies strict definition.” However, he attempts to further define the characteristic of the sentence. First, all sentences require a presentation phrase. Second, BailyShea divides the continuation phrase into four common types: Dissolving Third Statement, Sentential, AABA Design, and Fortspinnungtypus.

His first continuation type is the dissolving third statement. In this case, the continuation begins as if another basic idea is present before the material becomes fragmented or liquidated.

![Figure 5: Chopin, Nocturne in F Minor, Op. 55, No. 1](image2)


The second continuation type is sentential within itself. That is, it contains a small-scale sentence with a short-short-long proportion. This is present in the aforementioned Beethoven Op. 2, No. 1. (See Figure 1.) An “AABA Design” describes the third type of continuation. BaileyShea makes note of the sentences that contain a basic idea, its repetition, a contrasting idea, and a return to the basic idea as it reaches the cadence. The familiar “Happy Birthday” is constructed in this fashion.

![Figure 6: “Happy Birthday”](image)

The final type of continuation, suited to many continuation extensions is the *Fortspinnungtypus*. This involves a *Vordersatz*, *Fortspinnung*, and *Epilog*. The continuation begins with a spinning out of material and is extended by an “epilog.”

![Figure 7: Mozart, Piano Sonata in C Major, K 545, I](image)

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8 Although BaileyShea does not break the bracket in his example, it is assumed and shown here that the epilog begins in m. 9.
The previous studies on sentences are directly applicable to music outside of tonal contexts. BaileyShea allows for this as well. However, when departing from tonal harmony, these cadential distinctions become less clear. In this case of Jolivet’s post-Impressionistic music, cadences must be defined by other means. The initiating function of his melodic material is clear: a basic idea is presented and then repeated. The continuation phrase makes use of fragmentation and continues a sense of forward motion. Because the cadence at the end of a sentence in the Classical period may vary from half, deceptive, authentic, perfect authentic, etc., a range of options exists in music of later eras as well. Thus, inserting melodic or rhythmic pauses helps to articulate the phrases when the harmony is not tonally oriented. The following Bartók example illustrates a clear sentence in an atonal context. (This example also includes a “Dissolving Third Statement.”)

Figure 8: Bartók, *Concerto for Orchestra*, IV

Problematising Caplin

Although this expansion of the theory seems well suited on the surface, a number of problems arise when standard tonality is not an issue. First, presentation phrases (described in detail in Chapter Two) contain a repetition of a “chunk” of music. This repetition may occur over the dominant in a statement–response fashion or in other keys
as part of the model–sequence technique. In an environment absent from tonic and dominant functions, the distinction between a sequence and a response is unclear. Thus, these types of responses must fall under the labels of repetition, or varied repetition if the material is not exact.

A second issue concerns continuation phrases. While ideas such as fragmentation (reduction in size of units) and liquidation (elimination of characteristic motives) may be interpreted without tonality, another principal trait of such phrases is harmonic acceleration (increase in the rate of harmonic change). In some cases, post-tonal pieces maintain a pitch center, and an overall root-motion is detectable. This study, however, concentrates on motivic melodic content.

A related function of continuation phrases is the cadential function. This contains a conventional harmonic progression, which would be absent in post-tonal music. A falling melodic contour, on the other hand, applies regardless of the underlying harmonic support. Thus, melodic shape is a determinant of cadence.

Other phrase types, such as antecedent and consequent, share similar problems as well as other stipulations. The cadential functions of these phrases are dependent on one another: consequent phrases have stronger cadential functions than the antecedent phrases. Defining cadential features must then be adapted and applied to melodic functions to delineate relative cadence strength. One such option would be to examine the amount of pause between phrases. For example, a phrase may be separated from the next by a short break (i.e. a breath mark). The phrase group may then be separated from the following by a longer break (i.e. rest, caesura, etc). With this information, antecedent and

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9 Ibid., 10–11.
10 Ibid.
consequent phrases can be identified without true half, imperfect, and perfect authentic tonal cadences.

Larger sections of music, in which modulations are expected, are often defined as transitional in tonal music; this is true outside of tonality as well. The motivic and thematic content can shift clearly with or without harmonic support. Similarly, non-modulating Classical forms contain transitional passages in which harmonic motion away from the tonic is absent. In less tightly-knit (common harmonic progressions, often symmetrical phrase structure) phrase or theme groups, other combinations of the above phrase types (presentation, continuation, antecedent, and consequent, as well as purely cadential phrases) are difficult to discern without functional tonality. Such “loose” formal regions lose some degree of distinction from the “tight-knit” phrase groups when an overall absence of harmonic motion is removed from the theory.

The clear distinctions between Caplin’s phrase types are lessened when applied to pieces outside of his studies. However, he has invited his audience to formalize observations in other style periods, in which other consistencies may arise. Taking his advice on a local level—the phrase analysis of a single piece of music—leads to a fair amount of consistency between the style periods. Foremost, larger formal sections of music are often articulated by tightly-knit phrase groups. Because the scope of this application is limited, an overall post-tonal addition to the theory cannot be created. Nevertheless, a Caplin overlay provides insight to the function of the phrases within *Chant de Linos*. 
With the definitions of sentences at hand, as well as allowances made for pieces outside of a Classical setting, the following chapter takes a detailed look at Jolivet’s *Chant de Linos*. 
CHAPTER III – SENTENTIAL ANALYSIS

According to Caplin, works of later periods are said to “frustrate” the Classical principles.\(^1\) Prior to the Classical period, the formal functions of the musical phrases were less conventional as the forms had not fully matured. Contrastingly, works in latter periods often branched away from the strict, balanced, and usually symmetrical Classical phrasing. *Chant de Linos* (1944), however, employs many of the basic formal units associated with the Classical phrasing.

Jolivet opens the work with a series of cries in the flute. (See Figure 9.) These cries foreshadow the standard phrase form of the movement, the sentence. Using Caplin’s terminology, the three-measure basic idea is repeated sequentially (though not exact) up by a tritone. Both halves of the continuation phrase reach the same point of conclusion—an elision with the next basic idea in the piano. Measure eight begins the continuation. Much like BaileyShea’s characteristic “Wagnerian *Satz,*” the continuation begins with another statement of the basic idea at a higher pitch level still. This not only further increases the intensity, but also creates the wave-like contour. This idea is then fragmented, dissipated, and augmented before the codetta. This is a classic example of the “dissolving third statement.”\(^2\)

As in Classical music, this codetta is technically unnecessary.\(^3\) At this point, the piano pauses on a sustained G, ceasing all harmonic motion. Formally, these three

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\(^1\) Caplin, 3.
\(^3\) Caplin states, “A codetta follows a perfect authentic cadence and resides on a hierarchical level comparable to that of basic, contrasting, and cadential ideas” (179). The phrase at this point has reached the final cadence; in an atonal context, this material prolongs the primary tones of the section in place of a tonal harmony.
Figure 9: Jolivet, *Chant de Linos*. Introduction
measures are not needed. However, notice should be given to the codetta’s shape. The arch is Jolivet’s method of summarizing the opening in a relaxed manner. During this time, the further augmentation of the basic idea material winds down the furious cries in preparation for the following lament. Although the form and function of the introduction is clear and separate from the A section, the introduction’s codetta provides a transition to the following material.

