THE PIANO SONATAS OF CARL VINE:
A GUIDELINE TO PERFORMANCE AND STYLE ANALYSIS

D.M.A.DOCUMENT
Presented in Partial Fulfillment of the Requirements for
the Degree of Doctor of Music Arts in the
Graduate School of The Ohio State University

By
Eun-Kyoung Yang, M.M.

*****

The Ohio State University
2003

Document Committee:  
Dr. Caroline Hong, Advisor
Dr. Arved Ashby
Professor Charles Waddell

Approved by

Adviser
School of Music
ABSTRACT

The two piano sonatas of Carl Vine (b.1954) written in 1990 and 1997, respectively, are an important contribution to the piano literature. Marked by virtuosity, the sonatas utilize the entire range of the keyboard to express emotions varying from quiet solitude to rhythmically charged exuberance. They also presents the pianist with technical difficulties and some interesting use of the pedals. My intention in this document, after enjoying performance experience with the first sonata in particular, is to provide the performer with guidelines, which will aid in achieving the best possible interpretation of these works.

Memorization techniques will be addressed in this document, as I strongly believe these works should be performed from memory. This is not an impossibility since the harmonic language of Carl Vine is relatively conservative when compared to other composers of the same generation. Due to fast technical passages, intensity of the music, and duration of these pieces, a page-turner would simply distract from the overall impact and effect of these large dramatic works. In fact, the handful of performances in this country have been given without the use of the score. These two sonatas show Vine’s unique compositional style and how well he understands the piano. Due to his experience as a performer, his two sonatas fit very well under the pianist’s hands.
I came across these pieces through my adviser, Dr. Caroline Hong, who studied with Sergei Babayan, an advocate of contemporary piano music. Babayan brought the Sonata No.1, which was originally commissioned by the Sydney Ballet, to the attention of American pianists with his first recording in 1998. This recording received rave review from the *New York Times* and from the composer himself. Though Hong’s recording of this piece has not yet been released, I have included hers in the supplemental appendix as she plans to release it within this year.

The remaining breakdown of this document is as follows:

Chapter 1 is an introduction, which provides Carl Vine’s biographical background, an overview of his piano writing technique, and a review of the two piano sonatas. Chapter 2 will discuss piano and memorization techniques required to perform contemporary music, highlighting specific practice suggestions for gaining proper velocity in the two sonatas. Chapter 3 offers a comparison of the two piano sonatas with regard to form and compositional style. Chapter 4 contains thorough performance guidelines and the concluding chapter offers some thoughts on the value of Carl Vine’s two piano sonatas relative to contemporary music performed by pianists on the concert stage and in competitions throughout the U.S. and Europe.
I would like to express deep gratitude to my adviser, Dr. Caroline Hong, for her constant guidance and support during the length of my study at The Ohio State University. She has served as inspiration to me both as a professor and pianist.

I also express my deep appreciation to Dr. Arved Ashby for his brilliant advice and assistance in shaping my document.

Specially thanks to Professor Waddell for his encouragement and kindness throughout the required recitals and general examinations.

I would also like to acknowledge Sergei Babayan, who has brought the attention of Carl Vine’s sonatas to the American public. His artistic vision is largely responsible for many of the ideas in this document, as well as specific, technical illustration and suggestions.

I am grateful to my husband for his support and endless assistance. Finally, I owe great thanks to my parents for supporting and encouraging me during the years of my doctoral study.
VITA

January 26, 1971 .........................Born- Seoul, Korea

1994 ........................................B.A., Piano Performance,
HanYang University, Seoul, Korea

1997 ........................................M.M., Piano Performance,
HanYang University, Seoul Korea

1999-2001 .................................Graduate Teaching Associate,
The Ohio State University

FIELD OF STUDY

Major Field: Music

Studies in Piano Performance: Professor Caroline Hong
Studies in Pedagogy: Professor Kenneth Williams
Studies in Piano Literature: Professor Caroline Hong
Studies in Piano Accompanying: Professor Caroline Hong
Professor Charles Waddell
Studies in Chamber Music Literature: Professor Arved Ashby
Studies in Theory: Professor Ann M. Stimson
# TABLE OF CONTENTS

ABSTRACT ...................................................................................................................................... ii

ACKNOWLEDGMENTS ........................................................................................................ iv

VITA ........................................................................................................................................ v

FIELD OF STUDY ................................................................................................................... v

TABLE OF CONTENTS ........................................................................................................ vi

LIST OF FIGURES ............................................................................................................... viii

CHAPTERS

1. INTRODUCTION ................................................................................................................ 1
   1.1 Carl Vine’s Biographical Background ...................................................................... 1
   1.2 Carl Vine’s Piano Style ............................................................................................. 3
   1.3 Review of the Two Piano Sonatas ............................................................................ 5

2. TWENTIETH-CENTURY PIANO TECHNIQUE ............................................................ 7
   2.1 Approaching the Music ............................................................................................. 8
   2.2 Techniques .............................................................................................................. 10
      2.2.1 Velocity ............................................................................................................ 12
      2.2.2 Tone ................................................................................................................. 13
   2.3 Memorization .......................................................................................................... 16

3. COMPARISON OF VINE’S PIANO SONATA NO. 1 .................................................... 20
   AND PIANO SONATA NO. 2 ...................................................................................... 20
   3.1 Form ........................................................................................................................ 20
   3.2 Style ........................................................................................................................ 25
      3.2.1 Repeated Patterns ............................................................................................. 27
      3.2.2 Accented Main Melody .................................................................................... 32
      3.2.3 Characteristic Section by Pointilistic Method .................................................. 35
      3.2.4 Contrapuntal Technique ................................................................................... 35
      3.2.5 Piling up Notes by Pedaling ............................................................................. 37
      3.2.6 Extreme Contrast ............................................................................................. 37
LIST OF FIGURES

Figure 3.1 Vine Piano Sonata No. 1, 1st mov. m. 34-39 ................................................... 28
Figure 3.2 Vine Piano Sonata No. 1, 1st mov. m. 142-147 ............................................... 29
Figure 3.3 Vine Piano Sonata No. 1, 1st mov. m. 104-111 ................................................ 30
Figure 3.4 Vine Piano Sonata No. 1, 1st mov. m. 129-137 ............................................... 30
Figure 3.5. Vine Piano Sonata No. 2, 1st mov. m. 30-33 ................................................... 31
Figure 3.6. Vine Piano Sonata No. 2, 1st mov. m. 147-150 ............................................... 32
Figure 3.7 Vine Piano Sonata No. 1, 1st mov. m. 81-83 ................................................... 33
Figure 3.8 Vine Piano Sonata No. 2, 1st mov. m. 121-122 ............................................... 34
Figure 3.9 Vine Piano Sonata No. 1, 2nd mov. m. 210-211 .............................................. 36
Figure 3.10 Vine Piano Sonata No. 2, 2nd mov. m. 237-238 .............................................. 36
Figure 3.11 Vine Piano Sonata No. 1, 2nd mov. m. 420-421 .............................................. 38
Figure 3.12 Vine Piano Sonata No. 1, 1st mov. m. 160-164 .............................................. 39
Figure 3.13 Vine Piano Sonata No. 2, 2nd mov. m. 363-370 .............................................. 40
Figure 4.1 Vine Piano Sonata No.1, 1st mov. m. 1-4 ........................................................ 43
Figure 4.2 Vine Piano Sonata No.1, 1st mov. m. 129-132 ................................................ 44
Figure 4.3 Vine Piano Sonata No.1, 1st mov. m. 20-21 .................................................... 45
Figure 4.4 Vine Piano Sonata No.1, 1st mov. m. 160 - 164 .............................................. 46
Figure 4.5 Vine Piano Sonata No.1, 1st mov. m. 173 ......................................................... 47
Figure 4.6 Vine Piano Sonata No.1, 1st mov. m. 12 - 13 ................................................... 49
Figure 4.7 Vine Piano Sonata No.1, 1st mov. m. 162 – 165 ............................................... 49
Figure 4.8 Vine Piano Sonata No.1, 1st mov. m. 104 .......................................................... 51
Figure 4.9 Vine Piano Sonata No.1, 1st mov. m. 160 - 164 ............................................... 54
Figure 4.10 Vine Piano Sonata No.1, 1st mov. m. 162 - 164 ............................................... 54
Figure 4.11 Vine Piano Sonata No.1, 1st mov. m. 167-168 ............................................... 55
Figure 4.12 Vine Piano Sonata No.1, 2nd mov. m. 194 - 195 .............................................. 56
Figure 4.13 Vine Piano Sonata No.1, 2nd mov. m. 402 - 403 .............................................. 58
Figure 4.14 Vine Piano Sonata No.1, 2nd mov. m. 390 - 395 .............................................. 60
Figure 4.15 Vine Piano Sonata No.1, 2nd mov. m. 194 - 195 .............................................. 61
Figure 4.16 Vine Piano Sonata No.1, 2nd mov. m. 212 - 213 .............................................. 61
Figure 4.17 Vine Piano Sonata No.1, 2nd mov. m. 246-247 .............................................. 62
Figure 4.18 Vine Piano Sonata No.1, 2nd mov. m. 246 - 247 .............................................. 63
Figure 4.19 Vine Piano Sonata No.1, 2nd mov. m. 318-321 .............................................. 64
Figure 4.20 Vine Piano Sonata No.1, 2nd mov. m. 318 - 319 .............................................. 65
Figure 4.21 Vine Piano Sonata No.1, 2nd mov. m. 281 - 284 .............................................. 67
Figure 4.22 Vine Piano Sonata No.1, 2nd mov. m. 285 – 290 .............................................. 68
Figure 4.23 Vine Piano Sonata No.1, 2nd mov. m. 302 - 303 .............................................. 68
| Figure | Vine Piano Sonata No.1, 2<sup>nd</sup> mov. m. 304 | 69 |
| Figure | Vine Piano Sonata No.1, 2<sup>nd</sup> mov. m. 305 | 69 |
| Figure | Vine Piano Sonata No.1, 2<sup>nd</sup> mov. m. 308 | 69 |
| Figure | Vine Piano Sonata No.1, 2<sup>nd</sup> mov. m. 341 - 342 | 70 |
| Figure | Vine Piano Sonata No.1, 1<sup>st</sup> mov. m. 104 - 106 | 71 |
| Figure | Vine Piano Sonata No.1, 2<sup>nd</sup> mov. m. 337 - 338 | 71 |
| Figure | Vine Piano Sonata No.2, 1<sup>st</sup> mov. m. 26-29 | 74 |
| Figure | Vine Piano Sonata No.2, 1<sup>st</sup> mov. m. 107 | 75 |
| Figure | Vine Piano Sonata No.2, 1<sup>st</sup> mov. m. 46 - 49 | 76 |
| Figure | Vine Piano Sonata No.2, 1<sup>st</sup> mov. m. 61 | 77 |
| Figure | Vine Piano Sonata No.2, 1<sup>st</sup> mov. m. 50 - 51 | 77 |
| Figure | Vine Piano Sonata No.2, 1<sup>st</sup> mov. m. 147-150 | 78 |
| Figure | Vine Piano Sonata No.1, 1<sup>st</sup> mov. m. 172 - 173 | 79 |
| Figure | Vine Piano Sonata No.1, 2<sup>nd</sup> mov. m. 285-290 | 79 |
| Figure | Vine Piano Sonata No.2, 1<sup>st</sup> mov. m. 167-169 | 80 |
| Figure | Vine Piano Sonata No.2, 2<sup>nd</sup> mov. m. 222 - 223 | 81 |
| Figure | Vine Piano Sonata No.2, 2<sup>nd</sup> mov. m. 263 - 264 | 82 |
| Figure | Vine Piano Sonata No.1, 2<sup>nd</sup> mov. m. 194 - 195 | 82 |
| Figure | Vine Piano Sonata No.2, 2<sup>nd</sup> mov. m. 292 – 297 | 83 |
| Figure | Vine Piano Sonata No.1, 2<sup>nd</sup> mov. m. 387 - 391 | 84 |
| Figure | Vine Piano Sonata No.2, 2<sup>nd</sup> mov. m. 400 | 85 |
| Figure | Vine Piano Sonata No.2, 2<sup>nd</sup> mov. m. 237 - 238 | 85 |
| Figure | Vine Piano Sonata No.2, 2<sup>nd</sup> mov. m. 245 - 246 | 86 |
| Figure | Vine Piano Sonata No.2, 2<sup>nd</sup> mov. m. 253 - 254 | 86 |
| Figure | Vine Piano Sonata No.2, 2<sup>nd</sup> mov. m. 444 - 445 | 87 |
| Figure | Vine Piano Sonata No.2, 2<sup>nd</sup> mov. m. 483 - 486 | 88 |
| Figure | Vine Piano Sonata No.2, 2<sup>nd</sup> mov. m. 487-489 | 88 |
CHAPTER 1

INTRODUCTION

1.1 Carl Vine’s Biographical Background

Carl Vine was born in 1954 in Perth, Western Australia. He is one of the most widely performed and commissioned composers in Australia. His publisher’s website tells us that “Carl Vine has a firmly established reputation as a prodigiously gifted composer in Australia’s diverse and evolving musical climate”. He played cornet, piano and organ as a child and studied piano with Stephen Dornan and composition with John Exton at the University of Western Australia. He won a youth composition competition with the electronic work *Unwritten Divertimento* (1970) at the age of 16, and while still at school completed an electronic commission for the West Australian Ballet. Through diverse experiences in childhood, Carl Vine became a first-rate performer as well as an articulate and gifted composer. His understanding as a player helped him to compose more easily accessible pieces for the performer.

Known as a composer with an impressively large output, Carl Vine’s talents also extend to performance, with considerable experience as a pianist and conductor. Moving to Sydney in 1975, he worked as a freelance pianist and composer with a wide variety of ensembles, theatre and dance companies. He has given premiere performances of several
Australian works for solo piano, and has appeared as conductor and pianist in Europe, the United Kingdom and the USA. In 1979-89, with the trombonist Simon de Haan, Carl Vine was co-founder of the contemporary music ensemble Flederman, which specialized in the performance of new Australian music. Flederman performed widely in Australia and abroad and presented many of Vine’s own works.

Vine taught Electronic Music Composition at the Queensland Conservatorium from 1980-82, but works chiefly as a freelancer. Vine first came to prominence in Australia as a composer of music for dance, with over 20 dance scores to his credit. He also composed six symphonies, four concertos, music for film, television theatre, electronic music and many solo and chamber works. Although primarily a composer of modern “classical” music, he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the Closing Ceremony of the 1996 Atlanta Olympics. His works are among the most widely performed in Australia, and many are available on commercial recordings.

Vine’s earliest works, such as Tip (1977), were mainly electronic, for amplified string quartet, orchestra and electronics (later withdrawn). Vine came to prominence as a composer of vibrant, imaginative music for dance and incidental music for plays, television and films. His work with Sydney Dance Company led to Poppy (1978), the first full-length Australian dance work, and he has since composed a large number of commissions for dance companies, including The Tempest (1988). Warren Bebbington states, “These are works of great vitality and wit, written with deep understanding of the dancer’s needs.” His years with Flederman produced a number of chamber works, including Café Concertino (1984), increasingly an Australian classic; these are virtuosic
works, described by Bebbington as having “complex manipulations of the rhythmic pulse, yet their texture is never opaque and is always superbly crafted with a player’s understanding of technique.” As well as those impressive works, there are the *Piano Sonata* (1990) for Michael Harvey and *Percussion Symphony (No.5)* (1995) for the Sydney Symphony Orchestra and Synergy Percussion.

Vine has produced orchestral works for the Australian Broadcasting Company, including four concertos and six symphonies, works his publisher’s website describes as “increasingly tonal, without losing the individual eloquence of his earlier voice.” His first three symphonies have been released on compact disc by the Sydney Symphony Orchestra (conducted by Stuart Challender) and a CD of his chamber music featuring the Piano Sonata performed by Michael Harvey was released in 1992.