The pausing and stopping of musical motion is achieved through literal pauses in the music.\(^4\) The weakest cadence, rather than a tonal half cadence, is the breath-mark. This creates a short break from the previous and following slurred material. The notes preceding these breaths are quarter-note length at minimum, which further pauses this forward motion. The stronger cadences (reaching the level of a tonal authentic cadence) in this section are created by rest—a full melodic stop. With this in mind, each five-measure phrase forms a hybrid 1. The material before the breath mark forms the antecedent (basic idea + contrasting idea), which vary from two to three measures between phrases. (See Figure 10a.)

A closely related analysis choice is the hybrid 3. The slur marking indicates mm. 18–19 as one item. Because there are two related ideas within these measures, they form a compound basic idea. The remainder of the phrase functions the same way as hybrid 1.

\(^4\) While this is true also in Classical music, harmonic motion is absent as a support for cadential motion in an atonal context.
A second option is to continue sentential analysis. (See Figure 10b.) Viewing the second half of the previously interpreted antecedent phrases as embellished basic ideas, as opposed to contrasting ideas, allows for a presentation phrase. These are followed by a continuation. This subtle variation in label has little effect on the structure of the A section, but may have a strong effect on the performer’s interpretation. Both strong and weak cadences articulate the respective phrase types.

Additional features of the A section include the continual rise in pitch level between phrases. The first phrase begins on G and ends on A-flat, where the second

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5 The imbedded basic idea is highlighted with enlarged note heads, which occur in the continuation phrases as well. In the last phrase, an additional instance of the basic idea is not as clear. Instead, it returns to the opening pitch.
phrase begins. The second phrase comes to rest on B, and the last phrase rises to E-flat before returning to the point of origin, G. This again creates a wave-like contour. Repeated over several phrases, it is analogous to BaileyShea’s concept of *Satzketten*.

With this in mind, the codetta of the introduction may also serve as a preface to the following material with the contour in mind. This increases the validity of the codetta and its role as a link between the introduction and the A section.

A concept related to the rise in contour is the increase of intensity. Aside from the rising pitch-level, Jolivet increases the dynamic from *mf*, to *piu f*, to *f*. The result is three distinct units. Although one may be tempted to explore a small ternary form as it may apply to this section, the implied A-B-A’ form is not present. The third phrase progresses forward still rather than creating a sense of return. In this event the A section may be deemed “sentential” as the listener expects the third statement to evolve into a full continuation; however, the ratio of 1:1:2, becomes 1:1:1. The truncated continuation phrase reduces the time span for the material to complete its “self destruction.” After the melody returns to its starting pitch, this section concludes with a short codetta in the piano, which is simply the final repeat of what is essentially an ostinato.

Motivically, the A’ section (mm. 47–58) contrasts the original A material. (See Figure 11.) However, the use of the sentence continues as well as the return of the tempo and meter. The three-measure basic idea is repeated at the octave. The continuation begins with the opening gesture, which is augmented in rhythm and pitch. Originally, this ascended two semi-tones and fell three; this time it ascends three semi-tones and falls five. Because this is the most likely point to begin the continuation, the melodic sweep in

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7 Again, the level of similarity in the repetition may be argued as a contrasting idea, in which case another hybrid 1 appears. This further supports the similarity between A and A’.
the preceding measure should be viewed as an interpolation. After the climax, the following material uses the rhythmic gestures found earlier in the section. The standard ratio of 1:1:2 for the sentence appears with the five-measure continuation including the one-measure interpolation. As this section closes, the sentence collapses upon itself, and the melodic pause in the flute and the caesura provide the cadence.

A trend in the material presented thus far is a general arch to the section; this is present in the A’ section as well. Although the lowest point is not exactly at the beginning, the point of origin and conclusion are the same (excluding the opening ornamental pitches). The melodic lines rise to the climax just after the continuation begins. This is an additional example of clearly articulated wave-like sentences that segregate one formal section from the next.

The final return of the A material occurs from mm. 176–187. Each successive statement maintains the tempo, meter, and a few motivic connections (such as the quarter-note triplet figurers). Also, like the comparison from A’ to A, A” is shorter still. The previously presented ideas do not require as much material for the lament to affect the listener. However, Jolivet uses the sentence to articulate this section as well. Once again, there are several options for analysis.

In the first case, A” forms one sentence. The basic idea, occurring from mm. 177–180, repeats (in embellished form) from mm. 181–183. The continuation phrase then completes A” from 183–187. The rests in the middle of the phrase create a sense of cadence. A weaker cadence, the breath mark, separates the repetitions of the basic idea.
Figure 11: Jolivet, *Chant de Linos*, A’ and A” Sections
In the second case, one may argue for two phrases instead of one. Thus, a contrasting idea repeats in m. 179. The breath mark creates a weak cadence before the continuation beginning at m. 181, creating a hybrid. The second phrase is shorter, lacking a repetition of the basic idea. However, the notion of presentation, from mm. 183 to 185, and continuation, from 185–187, is clear. (Also shown in Figure 11.)

In both cases, the concept of continuation is clear. The argument for one sentence may be considered stronger for the following reasons. First, one phrase tightens the unit as a whole. The continuation is an outgrowth, and therefore dependent upon the presentation. Second, when labeling two sentences, the rest, strengthens the break between the phrases. However, separating the phrases as independent units weakens the cohesiveness of this short amount of material.

The A” section lacks the overall feeling of arch. However, the sub-phrases often have a sense of rising and falling to them—the last of which falls down to the lowest pitch of the section. The emotional swells, therefore, take place on a smaller scale, as opposed to the larger wave-like motion of the previous uses of the material. Again, having presented similar material twice requires a bit of subtly in material variance. Thus, Jolivet presents the contour in a more intimate fashion.

New material comes with the next formal section, mm. 34–46. (See Figure 12.) Additionally, Jolivet introduces a new phrase type, the period. The antecedent phrase (mm. 34–38) contains a three-measure basic idea, and a two measure contrasting idea. Because the first measure of each half of the sentence is introductory in nature, it is labeled as such (See Figure 12). Alternative analyses may include the first measure with the basic idea, or possibly labeling the initial measures as a compound basic idea. In any
case, the consequent phrase (mm. 39–44) operates similarly, with a one-measure extension to the contrasting idea. The last two measures of the B section function as a codetta due to the lack of melodic and harmonic motion.

The return of B is sentential in nature. A 13-measure sentence consisting of a six-measure presentation (3+3) and a seven-measure continuation exists on the large scale. (See Figure 13.) Within the continuation, however, is an additional repeat of basic idea material. Up to this point, the sentence has collapsed upon itself in most cases. The convention would have been to place this additional repeat of the basic idea at the beginning of the continuation, a “dissolving third statement” of the basic idea. Instead, the basic idea (mm. 68–70) follows contrasting material creating a sentence with an “AABA design.” As with the original statement of B, B’ has what may be considered a two-measure codetta due to the lack of true melodic and harmonic movement. However, the upward motion in the continuation, as well as the active syncopation, causes this phrase to move forward. In this case, the material leads into the next section—the transition.