Recently his Piano Concerto, Symphony 4.2, and *Choral Symphony* (Symphony No. 6) have been released on an ABC Classics CD with the Sydney Symphony, along with a second volume of his chamber music, including his second Piano Sonata on the Tall Poppies label. His latest score for Graeme Murphy’s Olympic Arts festival ballet *Mytholgia* was hailed as “a masterwork” and has also been recently released on the Tall Poppies label.

### 1.2 Carl Vine’s Piano Style

In his two sonatas, Carl Vine shows his own unique piano style. These works are mostly about sound and momentum as achieved through rhythmic energy. Doris Leland Harrel describes the role of sound as an element in twentieth-century music: “It would appear that piano music has entered an ‘era of sound’ in which there is now significance
and importance in sonority itself, rather than in the way sounds relate to each other in an ongoing developmental order.”  

But rhythm is also an important element in the twentieth century, as Joel Lester insists: “An incredibly wide range of rhythmic situations may be found in twentieth-century music.”  

In Vine’s piano sonatas, one can recognize clearly rhythmic as well as pitch motives. Along with these units of rhythmic repetition, a strong pulse in each section helps create the sense of ongoing momentum in Vine’s piano sonatas. This pulse is created by events in the low register with pedaling. He also builds up a “thunderous climax” as another way to involve the listener.

These elements make Vine’s piano sonatas rich and full in spite of rather simple textures compared to Prokofiev, Schumann or Liszt. A review describes Vine’s rhythmic and melodic language as follows: “His music is rhythmically cogent (I was occasionally reminded of Roy Harris or of Copland) and makes frequent use of ostinato…some of his most striking effects are quite complex, with richly embroidered polyphony and multiple ostinatos that enable the music to move at two different speeds at once. There is abundant floridly ornamental melody, but beneath the tendrils the melodic substance is often quite simple, even innocent.”

Vine’s melodies in his piano sonatas are not only dramatic, impressive, beautiful tunes; they are also comprised of motives. The motive has a more important role than melody in nontonal, as opposed to tonal, music. Lester writes: “The motives of a tonal piece interact with the harmony and voice leading common to all tonal music. Since there is no pitch language shared by all nontonal pieces, motives in nontonal music play an essential role in determining the pitches of the piece.”  

In Vine’s piano sonatas, one
can find the melody developing through motives mostly because of the strong and energetic rhythmic figuration. As a result, the melodies of the two sonatas are attractive.

1.3 Review of the Two Piano Sonatas

Vine’s Piano Sonata No. 1 is dedicated to Michael Kieran Harvey and was commissioned by the Sydney Dance Company to accompany choreography by Graeme Murphy. The first dance performance took place in the Drama Theatre of the Sydney Opera House in May, 1992.15

Harvey is the first Australian to win a major international piano competition, the 1993 Inagural Ivo Pogorelich International Solo Piano Competition in Pasadena. The distinguished Australian virtuoso maintains a busy international performing career, his repertoire including many new works in a variety of media developed by both local and international composers. He has performed extensively in Europe and the USA, showcasing many contemporary Australian works as well as more traditional repertoire. Harvey performed (with the Sydney Symphony Orchestra, conducted by Edo de Waart) the Piano Concerto written for and dedicated to him by Vine at the Sydney Opera House in 1997; the performance was broadcast live on ABC TV and released on CD by ABC Classics in 2000.16 Following the enormously successful premiere of the Piano Concerto in 1997, Harvey asked Vine to write Piano Sonata No. 2, which premiered at the 1998 Sydney Festival. This work was commissioned by Graeme and Margaret Lee, Michael Harvey, and the Sydney Festival.17

Compared to other twentieth-century piano works, Vine’s piano sonatas are rather easy for both the performer and audience to understand. Michael Harvey states, “In
discussing the work, Vine is reticent about offering explanations for the compositional processes involved, feeling that these are self-evident, and indeed the work is definitely aurally ‘accessible’ on first hearing.” As Harvey implies, the performer can feel his or her way through Piano Sonata No. 1 simply by listening to it. Again, for this reason, the sonata differs from many modernist twentieth-century scores.

Michael Harvey makes a statement about Piano Sonata No. 1 in the program note:

“Drawing on the lithe beauty and contrapuntal elegance of the earlier Elliot Carter Piano Sonata (1946), the Piano Sonata by Carl Vine is a work characterized by intense rhythmic drive and the building up of layers of resonance. These layers are sometimes delicate and modal, achieving a ‘pointed’ polyphony by the use of complex cross-rhythm, at other times being granite-like in density, creating waves of sound which propel the music irresistibly towards its climax.”

The Works lasts some 16 minutes, and fills that time span with a sure and engrossing progression of ideas. The start is murky and mysterious: rolling, repeated quite chords seem to shape almost visual sculptures out of silence. Gradually the music takes on a more overt sense of motion: the second movement ends in an exhilarating display of pure virtuosity, without violating the narrative quality in the music that sweeps us along from the start. This is sure, intense, original music…[Alan Rich, LA Weekly, Aug. 19, 1994]

The Vine Sonata was quite a find, loaded with computer-like blips and virtuosic storm clouds, and Harvey handled it brilliantly. A major cult could develop around this guy once word gets out. [Richard S.Ginell, American Record Guide, May/June 1994]

The Piano Sonata No. 1 is music that stands alone and demands repeated hearing for its brilliance, energy and inventiveness. [Laurie Strachan, The Australian, Sept. 4, 1992]
CHAPTER 2

TWENTIETH-CENTURY PIANO TECHNIQUE

For most pianists, twentieth-century music presents a myriad of challenges with regard to reading, performance analysis, proper technique and memorization. The commonplace rejection of twentieth-century music among pianists is caused by these and other unfamiliarities. Being accustomed to the piano music of the classical and romantic periods, the pianist who studies and plays twentieth-century music may feel that familiar and comfortable conventions of form, harmony and technique are lacking. Much of this is caused by the different experiences these various types of music create. Once performers get over their fear of trying out a new genre, they will most likely be able to enjoy the variety and excitement of much twentieth-century music.

To play twentieth-century music “in style,” the performer needs to acquire proper technique and a thorough study of each piece. It is hard to define one general technique for playing twentieth-century music. Therefore, this thesis will discuss the general manner in which one may approach, study and memorize twentieth-century music, along with the technique related to Vine’s Piano Sonata No. 1 and Piano Sonata No. 2.
2.1 Approaching the Music

William S. Newman describes the uniqueness of music as an art: “Music is one of the time arts, unlike the space arts -- painting, sculpture, and architecture -- music must be brought back to life by a new projection in time on every occasion that it is to be appreciated.” Newman also describes factors in the performer’s understanding of music, saying that “effective, convincing interpretation presupposes three attributes on the part of the interpreter: experience, understanding, and musicality or native talent.”

For the interpretation of twentieth-century music, a pianist needs mostly talent for understanding, because he or she might not have much experience in the interpretation of music of this time period. Performers can, however, bring to bear their experience with music of other periods.

Most pianists’ tackling of twentieth-century music might be a difficult and fearful process, because they do not possess Newman’s ideal of sufficient experience for interpretation. Another reason for difficulty is caused by unfamiliarity. Lester points out that “all tonal compositions share the basic language of harmonies and voice leadings.” However, in nontonal music, there are no familiar chords and no familiar harmonies and progressions. Because these familiar factors are absent, “we may lose our bearings in terms of expected goals and gestures.” However, performers can solve this difficulty the same way they do with music of other periods. The first step in studying a piece of twentieth-century music is getting familiar with the piece itself. To overcome the difficulty of comprehending a new work, it is very important to hear a recording repeatedly, as Katherine F. Petree suggests. For Carl Vine’s Piano Sonatas No. 1 and No. 2, the composer seems satisfied with the recording by Michael Kieran Harvey.
Through listening, the performer will begin to gain a feel for the right “style” of the piece.

To play a piece “in style,” the performer needs to study and research the piece as well as hear recordings. As Hofmann mentions, each piece has its own content, which can furnish the player with knowledge.28 Hofmann describes how “Rubinstein often said to me: ‘Just play full exactly what is written.’”29 Petree insists in her thesis that “the performer has a responsibility to understand the composer’s written symbols. If the performer does not understand them, the interpretive conception that he formulates of the piece may be a poor one: ‘A faulty foundation endangers the stability of the whole edifice.’”30

By these means, the performer can obtain the language necessary to accomplish a successful performance. Hofmann suggests that another necessary factor to achieve this purpose includes maintaining “careful attentiveness -- and, of course, absorbing -- the purely material matter of a piece: the notes, pauses, time values, dynamic indications, etc.”31 Based on this process, performers can develop their own interpretation, which will make their playing unique and impressive. Newman describes the important role of the performer in terms of interpretation: “Notation is only implicit rather than explicit, and a great deal in the matter of taste is left to the performer, even in the music most scrupulously edited by the composer.”32

In approaching twentieth-century piano music, the performer can explore more diverse ways of creating the performance than when dealing with pieces of the classical or romantic periods. Performers can develop their own interpretation of phrasing and expression. In this process, the performer can indulge in a degree of freedom. Joan
Marie Wildman states that the performer “is able to appreciate his or her freedom as an interpreter, and to explore his or her own creativity as a responsible partner in the composer-performer relationship.”

For the pieces of the classical and romantic periods, the performer can enjoy a wealth of recordings and analyses. Of course, while all pianists play with their own thoughts and mannerisms, some standards do exist. Twentieth-century piano music is newer, so there are a lot of uncharted territories to explore. As Newman states, “With what background and ability he has to perceive form traits, the student will greatly benefit himself by jotting down in the score whatever he can find on his own.”

If the performer enjoys this process, contemporary music should be easy to approach. Otherwise, there is the danger that contemporary music will remain difficult and uninteresting to the performer.

### 2.2 Techniques

Most piano students spend a lot of time in the practice room in order to gain good technique. Without powerful control over their technique, performers cannot accomplish a performance of quality or consistency. Hofmann speaks about the importance of well-developed technique: “As to the remaining ‘purely technical task’, it must not be underestimated! To transmit one’s matured conception to one’s auditors requires a considerable degree of mechanical skill, and this skill, in its turn, must be under absolute control of the will.”

In clearly stating that technique is not sufficient for good performance, but rather a foundation required for good performance, Hoffman states, “Remember that to possess wealth is one thing, to put it to good use is quite another.”
To play twentieth-century piano music, the performer should have the level of technique required to play pieces of other periods. Twentieth-century music may even demand better technique, because much of it requires a high level of reading and playing ability. Also, most twentieth-century piano music possesses a wide range of style within the piece. Therefore, as Wildman says, the performer “must be equipped to meet expanded technical demands.” As a consequence, the performer should make a greater effort to master the technical practice necessary for playing twentieth-century music. Many performers might fear that kind of high-level technique, but it can be accomplished with proper practice.

Newman suggests five standard drills for all pianists, which are indeed basic: trills, scales, arpeggios, octaves, and double notes. However, Newman points out the decreased utility of these kinds of techniques for the practice of twentieth-century music: “These five exercises, practiced in standard rhythms, have one argument immediately in their flavor. They do repeatedly occur, exactly as they may be practiced, in a great deal of piano music written from the early 1600’s to the late 1800’s. They are much less likely to occur, say, in Hindemith, Bartok, or Milhaud, and thus are presumably less applicable in contemporary music.” However, even though these traditional techniques are less applicable to twentieth-century music, they are still generally mandatory if the performer is to master many twentieth-century scores. For example, scales, arpeggios and double notes are the basic techniques necessary for playing Vine’s Piano Sonatas No. 1 and No. 2. A discussion of other techniques needed to master these sonatas follows.
2.2.1 Velocity

Velocity is one of the most important techniques required to make Vine’s piano sonatas sound polished. Velocity is an indispensable element for playing any fast music, including the Vine sonatas. In these sonatas, velocity is an essential element for making the pieces energetic. The sections which require proper velocity consist mostly of continuous scales and arpeggios, quite long passages in both sonatas that remind one of the fast etudes by Chopin.

To attain the velocity required for performance, the performer should train his or her fingers to be strong and fast through the practice of scales and arpeggios with fluid and even running notes. Regarding the strengthening of fingers, Ortmann suggests that “if we wish to strengthen the finger muscles by practice, the flat-finger position will exercise them more than the curved-finger position, since they work at a mechanical disadvantage, each stroke requiring relatively more energy. The force of the descending finger is the product of its mass and its acceleration.”

As Ortmann suggests, sometimes the performer needs to apply the opposite goal of the performance to the practice, for example slow practice for a fast section, or staccato practice for a legato section. Through this kind of practice, the performer can maximize the effect of his or her efforts.

Ortmann suggests another practice method for achieving velocity: “It seems that if the aim of the exercise be speed, an immediate finger-lift (but not excessively high) and descent are desirable even in slow practice.” The performer also needs to practice with a loud tone for every fast running note to develop stronger finger muscles. At this point,
the performer needs a high finger-stroke because this will produce a louder tone than a low finger-stroke.42

The flat-finger- and high-finger-stroke practices are just a practice to strengthen the fingers. For the performance, the performer needs curved fingers and a rather low-finger stroke to play with proper velocity, because a high-finger stroke takes more time to move the finger.43 Ortmann also explains the advantage of curved fingers for attaining velocity as follows: “any passage demanding moderate intensity and great speed, if played with flat fingers, is being played at a decided mechanical disadvantage, and can be more easily and hence effectively played with curved fingers.”44

Newman believes that most students can achieve sufficient speed when they learn to cut out superfluous tension, high finger raising, pounding, and other excesses.45 To prevent the unnecessary tension that results in slowing down in performance, the unused fingers should be carried close to the keys and not in a highly lifted position in actual playing.46 Also, Newman recommends practice using extreme speeds to eliminate wasteful motion.47

2.2.2 Tone

Ortmann maintains that tone quality is the effect of the finger stroke.48 He also explains “all differences in tonal qualities must show in the degree of percussiveness and in the velocity of the finger-stroke.”49 Newman believes four factors influence the production of tone: degree of legato, the use of the pedals, surroundings of unpredictable noise and control of the key descent.50 Among these four elements influencing tone, the control of the key descent is the most important; second would be the degree of legato.
To master the tonal requirements of Vine’s sonatas, the performer needs a rather percussive tone via fast descent and release for the fast sections. To do this, the performer needs to understand how to produce the proper ‘percussive’ sound. To achieve such a sound, the performer should consider two elements related to it: the degree of legato and the control of the key descent as Ortmann and Newman outline.

The control of the key descent is related to the speed toward the key bed and the distance between the finger and the key. Ortmann explains these elements as follows: “On the physical side all variations in key-movement group themselves into two classes: those produced by variations in key-speed and those produced by variations in the percussiveness. In the former, the key is set into motion by starting the descent of the finger at the key-surface; in the latter, the key is struck a blow by descending finger, which has already attained a considerable velocity when it reaches the key-surface.”

Matthay believes that “if the total energy is applied suddenly, then the result is a ‘brilliant’ but ‘short’ tone; whereas, if it is instead applied gradually, then we shall obtain a true ‘singing,’ or ‘sympathetic’ tone, of good carrying power.”

If the performer can attain a fast speed towards the key bed, the sound will become loud easily. However, even in several soft sections of Vine’s Piano Sonata No. 1, the performer needs a fast speed towards the keys to achieve the proper tone quality. At this point, control of the key descent should be achieved, an action wherein “one must start on, not above” the key, according to Newman. For the fast and soft sections, the performer should keep the fast speed starting right on the key and create as soft a sound as possible. Through this process, the performer can achieve a tone with both softness and clarity, while avoiding a lazy softness.
Newman believes that “control of the key descent is possible only in slow music, but that is where tone production matters the most.” However, matters of key descent are important for effectively playing twentieth-century music, even in fast sections. Usually, twentieth-century music needs a crisp, percussive touch for fast sections and the performer needs the articulation created by a very fast, short impact from striking the key.