By definition, transitions are less stable in structure. An additional type of sentence is derived in m. 73, the sentence with a “sentential continuation.” (See Figure 14.) The three-measure presentation consists of a one-measure basic idea, which is repeated and extended. The continuation phrase is sentential as well. Here the one-measure basic idea is repeated and the two-measure continuation elides into the next formal section.

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8 Ibid., 16.
9 Ibid., 12.
Figure 12: Jolivet, *Chant de Linos*, B Section

Figure 13: Jolivet, *Chant de Linos*, B’ Section
Alternatively, the initial basic idea may be labeled as repeating at the octave, rather than on the bar line. In this case, the presentation and continuation from above would form two separate sentences. Given the nature of transition phrases, it is best to interpret both phrases as one unit leading to the next section of new material.

The final recurrence of the B material takes place from mm. 188–196. Much like the final A section, B’’ is the shortest of the three. (See Figure 15.) Jolivet truncates the material such that a hybrid is formed both in phrase structure and material. The antecedent phrase presents two-measure basic and contrasting ideas of B material. The second phrase is taken from the previous transition from B to C. Because the contrasting idea in the antecedent is similar to the last two measures of the second phrase, one may be tempted to label the second half as a consequent. This argument is supported by the break in the melodic line between the two phrases (although the piano carries through, the rest may indicate a weaker cadence). The final elided cadence is much stronger and ushers in the final C section. The other option identifies the second phrase as a continuation akin to the AABA sentence type within the context of a hybrid. In either case, the truncated version of earlier material intensifies the forward momentum into the closing section of the piece.

The material representing the dance is labeled as C. This begins with a clear sentence. The basic idea (mm. 85–86) is repeated up one-half step in mm. 87–88. The continuation begins similarly with the primary pitch up one octave. The continuation fragments the basic idea in that there are fewer repeated pitches, and the notes change
Figure 14: Jolivet, Chant de Linos, Transition

Figure 15: Jolivet, Chant de Linos, B" Section
direction more frequently. All the while, the sentence collapses back unto itself, beginning and ending on D.

The following phrase is a bit problematic to analyze. The piano part is noteworthy, as it alternates statements of the basic idea with the flute, but it does not interrupt the sentence structure. Measures 93–96 are best described as a small hybrid serving as a melodic link between sentences. The antecedent phrase is made up of one-measure basic and contrasting ideas. The continuation is based upon the basic idea and continues upward. Rather than creating a feeling of collapse, this phrase leads forward.

Although the sentence is highly prominent, a period is present in mm. 97–105. The basic and contrasting ideas begin similarly, but the second measure of each is sufficient distinction. The consequent phrase is proportioned similarly. In this case, the material does not collapse upon itself; instead, the initial pitch of the phrase is reached in another octave at its conclusion. The lack of a true tonal center in this section causes difficulty in labeling cadence types. Thus, one cannot describe this phrase as having an authentic cadence. Nevertheless, the move up a tritone at the commencement of the antecedent and the return to the pitch center of G is significant.

As with earlier sections, it is possible to group the material in mm. 85–105 as one phrase. In this case, the previous continuation becomes a varied basic idea. The following period, which shares material with the basic idea, becomes the continuation that further fragments the previous material. Although it is not uncommon to have an asymmetric continuation, there is a clear break in melodic profile between m. 96 and 97. This strengthens the case for labeling eight-measure groups instead of the entire unit as one phrase.
Figure 16a: Jolivet, *Chant de Linos*, C Section
Figure 16b: Jolivet, *Chant de Linos*, C Section Continued
The interlude foreshadows material found in the D and E sections. (See Figure 16b.) The piano becomes the soloist for three measures, followed by the flute with similar material—though beginning a tritone (displaced by the octave) higher. Similar to the last phrase of the previous section, a periodic construction is present. The process repeats a parallel phrase with stronger closure at the end. In fact, Jolivet inserts a breath mark in the flute part in addition to the eighth note rest, which indicates a pause for the piano as well. This break in forward motion prepares the return of C material.

When the dance-like section returns, the pitch center rises a major third to F-sharp. At this point the phrase structure is similar to the initial statement of C: mm. 112–119 form a sentence (although in this case, instead of returning to the origin of F-sharp to parallel the previous statement, the contour continues upward two octaves). Measures 120–125 correspond to the melodic link in mm. 93–96. Although the difference in content is subtle between the hybrid and the sentence, the additional measures of material form a clearer basic idea and repetition (presentation phrase). Also, the continuation is lengthened. Instead of continuing upward motion, this section winds downward as the next section begins. Before addressing the final occurrence of C, the D section will be discussed.

The D section at large runs from m. 126–175 including a four-measure introduction. (See Figure 17.) The a-b-a’ form is strong enough to warrant a slight modification of the overall form. In the grand scheme, this section may be labeled as D-E-D’. The outer sections are a bit more lyrical and legato in both the flute and piano where as the inner section is disjunct. The initial melodic phrase is a clear sentence. (See Figure 17.) The presentation phrase begins with the basic idea (mm. 130–131), which is
repeated at a higher pitch level (mm. 132–133). The continuation (mm. 136–139) uses a third statement of the basic idea before the phrase cadences. Although the final note in the flute is the longest when the continuation phrase concludes, the piano part moves from an ascending line to a descending line, which is another instance of the self-destructive nature of the sentence. The following phrase serves as a transition into the change of material. As with previous transitions, Jolivet uses a smaller phrase structure to attach contrasting material. In this case, mm. 140 and 141 form the presentation and mm. 142–144 serve as the continuation. In relation to a larger structure, one may interpret the material from mm. 130–135 as the presentation followed by a continuation (mm. 136–144). The disadvantage of this is a weakening of the transitional quality created by the short sentence. In either case, the phrases are not of parallel lengths, but the functions are well pronounced.

The b section of D, or E begins with a period. (See Figure 18.) The piano is essential to the phrase structure at this point. The basic ideas are stated in the piano in mm. 145 and 148. The contrasting ideas interrupt in mm. 146 and 149. The rest of the E section continues with periodic characteristics. (See Figure 18b.) Here the basic idea contains two measures of similar material (mm. 153–154). The contrasting idea (mm. 155–156), although similar, moves in a different direction. All of this forms the antecedent, the consequent functions in the same manner. Each half of the period is a small sentence. In both cases, the one-measure basic idea is repeated. The continuation begins with a dissolving third statement of the basic idea. E, as a whole, is formed by a nine-measure period.
Figure 17: Jolivet, *Chant de Linos*, D Section
Figure 18a: Jolivet, *Chant de Linos*, E Section

Figure 18b: Jolivet, *Chant de Linos*, E Section Continued
The return of the ostinato-like figure in the piano is a’ of D, or D’ in full form. (See Figure 19.) Although there is a sense of basic idea (mm. 162–166), repetition (mm. 167–171), and continuation beginning at mm. 172, the continuation phrase is shorter than the basic idea. BaileyShea would describe this as a failed sentence. He indicates that distinctions among failed sentence types would require a new theory accounting for all possibilities—which is beyond reason. Instead, this phrase would fall under the catchall title of “sentential,” as sentential expectations are set up but not realized.10

Figure 19: Jolivet, *Chant de Linos*, D’ Section

The final section of the piece, using C material, serves as the coda. (See Figure 20.) Although this piece is not in rondo form, there main sections repeat in succession. In reference to the applicable traits of rondo form, Caplin states, “The final return of the rondo refrain usually brings back the original structure of the main theme, although an abridged or incomplete version occasionally appears instead.”11 The material becomes increasing limited in this section. First, the piano introduction has been reduced to three measures. Second, the pitch content is reduced to a D Aeolian mode; by the final continuation phrase, the music is left with a D minor pentatonic scale.