For creating a percussive sound, the performer does not need much distance between finger and key. In fast sections, too great a distance from the keyboard can cause a lot of tension and slow down playing with the unnecessary action that distance creates. In loud sections, such distance causes a banging sound and cannot create a good tone that reaches the back of a concert hall. Bernstein explains the reasons a banging sound results from this type of playing: “1) the friction of your fingers striking the keys; 2) the ‘thud’ of the keys striking against the key beds; and the 3) the noise produced by the hammers flying too quickly to the string.” Bernstein also suggests that the performer should stay as close to the keys as possible to prevent any banging sound. In Vine’s sonatas, there are many parts where the pianist might be in danger of banging, especially parts having loud dynamics and climaxes. The performer should realize that a banging sound does not create a good quality of tone, also loud tone expected to be.

The degree of legato is another factor considered in developing a percussive sound, and this is a matter of articulation. Ortmann suggests two factors that are determinants of piano touch: percussion and intensity. The sound that is required for playing the fast sections in both of Vine’s piano sonatas is one with more percussiveness and a lessened tonal intensity. This “sparkling” tone, as Ortmann calls it, is a particular tone quality necessary for fully realized performances of both of Vine’s piano sonatas.
Ortmann also describes this kind of percussive tone as a “surface” or “depthless” tone, a tone lacking in musical quality. He also explains that this kind of “dry” tone is produced to seem “uninteresting or to convey the impression of lack of colour.” As Ortmann says, the percussive tone is not necessary for expressing legato tone quality, which is needed mostly in playing lines in Vine’s slow sections or in classical or romantic music. However, in the fast sections of much twentieth-century music, the percussive sound is essential for effective and interesting playing, and it can also create a unique coloristic impression. To achieve a properly percussive tone for playing the fast sections of Vine’s Piano Sonatas No. 1 and No. 2, the performer should initiate the sound on the key with a high speed descent.

2.3 Memorization

Newman believes that for the performer, “memorizing is the best means of insuring that the notes get from the printed page into himself.” He also says that “memorizing is an undeniable advantage as well as a convenience to artistic playing.” Newman presents several kinds of memory that contribute to secure memorization: auditory, visual, touch, and intellectual memory. He describes auditory memory as “the kind that enables us to hear what comes next in the music.” and touch memory as “the sort that allows us to play the piece by muscular feel and momentum. In other words, it is habit.” For the memorization of twentieth-century music, auditory and touch memory, which involve very natural processing for most performers, is not the best approach. The absence of traditional harmony and structure in this music, extreme
changes in musical elements and stylistic innovations, all hinder auditory and touch techniques in the memorization of twentieth-century music.

Of these four methods, intellectual memory might be the best for the twentieth-century repertoire, and visual memory may prove helpful as well. Newman writes: “Visual memory is the kind that leaves us a mental image of the way they look on the printed page, or, more commonly, the way they look on the keyboard.” Visual memory might helpful for memorizing a rather slow section. For the most part, slow sections are harder to memorize than fast sections. There might be several reasons for this, including less practice time given to the slow section than the fast section, or a stronger demand on the performer’s powers of concentration. Especially in tense situations during performance, performers can easily lose track of where they are.

While the performer is playing a fast section, he or she does not have enough time to think about the look of the staff on the page. However, in slow sections, performers do have time and can be sure of where they are. In order to master the unfamiliar chord progressions in most twentieth-century music, visual memory can be useful. Much twentieth-century music does not follow the traditional tonal key system, and its chordal progressions can contain abrupt changes. The performer should therefore memorize the harmonic progression chord by chord. In this process of memorization, the performer can remember the look of the keyboard and the intervals of each chord.

According to Newman, “Intellectual memory is the kind that results from a knowledge of the music. It is the kind with which the performer can do most on short notice and without which he will never feel secure. Anything that brings the music to the performer’s consciousness contributes to intellectual memory, whether it concerns form,
tonality, counting, technique, melodic line, or programmatic suggestion.”

Memorization of twentieth-century music takes two or three times as long if the performer is using only auditory or touch memory. It is hard to accomplish a secure memorization by just repeatedly playing the piece. The performer must make an effort to analyze the piece as an aid to memorization.

To play twentieth-century music in performance, memorization should start at the earliest stages of practice. As with pieces of other periods, “the student should begin to play from memory as soon as the habits of fingering, counting, and interpretation are correctly planted”, as Newman suggests. This is stressed due to the difficulty of memorization and for the efficiency of the practice. Newman points out that “some players like to memorize the technically most difficult passages as a means of speeding up their practice.” Generally, a work of twentieth-century music has technical difficulties spread throughout the entire piece and the types of difficulty are various, such as velocity, the reading itself, or large leaps. Memorizing can be helpful for solving these problems more easily. The performer should also start the memorizing process earlier in order to acclimate to the music as quickly as possible. For the purpose of mastering the piece and its performance, the performer needs to start memorizing earlier for twentieth-century music than for music in other, more familiar musical idioms.

Because it may prove difficult to memorize the piece before thoroughly knowing it, the performer can memorize note-by-note and measure-by-measure. Newman suggests one efficient trick to memorize faster, which involves putting “the music on top of the upright piano or far enough back on the grand piano that the student has to stand to refer to it.” Newman’s suggestion illustrates how deceptively useful it is to memorize
with the music in the music stand, because the performer is not as consciously aware of what sections need to be stopped and rechecked.
CHAPTER 3

COMPARISON OF VINE’S PIANO SONATA NO. 1
AND PIANO SONATA NO. 2

3.1 Form

Paul Griffiths’ entry in the New Grove dictionary defines ‘Sonata’ as “a term used to denote a piece of music usually but not necessarily consisting of several movements, almost invariably instrumental and designed to be performed by a soloist or a small ensemble.” As with other genres in music, the definition of the sonata has changed depending on the historical period. During the classical era, the sonata developed into a multi-movement form, consisting usually of three or four movements, with specific characteristics (particularly in the first movement) known as the sonata-allegro form. Key areas and specific key relationships within the movement and between the movements of the cycle were usually characteristics of the classical sonata form. During the romantic period the term ‘Sonata’ was used to refer to a greater variety of pieces in the classical period, often connected by motivic and literary association. In the twentieth-century, the use of the term ‘sonata’ decreases and its form is often far from its traditional form and style.

Vine’s first piano sonata is only a two-movement sonata and is meant to be played with little or no break between movements. Though the movements lack traditional
characteristics of pure “sonata form,” they generally follow a loose ABA structure which is sonata form reduced to its bare essentials. My analysis of the ABA form is based in part on larger sections demarcated by double bars, types of writing, and tempo changes or modulations, rather than on harmonic relationships between sections, or development of motives within a ‘development section’ of sonata-allegro form. Both the first and the second movements of Piano Sonata No. 1 result in an arch form, which can create an overall feeling of presentation of material, followed by a departure and climax, with a transition back to the opening material.

When breaking down the first movement of Sonata No. 1 based on passage writing and tempo or meter changes, the following results:

Piano Sonata No. 1, first movement:

m. 1-19  slow introduction with chords, many of them containing the interval of a fourth, leading into a melody with widely spaced left hand accompaniment

m. 20-49  change of meter and tempo modulations, faster harmonic rhythm, development of open fourths in melody and chords in right hand

m. 50-79  tempo modulation and changes of meter leading virtuosic sixteenth note passage with sustained melody in upper voice

m. 80-104  tempo modulation and meter change leading into presentation of main motive (m. 96) later to be recalled in beginning of second movement. Ending with glissando and forearm cluster separated by double bar

m. 106-147  changes in meter and virtuosic rhythmic writing in lower register ending with accelerando
m. 148-160 recall of main motive again ending in glissando and forearm cluster, double bar and this time returning to the opening tempo

m. 161-193 combination of slow cadential writing and melodic writing at measure 173 ending with fermata over whole note cluster

In this movement, my ABA sections are based on the double bars preceded by **fff**

- glissando, spanning the entire keyboard and ending in a forearm cluster,
- development of virtuosic writing,
- and return of slow tempo and lyrical writing. Thus:

Section A = m. 1-104    Section B = m. 105-160    Section A = m. 161-193

In the second movement measure numbers continue from the first movement, indicating a sense of connection between the movements:

m. 194-279 sixteenth note virtuosic passage recalling the motive of m. 96 in first movement. Ends in Molto Rallentando and double bar

m. 280-309 tempo change (lento) and meter change. Sustained lyrical writing. Accompanied by ostinato chordal pattern ending in free cadential writing and an accelerando back to slightly faster tempo than beginning of second movement

m. 310-343 return of opening material, developing into new material, ending in tone clusters and double bar

m. 344-388 development of fast sixteenth note passage writing culminating in climax at measure 388 ending in double bar and change of meter
m. 389-415 beginning of second climax starting at low dynamic level (pp) and utmost lowest register of keyboard and making its way to the uppermost register in measure 414 marked ffff

m. 416 return of first movement opening material, ending in slow tempo (Morendo al fine) and pppp

The ABA sections in this movement are much clearer in that the B section departs from virtuosic writing completely, and the return of section A corresponds with the opening material in the first section A. Double bars also serve to demarcate larger sections within the movement. Therefore:

_____________________________________________________________________
Section A = m. 194-279  Section B = m. 280-309  Section A = m. 310-421

The first movement of Vine’s Piano Sonata No. 2 consists of two parts, preceded by a rather long introduction.

m. 1-28: Introduction. Short prologue and a freely unfolding arpeggiated section, ending with double bar

m. 29-78 rhythmic, driven passage, dynamic level from p to fff toward the climax. Ending with this texture and pp with double bar

m. 79-106 recalling same material from measure 29, ending with the expansion of climax with double bar

m. 107-130 free-fantasy style writing, recalling melodic material from climax in measure 55
m. 131-194  tempo and meter change, texture distinctive from that of the former section, freely moved melody on ostinato-figuration

In this movement, my AB section is divided by clear distinction of writing style and texture.

Thus:

_____________________________________________________________________

Introduction = m. 1-28  Section A = m. 29-130  Section B: = m. 131-194

Like the first sonata, measure numbers continue and the two movements are strongly connected by the indication ‘quasi attacca.’

m. 195-233  Introduction. Short prologue and rhythmically developed and expanded section, ending with double bar line

m. 235-293  relentless sixteenth-note figuration, full of energetic mood via cross-rhythm technique

m. 294-342  sixteenth-note figuration in left hand, right hand plays melody freely

m. 343-364  return to the material from measure 258

m. 365-423  tempo change, repetition of slow and fast figuration without any transition

m. 424-443  return to the material from measure 235

m. 444-489  texture becomes thick via continuous arpeggiation and chordal progression toward climax, ending with the big chords (ffff)
The second movement of Piano Sonata No. 2 is an arch form preceded by an introduction. The material of section A returns after new material presents. Therefore:

Introduction = m. 195-233  Section A = m. 235-364  Section B = m. 365-423
Section A = m. 424-489

3.2 Style

Carl Vine composed Piano Sonata No. 1 in 1990 and Piano Sonata No. 2 in 1997, making both pieces true late twentieth-century music. From the beginning of the twentieth century, piano music started a new phase, with radical and totally new stylistic developments. Most composers in this period tried to create new challenges in technique and in their methods of composing. As a consequence, piano music has become very diverse, sometimes reaching extreme boundaries of compositional methods.

Compared with other trends in twentieth-century piano music, Carl Vine’s two Piano Sonatas represent rather less radical twentieth-century piano music. Except for the ambiguous tonality and a few sections that possess a pointilistic method, these pieces sustain a romantic atmosphere for their durations. That is the reason why Carl Vine gives the instruction to avoid any romantic interpretation at the beginning of Piano Sonata No. 1.

The first half of the first movement of Piano Sonata No. 2 is especially redolent of a romantic atmosphere. Its texture, which is rather simple, consists of an accompaniment
by an arpeggio or scale figuration and a monophonic melody. The melody is extracted from the many continuous notes by accents or longer note values, a particular characteristic of Carl Vine’s style that also appears in Piano Sonata No. 1. Alternately, the right hand plays the main melody and the left hand plays accompaniment during extended periods in some sections. This kind of traditional texture is not seen in the other movements of Carl Vine’s sonatas. The aural effect of this texture creates sounds that are much closer to a piece of the romantic period.

The style of the accompaniment, which consists of mostly rather long arpeggiation or scale figurations, recalls Ravel’s style. In the last half of the first movement of Piano Sonata No. 2, one can find structural similarities between Vine and Ravel, especially in the second movement of Gaspard de la Nuit. Both contain a repeated ostinato figuration, a melody and sustained harmony in the low register notated on the three staffs notation.

The second movement of both Piano Sonata No. 2 and Piano Sonata No. 1 have a similar percussive, driven and energetic style.

Carl Vine’s melodies in Piano Sonata No. 1 do not attempt to sound too extreme, nor do they attempt to sound like a traditional tonal melody. The music is like jazz and café music, and very lyrical in the slow section as well as featuring a very exciting and scherzo-like melody in the fast section. There are several unique characteristics in the compositional style of his Piano Sonatas, and these will be discussed next.
3.2.1 Repeated Patterns

Vine uses repetition as a compositional technique in all movements of the two sonatas. At the beginning of Piano Sonata No. 1, Vine uses an ostinato pattern in the left hand accompaniment and this pattern consists of scales and repeated rhythms. Starting with this beginning section, Vine frequently uses repetition of melodic, rhythmic and whole sections throughout the sonata. He also employs rhythmic repetition with melodic transformation. A small rhythmic segment is repeated continuously as the melody and harmony change and develop toward a high spot or climax. Vine exploits the effect of repetition to help create mounting tension and a fully developed climax. Figure 3.1 shows an example of repeated rhythmic pattern with the transformation of melody and harmony.
There is also repetition of a small melodic fragment, as well as sequencing. These kinds of repetitions constitute the main style of this piece. Figure 3.2 is an example of sequencing.
Overuse of repetition can easily tire the listener. Vine avoids this pitfall by not overusing the exact same figure, and by creating tonal variety with a very rich and diverse harmonic progression. This technique creates a dramatic climax. In a few sections, Vine’s simple repetition of the motive produces a more obviously twentieth-century music style. In those sections, a rhythmic motive is more noticeable than melody. As mentioned in Chapter 1, this kind of style is a trend in twentieth-century music. Figure 3.3 and 3.4 show repetition of rhythmic motive as well as melody.
Figure 3.3 Vine Piano Sonata No. 1, 1st mov. m. 104-111

Figure 3.4 Vine Piano Sonata No. 1, 1st mov. m. 129-137
One can also find repeated patterns throughout Piano Sonata No. 2. In the fast section of the first movement of the Sonata, the left hand part mostly repeats the figuration of arpeggios and scales. Vine often uses exact repetition of the arpeggio, scale, measure, and the melody itself. From measure 29, there is a section containing arpeggiated figures without pedal. The sonority of this section is Vine’s characteristic style: dry, percussive and driven. In this section, the same arpeggiated chord is repeated continuously and the melody line is extracted from that figuration. Figure 3.5 is an example of this characteristic style.

![Figure 3.5. Vine Piano Sonata No. 2, 1st mov. m. 30-33](image)

As with Piano Sonata No. 1, the repeated rhythmic pattern with the melodic transformation can be seen in the slow section, too. From measure 131, the texture has three staffs and the repeated rhythmic pattern becomes an ostinato. Figure 3.6 shows the texture:
The second movement of Piano Sonata No. 2 has repeated patterns, similar to those of Piano Sonata No. 1. The pattern is repeated with small fragments or motives. The ambiguousness between melody and accompaniment, along with the driven rhythms, make this piece very energetic and active.

### 3.2.2 Accented Main Melody

Vine uses many accents in Piano Sonatas No. 1 and No. 2. There are two kinds of accents: one is dynamic, in which the note is played louder; the other is agogic, in which the note is played longer. In Carl Vine’s piano sonatas, most accents need to be played as dynamic accents. The accents have an important role in creating tonal effects such as percussive sound. Accents also aid in performance by giving direction for the performer. Compared to most piano music of the classical period, Vine’s Piano Sonata No. 1 does not provide an easy way to grasp the main melody and its accompaniment at first sight.
Vine clearly signals melodic notes via the use of accents. In a series of continuous linear progressions with many notes, accented notes are the melody and the other, non-accented notes create an accompaniment. This style of composition is very characteristic of Carl Vine and it creates a dramatic and energetic mood. Figures 3.7 shows the main melody by accents.