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11 Caplin, *Classical Form*, 235.
In terms of phrases analysis, the first eight measures (200–207) form a tight-knit sentence with parallel phrase lengths. After this point the primary function of the material is to stand on the tonic. However, sentential characteristics recur. For example, mm. 210–219 form another sentence. Although the continuation is lengthened, the sense of basic idea, repetition, and continuation is clear. It must be noted that the piano and flute parts alternate material in the final measures of the piece. Thus, what may appear sentential in the flute part actually becomes an elaborate chain of overlapping motives: the flute figure in m. 219 occurs in alternation with the flowing triplets. Measure 226 begins a portion of non-motivic material centered on D—the codetta.

An alternative analysis, which takes each measure into account, brings a large sentence forth. The basic idea begins in m. 200; its repetition begins in mm. 210; the continuation begins in m. 219 and ends with the final measure. In either case, the coda is punctuated with sentential characteristics and a formally strong conclusion.

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12 Caplin, 255, 257. A tight-knit form is characterized by conventional theme-types and unity of material as opposed to loose phrase types, which include unstable and asymmetric groupings.
Figure 20: Jolivet, Chant de Linos, C – Coda
CHAPTER IV – PERFORMANCE APPLICATIONS

This chapter provides performance suggestions highlighting the formal findings in *Chant de Linos* from the previous chapter. While stylistic and harmonic studies may also contribute to performance decisions, the scope of the previous analysis was limited to form; thus, performance indications provided here share the same focus.

Wallace Berry proposes that the only domains over which a player has artistic latitude are tempo and articulation. Articulation, however, is a wide domain and subsumes the matters of intensity, duration, punctuation, and expression in addition to the way in which a note begins and is released.\(^1\) If Berry’s suppositions are taken literally, very little is left to the performer. However, he provides a list of twelve interpretive questions for the analyst. Those most applicable to the present discussion include: dynamic inflection without indication, events based upon analysis of form and structure, awareness of place in a formal process, and the relation of analytical and descriptive findings. He includes other questions more applicable on the individual phrase and section level. In addition to the previous, issues such as surface projection of motives, metronome markings in relation to pace, surface metric fluctuation, and primary metric downbeat\(^2\) are addressed in the following discussion.

Framing Procedures

The phrase structure in Jolivet’s *Chant de Linos* is clear on both the micro and macro levels. In this section, structural separation at the largest level is treated in terms of meter, tempo, pause, introductory or closing material, and pitch. This allows a background view of the overall form and structure.

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\(^2\) Ibid., 11–35.
Meter and Tempo

After an improvisatory introduction, four main sections, segregated by tempo and
meter, make up the rest of the piece as follows: A–slow 5/4, B–moderate 3/4, C–fast 7/8,
and D–moderate 7/8. In context, these occur in the following pattern: AB A’B’ CD
A’’B’’ C’ (shown in the chart below).

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>1–16</td>
</tr>
<tr>
<td>A</td>
<td>17–33</td>
</tr>
<tr>
<td>B</td>
<td>34–46</td>
</tr>
<tr>
<td>A’</td>
<td>47–58</td>
</tr>
<tr>
<td>B’</td>
<td>59–80</td>
</tr>
<tr>
<td>C</td>
<td>81–125</td>
</tr>
<tr>
<td>D</td>
<td>126–175</td>
</tr>
<tr>
<td>A’’</td>
<td>176–187</td>
</tr>
<tr>
<td>B’’</td>
<td>188–196</td>
</tr>
<tr>
<td>C’</td>
<td>197–229</td>
</tr>
</tbody>
</table>

Figure 21: Section and Measure Number Listing

Pause

In addition to changing tempo and meter, Jolivet paused before continuing
subsequent sections. The following chart illustrates the additional devices Jolivet used to
segregate one section from the next. For example, the flute concludes the introduction by
essentially sustaining one pitch for the duration of m. 16. Literal fermatas include the
final measure (m. 33) of the A section and the ends of the following B and A’ sections
(mm. 46 and 58 respectively) with fermatas over bar lines, indicating silence between
sections.
Table: Segregating Devices

<table>
<thead>
<tr>
<th>Section</th>
<th>Piano Introduction</th>
<th>Response to Piano</th>
<th>Melodic Pause</th>
<th>Closing Fermata or Caesura</th>
<th>Codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>A</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>B</td>
<td></td>
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<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>A’</td>
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<td>X</td>
<td>X</td>
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<td>B’</td>
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<td>X</td>
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<td>C</td>
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<td>D</td>
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<td>A’’</td>
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<tr>
<td>B’’</td>
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<td></td>
<td>X</td>
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<td></td>
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<tr>
<td>C’</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 22: Segregating Devices

Introductory and Closing Material

An additional means of division between sections is the use of a short introduction. Examples of this begin the A section (m. 17), C (m. 81), etc. A related method involves a call and response figure beginning with the piano such as the first measure of the piece and mm. 59 (beginning B’) and 188 (B’’).

The introductions to sections share several features: use of ostinato, “before-the-beginning,” and progressive intensity. However, the articulation of the introductions depends on the descriptive findings of the piece. Jolivet prefaced his composition with the following: “Le Chant de Linos était, dans l'antiquité grecque, une variété de thrène: une lamentation funèbre, une complainte entrecoupée de cris et de danses.” Loosely translated this means, “The Song of Linos was, in Greek antiquity, a threnody: a funeral lamentation, a lament intersected with cries and dances.” The aesthetic function of each section is clear: the laments are depicted with slow tempi and the dances are accordingly faster. (See Figure 23.)

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3 Caplin, 257.
The laments, or A sections, should be approached with ease. Thus, using silence will serve as sufficient articulation in the accompaniment. In other words, aiming for the softest possible dynamics with light attacks will result in a performance reflective of the mood intended by Jolivet. This also distinguishes these accompanimental figures as occurring before the melody arrives. When the soloist enters, maximum freedom is given in dynamic range when the accompaniment remains at a piano dynamic.

Contrastingly, the dances, or C sections, should be accented and segregated. Because the flute is climaxing on these transitions, the accompaniment should begin with the same intensity. However, the dynamic of the accompaniment should be reduced upon the entrance of the soloist, though not expressly indicated, to allow the melody to dominate.

The B sections, representing the cries or shrieks, should begin similarly (though a true piano introduction is not presented, such that both parties are engaging in full force after the section break). Comments such as these allow for interpretive decisions for large-scale formal articulation.

<table>
<thead>
<tr>
<th>Section</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Improvisatory; seven-note scale based on G</td>
</tr>
<tr>
<td>A: Lament</td>
<td>Melancholy; approached with ease</td>
</tr>
<tr>
<td></td>
<td>Less intense dynamics; Light attacks</td>
</tr>
<tr>
<td></td>
<td>Adds E-flat</td>
</tr>
<tr>
<td>B: Cries or Shrieks</td>
<td>Accented; Surface Metric Fluctuation; Rubato</td>
</tr>
<tr>
<td></td>
<td>Full aggregate in six-note sets</td>
</tr>
<tr>
<td>C: Dances</td>
<td>Accented, segregated from surrounding material</td>
</tr>
<tr>
<td></td>
<td>Opening pitch collection based on D</td>
</tr>
<tr>
<td>D: Interlude</td>
<td>Dreamlike</td>
</tr>
<tr>
<td></td>
<td>Returns to the opening pitch collection</td>
</tr>
</tbody>
</table>

Figure 23: Performance Moods and Pitch Reference
Mood, meter, tempo, pause, and/or some type of introductory figure in the piano define each section. Thus, Jolivet’s formal outline is clear to the listener. In addition to these aspects, pitch content further divides one section from the next.

Pitch

Although pitch analysis is not the primary focus of this study, the surface features will show additional contrast between sections. The introduction uses a seven-note scale based on G. In a modal analysis, this contains scale degrees 1, flat-2, 3, 4, sharp-4, 5, and flat-7. Linearly, this combination includes many dissonant intervals, which create a unique color. The A section, separate from the introduction, adds E-flat to the previous group which alters the set of notes.

The B section uses the full aggregate in four divisions of six-note sets. This is in contrast to A’. Much like the introduction and the A section, A’ is modal. Because the G-double sharp leads to A-sharp linearly more frequently than vertically, it may be considered a hidden or de-emphasized tonal center. However, the pitches spell a harmonic minor scale with a flatted fifth scale degree.

B” introduces pitches in seven-note groups, much like B’. It is also noteworthy that B” contains no instances of pitch class 10, which is arguably a structural pitch in the previous section. Thus, the absence of A-sharp creates contrast.

Section C begins with a version of the opening modal scale based on D. Partway through (m. 97), Jolivet emphasizes the pitch G; however, the linear/modal spelling of this pitch collection points toward the mode beginning with F-sharp. Although this modal scale is used as a link between sections, the differences in pitch content delineate one from the next.
The D section is marked by a lessening of tempo, but also by another change in mode. The shift in material in m. 145 is accentuated by a shift back to the opening mode of the C section. Similarly, the following A” brings back a transposition of the original A section. Aside from the fermata and change of tempo, a change in pitch sets helps define each formal section.

The last C section begins with a D natural minor scale. The final stretch of the piece (mm. 214–229) omits E and B-flat leaving only a D minor pentatonic scale. This separates the beginning C’ from the virtuosic flourish that ends the piece.

This brief pitch analysis between sections underlines the maximum contrast achieved between sections through pitch content, as well as the previously mentioned methods of introductions, pauses, and changes of tempo/meter. (See Figure 23.)

Specific Interpretive Choices

The previous commentary concerned the inherent articulation of formal sections, providing an awareness of each section’s place in the form. The following discussion provides additional options for detailed interpretation throughout the piece.

Pausing and Sectional Divisions

Tempo and pacing are two key elements to be used in accentuating formal and phrase structure. For example, the amount of sustain and break between sections affects the flow of the piece. Thus, an effective placement of the A section will occur after a relaxed tempo in m. 16. The concluding note of the introduction does not explicitly contain a fermata, nor does the following eighth rest. However, latitude should be taken at this cadence point. Inserting a *ritenuto* over the last three sixteenth notes leading to m.
16 further allows the soloist to sustain this note *a piacere* as indicated in m. 14. Furthermore, a tapering of this note (though not indicated) reflects the final act of receding away from introductory material.\(^4\)

Similarly, the execution of the codetta in mm. 45–46 should reflect the same sentiments. This time the idea of a *ritenuto* is created through a rhythmic deceleration. Thus, the interpretation here should not over recede in terms of tempo. However, the silence in between sections helps to articulate the form and must be treated liberally. The same aspects apply to m. 58. However, this time *molto ritard* marks a more pronounced section break.

Aside from delineating formal areas, metronome markings in relation to pace impact the phrasing within each section. The laments, for example, are indicated as 72 bpm. However, the performance becomes lethargic at these tempos. A slight increase in tempo (c. 80 bpm) provides the entire section with more forward motion so that the performer need not rely solely on dynamic intensity throughout each sub-phrase.

The opposite is true in the B sections, representing the cries and shrieks. Presenting these sections at or above tempo (104 bpm) yields frenetic results. The melodic line does not require speed to project extreme emotion. The register is quite high and the use of fluttertongue assists the effect. Thus, tempi closer to 96 bpm may be more effective if the musical phrasing is executed properly.

**Metric Fluctuation and Rubato**

As the performer finds freedom within a specific metronome marking additional considerations such as surface metric fluctuation and rubato arise. Despite the notated

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\(^4\) Berry states, “In general a succession of events is regarded as at some level of structure *receding* toward resolution or *progressing* toward conditions away from the resolutive focus of reference,” 4.
meter of 3/4, in which beat one is generally the strongest, amplifying beat two yields a stronger musical performance in the B section. Mm. 34 and 39 serve as lead-in material to the following phrases; the downbeats of mm. 35 and 40 should be considered as part of this anacrusis. Jolivet indicates a staccato in the flute and piano in m. 39; although it is missing in the piano part in m. 40, it should be treated identically. Beat two in both cases arrives with a dramatic drop in register in the piano. A similar shift occurs in mm. 36 and 41. The remaining measures in the section, with the exception of 44, begin with a rest or tie on the downbeat of the measure. This further supports the idea of changing the metric emphasis to beat two instead of one. In addition to musical support, this procedure strengthens the ensemble execution of the material.

The use of rubato in this section is indicated by Jolivet. However, the performer may make additional choices regarding the amount of tempo flexibility. For example, the first phrase may begin slowly (c. 76 bmp) and reach the tempo destination immediately at 35. Shortly thereafter, the tempo should recede in accordance with the ritardando. However, this slowing of tempo and the following accelerando should be minimal. Because this section is periodic in nature, the sense of cadence in the middle should be less than that at the end. Additionally, the listener will have heard an accelerando the first time. An exact repetition may unnecessarily segregate the phrase halves.

The final ritardando may be a bit more dramatic with the caution that Jolivet has added an extension. The phrase is lengthened; thus, an extreme ritardando over reduces the intensity of the final cadence area as well as giving a stogy ending to the section. The next section is a lament – the section representing cries should not die down beyond its function in the piece.
Similarly, an over reduction of tempo may produce diminishing returns. While m. 187 possesses the same concluding elements as 58, the indication is no longer *molto ritard*. The interpretation here may be to make all of the phrases identical. However, the overall formal process illustrates a reduction of material. A” is the shortest of the A sections. Similarly, the following B” material has been truncated. Thus, the performer should relax the tempo, while keeping in mind that Jolivet is receding, but not completely concluding the piece.