![Figure 3.7 Vine Piano Sonata No. 1, 1st mov. m. 81-83](image)

A linear progression by continuous notes is also one of the styles of Piano Sonata No. 1. Except for a few short sections and accompaniment in the slow passages, Carl Vine does not use chordal progression. Melodies consisting of a single note line can be seen often in Mozart’s and Beethoven’s piano sonatas. The difference is that Mozart and Beethoven separated the main melody and the accompaniment between the hands.

In Piano Sonata No. 2, one finds more chordal progressions than in the first sonata. Vine uses chordal progression in the section which has an ostinato-figuration, also chordal progressions in the right hand. Greater use of harmonic progression in Piano Sonata No. 2 gives the piece sounds on a rich, big scale (much like a romantic period piece). Figure 3.8 provides an example of using chordal progression in the right hand.
As well as the compositional devices outlined above, accents help the performer to play more easily. In some fast sections, there are hundreds of continuous notes to be played without almost any rest in either hand. Most performers cannot play every note with the same power because this causes serious tension in the forearm. The performer can, however control the balance of power between the accented and non-accented notes. Here, the performer should play the accented notes with free-fall technique.
Most of the accented notes should be played with appropriate tone quality. In accordance with Vine’s statement at the beginning of Piano Sonata No. 1, the accented notes should be played with a rather percussive sound, with fast and short attack.

3.2.3 Characteristic Section by Pointilistic Method

Vine uses a linear progression frequently throughout Piano Sonata No. 1. In measure 52 to measure 72, this linear progression moves in wide-interval resulting in a wide-register. To use an analogy from painting, the style of the progression is impressionistic. Many notes are spread across all registers and the wide variety of points and accents create the unique mood of the section. To the audience, this style is not only new, but very attractive, because of its energetic concentration. There is also a section having the same style at the beginning of the second movement of Piano Sonata No. 1.

This kind of style makes Piano Sonata No. 1 recognizable as twentieth-century music. In Piano Sonata No. 2, a pointilistic method is on display but for a very short period, from measure 263 to measure 266. In its place, the abrupt mood change accomplished by the short contrasting phrase and the rest between the changes make the sound of Piano Sonata No. 2 more like that of twentieth-century music.

3.2.4 Contrapuntal Technique

In Piano Sonata No. 1, the distinction between the melody and the accompaniment is ambiguous with the exception of a few sections. However, it is not a strict contrapuntal structure like Bach’s. The accompaniment’s role is to support the
melody, and it also has its own simple melodic figuration. Figure 3.9 shows an obvious contrapuntal structure.

The bass line of the left hand (C sharp-D-E-F-E-D) supports the melody of the right hand by contrary motion. This small figuration is repeated several times without any diversion. Therefore, it is hard to conclude that this figuration is another melodic line; rather, it is another linear progression to go along with the melody.

Piano Sonata No. 2 also provides an example of this style (see Figure 3.10).
The bass line of the left hand (A-C-B-B flat) goes along with the right hand, which consists of a dense chord.

### 3.2.5 Piling up Notes by Pedaling

Linear progression, as mentioned above, is a stylistic characteristic of Vine’s Piano Sonata No. 1. In spite of this characteristic, his Piano Sonata No. 1 is not dry but has rich resonance. Vine creates this style by the use of long pedaling -- most of the time it lasts for one whole measure -- pedaling the first note or octave of each measure in the low register and using the middle pedal for the slow section. The damper pedal is held down, as Harrel describes its purpose, for “mixing timbres and sonorities.” In the fast section, the linear progression with its fast and continuous notes and the beat of the first note in each measure gives the section a very rich, dramatic, and energetic atmosphere.

Compared to Piano Sonata No. 1, Piano Sonata No. 2 does not have that much pedaling, especially in the second movement. The second movement of Piano Sonata No. 2 has a linear progression, but it mostly sounds dry without pedaling. Chordal progression enriches the sonority without need of pedaling.

### 3.2.6 Extreme Contrast

Vine uses extreme contrast in register, articulation, dynamics, and moods within one movement or within short periods in Piano Sonata No. 1. This type of extreme contrast creates the abrupt change of atmosphere that is one of the characteristics of twentieth-century piano music.
Figure 3.11 provides a good example of an extreme contrast of register in the last two measures of this piece.

![Figure 3.11 Vine Piano Sonata No. 1, 2nd mov. m. 420-421](image)

While the lowest B is held by the left hand and pedal, the right hand plays the highest C. Also, the Lento section in the middle of the second movement has a continuously repeated chord in the very low register and a sparkling melody in the very high register. The contrast of articulation gives various colors to this piece and it makes for dramatic changes of atmosphere. Vine gives an exact pedaling indication throughout the whole piece. Most of the pedaling is either very long or, conversely, no pedal is indicated for rather long passages. The pedaling amplifies the effect of articulatory contrasts in the piece. In some sections which do not use the pedal, the performer should play every note with very fast and precise articulation. With this kind of articulation, the performer can bring to life the percussive pointilistic sound that makes this piece very attractive.
Vine employs a wide range of dynamics in Piano Sonata No. 1. For sections with no pedal and dry articulation, the customary dynamic marking is ppp. Otherwise, the dynamic marking fff is used for the section, which uses long pedaling for a fuller sound.

The middle section of the second movement of Piano Sonata No. 2 has a contrast in rhythmic values. A similar style can be found in measure 161 of the first movement of Piano Sonata No. 1. Figure 3.12 shows an example from the first sonata; and Figure 3.13 shows an example from the second sonata.
These sections create unpredictable progressions with repetition of fast and slow figurations. To use Petree’s description: This kind of “strikingly different character and tempo following one another with virtually no intervening transitional material” creates the “abruptness of the changes from one character to another” found in twentieth-century music.74
CHAPTER 4

PERFORMANCE GUIDELINES

4.1 Piano Sonata (1990)

As Michael Harvey describes it, the biggest challenge in playing Piano Sonata No.1 is the inter-relationship between disparate tempi. Most of the time, the tempo is changed when a new section or atmosphere occurs. Petree states that “modifications of tempo that have become conventional within movements are most often for the purpose of clarifying the structural components of the form.”\textsuperscript{75} Therefore, the performer should create the proper mood for each section when the tempo is changed. Carl Vine gives very detailed and specific of tempo directions. Petree suggests the performer should follow the metronome markings by the composer for proper interpretation and as an excellent starting point.\textsuperscript{76} From the earliest stages of practice, the performer should confirm those tempi with the metronome and try to become accustomed to those tempi for the performance.

Vine’s first piano sonata was recorded by Harvey in 1992 and by Sergei Babayan in 1998. Both recordings obtained rave reviews from the composer even though they were played at different paces. Sergei Babayan played much faster than Harvey; personally, I prefer Babayan’s playing. A faster tempo makes Vine’s sonata more
energetic and dramatic; in other words, a faster tempo fits more with Vine’s characteristic writing in the first sonata. Even though Harvey gave more attention to Vine’s indication for tempi than did Babayan, Babayan’s style fits the first sonata better.

4.1.1 First Movement

4.1.1.1 Ostinato

The first slow section (from measure 1 to measure 12) has three voices; a clear melody, accompaniment by chordal progression, and a very low chord sustained by sostenuto pedal. The chordal progression is repeated creating a harmonic ostinato. A right hand melody unfolds over this ostinato and develops into one big phrase.

4.1.1.2 Pedaling

Until measure 12, Carl Vine gives only the indication ‘con pedal’ for the damper pedal. This means that Vine gives responsibility for the handling of the damper pedal to the performer. In my opinion, one should provide clear damper pedaling for each chord in the left hand, because the four chords create dissonant sound by chromatic progression. Figure 4.1 shows the four chord chromatic progression.
In the beginning section, the main challenges are voicing and the handling of the sostenuto and damper pedals. One should understand the exact usage of pedaling. Vine gives clear directions indicating the point at which the sostenuto pedal should be depressed. Indication appears after the very first silently depressed chord, and before the first sounds of the A and E dyad. The silently depressed chord is notated with a diamond-shape. This chord can be played by the left hand or by both hands and “provides specific timbre for the rest of the note-group”, according to Wildman.77

One can effect great change, from dry sound to rich sound, with pedaling from measure 142. One should use no pedal until measure 142, although one can use the short pedal for the accented notes to help make richer sounds. Figure 4.2 shows the recommended pedaling.