Breathing

Pacing affects breathing. If a section is played under tempo, more breaths may divide the phrases inappropriately. Whether or not breaths are indicated, they are a necessary part of the performance and should be considered carefully as well. In the introduction, for example, breathing may be treated in several ways. First, the soloist may choose to circular breath – eliminating the concern altogether. Second, the player may breathe in the same place each time. The possibilities for this are just after the trill or just before the thirty-second notes in each basic idea. The player’s breathing is hidden by the piano during the trill if he breathes before the bar line. If the flutist breathes after the bar line, the space created by the breath may be used as an expressive aspect. With this possibility, the soloist has one additional tool to build intensity. For example, if breathes are taken after the downbeats, the duration of pause created by the breath may be reduced slightly each time to create a sense of forward motion.

A third option would be to further vary the choices. The player may breathe before the bar line during the presentation and after the bar line for the continuation. The effect of this allows for a dramatic use of space after the peak in m. 9 as well as more air
to make it through the phrase. Although practical considerations should not overtake the
performers’ decisions, this instance is supported musically as well.

Breaths also serve as cadence points. The breath mark in m. 111 functions
accordingly. This breaks off the previous reverie-like material and returns to the sharp
dance character of the section as a whole. Musically, viewing the A” section, for
example, as two asymmetrical phrases is the better choice. Jolivet’s breath mark is a
semi-cadence point after the presentation of the first phrase (m. 180). The melodic pause
and rest at m. 183 provides a stronger cadence. The next phrase functions similarly, with
the insertion of a breath mark before beat five in m. 185. While additional breaths may be
necessary, a true p will conserve air usage as will a slightly brighter tempo (again c. 80).
If additional breaths are taken, between slur markings for example, they should be de-
emphasized and the notes on either side should be full value.

Motivic Emphasis

Once the tempo and related aspects have been established, one should consider
bringing smaller units to the fore. Surface projection of motives unifies the laments
sections. For example, if the performer takes care to highlight the repetition of the initial
G to A-flat motive within the first lament, the section becomes more unified.
Accordingly, the articulation of the section as well as the overall effect is clear. The A”
section, most similar to the initial A section has the motive as B-flat–C-flat, instead of G–
A-flat. Again, additional attention through tenuto to this figure will unify this material.
The overall function of A” is the final lament. Therefore, the player should maintain a
sense of flow through the section. There are no fermatas indicated. Moreover, this is the
third repetition of similar material. By this point the listener should be accustomed to the
section breaks. So, a brief *Luftpause* will suffice in punctuating between the sections.

Similar attention to the motivic process in the A’ section should be applied. The expansion of the motive in terms of interval structure in m. 54 should be accompanied by a further expansion of the dynamic.

**Dynamic Inflection and Intensity**

Dynamic inflection (whether indicated or not) is one of the most effective phrasing tools. The soloist may highlight sentence shape with dynamics, or he may choose to go against this formula based on the function of the sentence in the section as a whole.

Studying the introduction allows one to apply similar findings and procedures in subsequent sections. (See Figure 24.) Phrase analysis reveals a sentence; a sentence should increase in intensity up to the continuation, prior to collapsing to the starting point. In this case, the literal repetition of dynamics is not effective. Choices the performer may make to bring out the sentential characteristics of the opening include varying the speed and placement of the trills, the placement of the breaths, dynamics, and the treatment of the end of the basic idea.

The simple solution is to increase the intensity of each aspect with each statement of the phrase.\(^5\) Delaying the opening trill with a slower trill speed allows for the intensity to build with faster and earlier trills in subsequent repetitions. However, this general rule is not necessarily the most effective procedure for all aspects. Instead, one may opt to relax the tempo, while increasing the intensity at the ends of the basic ideas.\(^6\) This allows

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\(^5\) An increase in intensity in this instance should be understood as an increase in dynamic, which may also be aided by a faster vibrato speed.

\(^6\) This may be accomplished through tenuto (as shown in figure 24).
for a solid beginning of the following material. Although it may seem counterintuitive, reducing the volume slightly in the accompaniment in m. 4 will allow more room for crescendo and an increase in intensity going into the continuation phrase (m. 7).

Figure 24: Jolivet, *Chant de Linos*, Introduction Performance Options

In terms of phrase components, the A section functions similarly. However, the descriptive function is vastly different. The introduction represents cries, whereas as the A section is “Song of Linos” proper. Thus, the feeling of intensity must be reduced dramatically. Choosing the interpretation in which the section is divided into three phrases as part of a large sentence reflects the dynamic choices indicated by Jolivet. The basic idea is *mf*, the repetition is *piu f*, and the continuation is *f*.

A look ahead reveals that not all sentential expectations are fulfilled. The sentence in B” (m. 68) proceed directly into a transition, which in turn connects to section C. With this in mind, the player should maintain the intensity of the phrase until the final cadence at m. 81. Accomplishing this requires the performer to larger phrase groups. Accordingly, the presentation contains three statements of the basic idea, and the continuation begins with the transition. To make this connection, the player should increase the dynamic intensity in mm. 71 and 72 such that 73 is a temporarily arrival point. Similarly, the *p*
indicated in m. 76 provides a contrast in color and material, but again the intensity of the
mood should not release until after the material ends.

B” operates almost identically in half the time. One should also note that the
general pitch center of the section is one semitone higher than B’. In addition to the
truncation of the material, the rise in pitch indicates increased intensity and drive into the
coda. With this in mind, the player should not take too much time on the fermata in m.
195, otherwise the energy will let down prematurely.

The primary dance section, C, is best executed with an understanding of the
phrase structure. While the idea of the sentence (BI, BI, Continuation through
fragmentation) may be observed at the four-measure level, a greater sense of unity will be
achieved at the eight-measure level and beyond. For instance, realizing a four-measure
basic ideas in mm. 85–88, allows for increased intensity in m. 89 (the repetition of the
BI), and the climax point from which the material recedes is in m. 93. To support this, the
pianist should emphasize the ff and the flutist should respond at this dynamic as well.
This will allow for a slight recession in dynamic at the cadence point of m. 105. If one
were not aware of the overall structure and characteristics of the sentence, a solid ff of the
entire section would weaken the form.

Further relaxation occurs in the interlude (mm. 105–111). This section acts as a
premonition to latter material. However, it does not represent the essence of the section as
a whole, and should be held back accordingly. For an effective performance, the soloist
should keep the articulation relatively short and light as well as remaining on the softer
side of mf.
The rest of the material (112–126) should be performed in a similar manner to the original presentation. The performer should note an increase in intensity for two reasons—the repetition of material, and the use of a higher pitch center. A player cognizant of this aspect will allow for the maximum dynamic of the entire section to occur at m. 124. This should function as a shriek that concludes the dance.

In some cases such as the previous example in the C section, the flutist must take license to edit the dynamics to underline the phrase structure. For example, the D section, as analyzed, has a large three-part structure. (See Figure 17, page 32). A cohesive performance requires that the outer sections (mm. 130–144; and mm. 162–175) are understood as sentences. The performer should moderate the dynamics accordingly. Thus, he should not over-phrase each basic idea. Instead, beginning \textit{mf} in m. 130, followed by \textit{piu f} in m. 133, and finally the \textit{f} as indicated in m. 136 allows for dynamic support of the phrase structure. Similarly, m. 140 should begin at a high dynamic level to combat the rising lines in the following measures. The final descent concludes the phrase in mm. 143–144. At this point the ensemble may insert a \textit{Luftpause} before the piano begins the new material in m. 145. Jolivet has not elided the material—the players should not do so either.

Similar editions continue in the final phrase of the D section, which is indicated as \textit{en cédant} literally meaning “while yielding.” In order to “yield” to the formal articulation, the flutist should not begin m. 174 at a true piano. Because the phrase rises, the challenge is to diminish the dynamic so the phrase recedes to its completion. Thus, a slight increase to \textit{mp} allows room for an effective diminuendo. As with the previous
endings, the fermata and treatment of silence should be substantial enough to securely conclude the section.

In addition to phrase endings, dynamics may articulate larger sections as well. The remaining section breaks, not in the chart above, make use of elided cadences. Therefore, the sense of pause is created just after the change of section by the flute’s absence including mm. 81, 126, and 197. Because all of these examples progress forward over the bar line, the use of diminuendo and ritardando would not be effective. The performer could argue for a slight lift in tempo to place the downbeat. However, the dynamic intensity would require more energy for positive results. Instead, the soloist should mark each of these cadence points with a crescendo and sense of climax. Because the projection of each of these concluding notes is limited on the flute, the performer should consider a slight drop in the dynamic in the previous beats to further highlight the point of climax with a crescendo.

Jolivet included a tenuto the first and last times. Why not the second time? The function of the subsequent section is different. The D section is lighter and the elision of phrases should prepare this accordingly. Thus, the performer should climax each phrase on the down beat of the new section, but m. 125 should release immediately, as indicated with the absence of tenuto.

Additional commentary on the remaining sections of the piece support the idea emphasizing larger phrase units. Although the primary structure is the sentence, one should not neglect the treatment of the period. The dialogue between the piano and flute from mm. 145–152 is an example of this. With this in mind, the ensemble may opt to continue the period emphasis and opt to emphasize longer phrases in the following
measures. The antecedent phrase (mm. 153–156) leads into the consequent (mm. 157–161). Attention to this detail allows for a forward moving drive to the section. Shorter phrases may result in material disjunct within itself (which would correspond with the melodic line, but not the function of the section) as well as from the sections on either side.

An additional reason to maintain the flow in the section is that Jolivet has made no indication of a meter or tempo change, which he used to demark sections of greater contrast. Thus, the performer should decide if the D section should remain unified—at one tempo. The alternative would be to emphasize the feeling of a separate E section (mm. 145–161). Emphasizing the marcato indicated in m. 145 in the piano as well as generally shorter and lighter notes, distinguishes this section from those on either side. These options are supported by a larger phrase structure (aba’) or by the lack of metric and tempo indications.

The coda begins in m. 197. Caplin defines the coda as “A large-scale framing function that follows on a recapitulation. It contains one or more coda themes to reinforce further the home key and to serve various compensatory functions.”\footnote{Caplin, 253.} The coda theme, in this case, is C material. On the background level, a large-scale sentence is evident. Knowledge of this permits the player to pace his dynamics for a satisfying conclusion to the piece. For example, beginning the coda at a solid $f$ as opposed to $ff$ allows room for a large-scale representation of the repeat of the basic idea (m. 210) at an increased dynamic. The final continuation, m. 219, should be the peak dynamic of the coda. Because the flute is low in the range, the pianist may overtake the flutist. This is acceptable for two reasons. First, increased dynamics are required by the phrase structure.
Second, the primary line of interest is in the piano at this point. The final push is the codetta (m. 226–229). After a long series of “fireworks” the final gesture should be the strongest. Jolivet punctuated his final statement with a $sfff$. The tessitura of the flute lends itself well for execute this indication. However, the flutist should place a tenuto on this pitch as well. This concludes the piece on solid grounds, whereas a shorter release would diminish the gesture.

Detailed Applications of Analysis and Performance

The section of the piece that often comes to mind at first-mention of *Chant de Linos* is the 7/8 dance, or C section. The phrase structure at this point is clear and symmetrical. However, a thorough examination of the material that forms this structure leads a player to make decisions based upon these findings. The following discussion applies each of the previously mentioned topics to a specific unit of music.

Although the framing procedures were discussed in detail, a review for the dance shows an ostinato-like introduction in the piano. In the center of the dance, the piano has a solo interlude which is echoed and embellished in the flute. On either side of this interlude, the same mode is used, with a different primary tone. This allows for the latter half to be more intense (as it is a major third higher) before moving to new material.

Despite the forward moving nature of this section, the breath mark in mm. 111 provides a pause, a clear sectional division within the dance as a whole. The final segregation of this material is after the flourish in the flute. The piano prepares for the following section with contrasting material serving as an introduction for the D section.

Rubato as an interpretive device is not recommended for this section. Again, the dance should maintain a sense of energy and drive. However, a slight lift at the end of a
measure can be effective in issuing a strong downbeat of the following measure as well as distinguishing one phrase component from the next. For example, the piano may lift at the end of each measure in the introduction allowing for clearly articulated downbeats. This practice must be used with caution as the section continues, otherwise two problems may arise. First, too much lift isolates each measure from the next, which creates a choppy and disjunct performance. Second, if the lift is not well-timed and placed, the performers risk losing the notated meter of 7/8 and will find an unbalanced 8/8.

The phrase structure shows sentences on many levels. This use of lift may be applied to highlight the size of phrase the ensemble wishes to employ. To articulate eight-measure phrases, the ensemble should use a slight lift after each basic idea (mm. 86 and 88) to show the repetition of one motive. (See Figure 25—the lifts are indicated with up bow symbols.) The lift in mm. 88 also separates the presentation from the continuation. The continuation should be performed as one unit, and therefore no additional lifts should be inserted until the end of the phrase.

To further emphasize this phrase structure, motivic emphasis and variation can lengthen the phrases that are comprised of similar material. Dynamically highlighting the half-step motion (particularly at the end of a measure) moves the music forward instead of reaching a halt with each statement. Similarly, a crescendo through the continuation maintains a sense of unity within the phrase.

As far as breathing is concerned, the flutist has the option of taking sip, or catch breaths after the initial eighth note of each measure. Much like the lift at the end of a measure, too much space leads to a choppy performance. Also, the use of this breath may shift the basic idea from the first eighth note to the second, in which case each measure
would be a large anacrusis to the next downbeat. In accordance to the underlying ostinato, this is not the best choice.

The initial eighth notes may be treated differently to match the chosen phrase structure as well. (See Figure 25.) For example, the notes beginning each basic idea and continuation phrases can be played with a tenuto to raise their relative importance to the surrounding, detached notes. To further emphasize the importance of the presentation and continuation, the flutist may add a quick pulse of vibrato. Taking these notes out of the texture reduces the monotony of the material as well as underlining the phrase analysis.

Figure 25: Jolivet, Chant de Linos, C Section Performance Options

The transitional phrase, labeled as a melodic link, is a small hybrid (mm. 93–96). This is formed by an antecedent and continuation. Dynamics and length of articulation distinguish basic and contrasting ideas. In this case, the material is quite different in mm. 93 and 94. However, an additional lengthening of the notes in m. 94 and a reduction of the dynamic (as opposed to the printed fortissimo) places this measure in negative space, which in turn highlights the surrounding measures.⁸

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⁸ In artwork, the negative space is the area around an object of focus. This material outlines central imagine.
Although this continuation does not provide a sense of collapse, or return to origin, the function as a melodic-link is to segregate two phrases. Thus, the increase in melodic motion should save the dynamic and emphasize the climax at the end of m. 96.

At this point, a lift at the end of the measure is effective. First, the small hybrid is separated from the following phrase. Second, the down beat of m. 97 is technically challenging for the ensemble; space between the measures increases the chance for an accurate placement of m. 97.

The following phrase is an eight-measure period. In this case, the contrasting idea begins similarly to the basic idea. The second measure, however, differs. Without any additional considerations, the ends of the phrase halves will serve as sufficient contrast. However, a balanced sentence, with equal ratios, requires dynamic emphasis (through accent or tenuto) to give precedence to the beginning of the antecedent and consequent. Last, the down beat of m. 105 should also be a point of climax dynamically. This is inherent in the rise in register; however, the consequent should have a stronger feeling of completion. Thus, this should be treated as a true arrival point.

As mentioned earlier, the interlude serves to separate the two large statements of the dance theme. (See Figure 16b, page 29.) The material at this point is best described as through-composed. Although there is an echo in the flute, the material is improvisatory, free-moving, and asymmetrical.

The mood of this material should be taken into account as well. The player has two options concerning length of notes. A legato feel yields a dreamlike, contrasting nature to the section, which foreshadows later material. A secco approach, mentioned earlier in the chapter, maintains the style of the section as a whole. Either option presents
an effective performance, provided the choice is made with conviction in relation to the overall structure of the section.

The breath mark discussed earlier should be heeded by the pianist in m 111. Again, this allows the flutist to receive an adequate breath; it tightens the ensemble for a solid beginning to the second half of the dance; and it serves to clearly divide the dance from the interlude.

All the indications given for the first half of the C section may be applied to the later half. (Also shown in Figure 16b, page 29). If the phrase structure and the devices used to emphasize the form are executed the first time, the second time need not be as drastic. For example, the amount of tenuto, lift, and metric emphasis should remain in the listener’s ear throughout. Thus, a more subtle version can be applied the second time. Additionally, this allows for the player to save the intensity for the final measures of the dance, which motivically represents a shriek that elides into the D section.

While many of the indications presented may be debated, the purpose was to provide a performer’s analysis based upon phrase structure. Additionally, phrases with similar content to those discussed should be treated accordingly. Other suggestions may be further supported by harmonic and general pitch content, as well as stylistic traits. However, areas from both of these are often related to the form, and were illustrated accordingly where applicable.
CHAPTER V – CONCLUSIONS AND LIMITATIONS

The sentence is a malleable form representing many eras and genres. Although tight-knit forms surface with higher frequency in the Classical period, research has taken the formula well beyond this time frame. In some cases, little to no alteration is required to coincide with William Caplin’s definition of the sentence. For example, the type of cadence concluding a sentence may be strong, weak, non-functional, or it may abandon harmonic motion altogether. Thus, composers of any style may apply the form to their music.

Having studied Classical form, André Jolivet used the sentence as the primary phrase type in *Chant de Linos*. In some instances, symmetrical, tight-knit units come to the fore. For example, the dance-like C-section of the piece contains the most traditional phrases (in terms of length and proportion). The loosely-knit sentences and hybrids take place in the song-like sections of the work. This is not uncommon in vocal genres; therefore, using freer forms in the A sections is not surprising.

The period, which is a bit more restrictive in context, occurs less frequently in *Chant de Linos*. However, the B sections of the piece contain an alternation of basic and contrasting ideas. Although it is not uncommon to create large-scale periods from two sentences in the Classical period, this practice is not well-observed in this work. More often, Jolivet uses subsequent sentences, which when pieced together form a large-scale sentence. Similarly, sentences with a sentential continuation are found throughout the tight-knit portions of the piece.

Examining the background structure (labeling each formal section as larger phrases) points out 1:1:1 proportions within the sentences. The introduction is a primary
example of this phenomenon, setting the tone for subsequent sections. The repetition of
the basic idea, and dissolving third statement of this idea, creates clear sentential
expectations. While the codetta, subsequent augmentation, and fragmentation bring the
formula to a balance point, the literal material within the continuation is out of Classical
proportions. Similarly, the A section lacks extra material for a 1:1:2 proportion, as the
third repetition of the idea brings the section to a close immediately.

Although Caplin and BaileyShea mention out-of-proportion sentences in their
studies, BaileyShea also discusses failed sentences, those with a sentential expectation
without a true continuation. In *Chant de Linos*, many sentences lacking a 1:1:2 proportion
contain all the necessary components to qualify their label as a sentence as opposed to
simply sentential or a failed sentence. This is not to say that every phrase in the work
should be classified as sentential enough to be labeled as such. However, the overall
form-articulating phrase is the sentence.

An adaptation, which limits the application of sentence, is the focus on melodic
content. The scope of this research does not include thorough pitch analysis (though a
passing mention of pitch content used as a formal articulator is included). I made
decisions in reference to peaks in melodic contour and the idea of a phrase collapsing
upon itself. While there are instances in which the contour is reversed, the majority of
analytical decisions were based on the previous. Similarly, bass-note motion was also left
out of the current study. Additional connections between phrase structure and the
harmonic motion might reveal themselves in terms of pitch centricity and motion
between sections. However, the scope does not extend to this issue.
Thus, locating sentence structure in post-tonal music (i.e. serialism), in which the melodic contour and harmonic motion are not necessarily primary factors in compositions, may prove to be difficult. For this reason, the idea of cadence requires qualification. While also a factor in tonal music, cessation of melodic motion becomes a key factor in locating cadences. In addition to melodic contour, pause in melodic motion contributes to phrase identification. Jolivet articulates larger phrases with larger pauses (fermata, caesura, etc). Mid-level cadence is formed by sustained notes or rest with in a section. The smallest cadence-like aspects are accompanied by slight pauses such as breath marks and phrase/slur markings by the composer. These aspects may be extracted from any genre including non-melodic music, or music in which melodic motion is insignificant.

With the previous limitations of phrase analysis under consideration, the performance decisions are accordingly limited. This analyst has chosen to present larger phrase-groupings and suggests performance factors that contribute to the clarity of the sentences within. Conversely, one may decide to underemphasize the sentential nature of a particular section in order to highlight other factors such as motivic, pitch, harmonic, or esoteric content. This may add variety to the performance and again, one type of analysis is not subordinate to another; however, this study is consistent in analysis and performance recommendation.

Danger arises when phrases are forced to fit into a sentential box. Future applications of phrase theory must also keep the best representation of a phrase in mind. In *Chant de Linos*, the majority of material requires little modification to qualify as a
sentential or even a tight-knit sentence. However, this does not imply that all music of Jolivet functions similarly.

This analysis provides many small-scale alternatives as well as final large-scale decisions. Additional studies of the music of Jolivet and his contemporaries may illustrate further idiosyncratic phrase types associated with this post-Impressionistic style. Such definitions would require analysis of pitch, modal, and possible harmonic content underlining, or perhaps debating, the present focus on melodic traits.
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