Figure 4.1 Vine Piano Sonata No.1, 1st mov. m. 1-4
Measures 173 to 187 are reminiscent of the beginning of the first movement. In the left hand, a figuration similar to ostinato is repeated, and a flourishing melody is played in the right hand. Also, the first note of each ostinato-like pattern, which is held via the sostenuto pedal, has the same effect as the first note of the left hand pattern of measure 1. One should be more careful in using the sostenuto pedal because it is changed every two measures. Similar to the beginning of the first movement, the sostenuto pedal is used in conjunction with the damper pedal. The sostenuto pedal should be put down first, followed by the damper pedal. If these two pedals are activated at the same time, sounds might be messy.

4.1.1.3 Voicing and Phrasing

Obviously, the top voice is the melody for the first 12 measures. One should make a clear and long-breathed melody for the top voice and also feel the progression of ostinato. The section from measure 20 to 49 starts with a more moving figuration in both hands and it reaches to the sub-climax with $ff$ in measure 46. The main challenge for this section is voicing and phrasing. Vine gives specific accents to the melody notes for the
voicing. Basically, one can find the main melody when he or she follows these accents. Vine uses continuous pattern and gives accents for the notes comprising the main melody from the continuous and repeated pattern. It is like an extraction from the continuous figuration.

Most twentieth-century music has a phrasing structure that is different and more variable than traditional phrasing. Variety is more dependant on the performer in twentieth-century music than in classical music. In other words, twentieth-century music can turn out very differently depending on the musicianship of the performer. One should find and try various styles and decide which one should be taken. Also, one should realize exact phrasing for small to bigger phrases for both hands. Figure 4.3 shows recommendable phrasing for small fragment.

Figure 4.3 Vine Piano Sonata No.1, 1st mov. m. 20-21
One should know what and how the figuration is repeated and decide which notes can lead the voicing. In other words, the performer can find and try various possibilities for the voicing of the sub-melody. The following is an example of such possibilities.

![Figure 4.4 Vine Piano Sonata No.1, 1st mov. m. 73 - 75](image)

Carl Vine does not provide any accents for the melody, which he wants to hear more in this section. Even though he or she does not bring it out loudly, the performer needs to think of the leading voice for more expressive performance. Figure 4.4 shows various possibilities. The first is voicing every first note of three sixteenth-notes group; D#-D-C#. The other case is voicing every last note of three sixteenth-notes group; G#-A#-B-C. The player can also use a combination of those two lines.

For the rhythmic, driven section from measure 105 to 160, one needs to produce good phrasing. The phrasing is necessary for both musical and technical reasons. The performer tends to focus on the technical parts when he or she practices this kind of passage. Once one approaches from the standpoint of musical analysis – phrasing and melody first – he or she can play much more easily. The phrasing of this section usually consists of two or four measures and those are often repeated. One should feel the
velocity within those small phrases, also, one can create the feeling of the development of climax by dynamic progression with this phrasing concept.

4.1.1.4 Tempo

The first movement has a 4/2 meter until it reaches measure 50. One should have a half note as a basic pulse, but should also feel the subdivision of one half note including two quarter notes. Vine gives a tempo marking for this section: half note=48. Harvey played this section very slowly and steadily. To keep a very steady tempo, one needs subdivision of the half note. However, it should not affect the general shape and flow of the melody. In many places from measure 173 to 187, the left hand figuration does not line up exactly with the right hand melody because the right hand has duple rhythmic group while the left hand has triple rhythmic group. One should analyze exact timing in the score before practicing. The following example shows the timing of measure 173.

Figure 4.5 Vine Piano Sonata No.1, 1st mov. m. 173
One should practice very slowly with the score until both hands get used to the timing. In comparison with the left hand, the right hand has many notes and this might cause an unstable rhythmic feeling. Successful performance depends on each performer’s playing the right hand melody with more freedom or playing with very stable feeling and very even left hand timing. In my opinion, the latter is better because if one plays with more freedom, the piece might sound rather romantic. Vine elucidates in the first page of the score published by Chester Music, “Tempo markings throughout this score are not suggestions but indications of absolute speed. Rubato should only be employed when directed, and then only sparingly. Romantic interpretation of melodies, phrases and gestures should be avoided wherever possible”. According to Vine’s intention, one should play this section with strict rhythmic impulse. In this section, one needs rather light and bright articulation for the melody in the right hand. Most of the fast scale progression in this section can have the effect of shiny watery sounds via light articulation.

4.1.1.5 Divisi

Measures 13 to 19 move more toward climax even though they keep a structure similar to the first twelve measures: one long melody and an ostinato-like accompaniment pattern. This pattern is repeated seven times in the left hand, has triplet figures, and leaps throughout the wide range of registration. The expansion of vertical and horizontal make this section move forward and give it broad feeling. The melody in the right hand should keep one long breadth. Both hands should divide the figuration in the left hand because it is played throughout a wide register. The following example shows recommended divisi.
One needs to divide the figuration in measures 164 and 165 by both hands as the performer might have difficulty in moving his or her hands; both move in the same registre. The following example shows recommendable divisi.

4.1.1.6 Memorization

Another challenge for the section from measure 14 to 19 is memorization. This kind of figuration in the left hand is hard to memorize naturally. One should memorize
the left hand alone and think of it as another melody line. Also, one should remember all notes by their position and by which hand is playing.

From measures 34 to 45, the right hand has continuous dotted quarter notes and this makes rhythmic confusion with continuous quarter notes in the left hand accompaniment. Also, the right hand rhythm is changed the pairing of dotted quarter note and quarter note from measure 46 to 49. This kind of rhythm is not hard for the hands to play separately, but it causes confusion when it is played with both hands together and with memorization. For stable memorization, one needs to practice with hands together rather than separately. One should notice which right hand note is lined up with which left hand note without using the score. Obviously, visual memorization is helpful for this section.

Vine’s most characteristic section in this sonata follows after the sub-climax. From measure 50 to 54 is a bridge leading to this section. From measure 55 to 72, top voice is the main melody and is surrounded by accompaniment with continuous sixteenth notes. The technique of this section’s composition is like an impressionistic painting. Vine put each note in a different spot with rather wide intervals and this whole texture makes for the very unique style of this section. In terms of technique and sound, this section contains the most progressive twentieth-century music style in this sonata. This section is the most difficult to play and memorize. It takes more time to get every note right and play in tempo. One needs to memorize note-by-note and measure-by-measure. In other words, one must memorize the first measure completely and then add the next measure. For more effective sounds, one should play sixteenth notes very evenly with detached articulation.
4.1.1.7 Building Climax

For the sub-climax in measure 45, Carl Vine uses \textit{pp- mf- ff} and expansion of rhythm and registration. With these three elements for expansion, Vine makes a beautiful and dramatic sub-climax. One should think of this big structure for the section ranging from the beginning to measure 49.

Measure 73 starts the journey to the climax, which is completed in measure 160. The main writing style for this section is repeated figuration, which consists of small notes or measures. From measure 73 to measure 80, the main melody has accents on it and the register of each hand is broadened. From measure 92, the dynamic is quite loud and two main melodies make thicker structure. The melody moves to the left hand in measure 100. In measure 104, Vine provides a device that is fun to play: the left hand forearm cluster. The forearm cluster was innovated by Henry Cowell in his own composition, \textit{The Tides of Manaunaun}, in 1912. Figure 4.8 shows Vine’s forearm cluster.

![Figure 4.8 Vine Piano Sonata No.1, 1st mov. m. 104](image-url)
This chord via the forearm cluster, which is accomplished by glissando through the wide registration, is the top and the climax of the speedy and driven passage. When the performer plays this chord, the audience is likely to feel a sense of real arrival and satisfaction. One should move the weight of body to the right side and realize the exact range of the chord.

After the forearm cluster, a murmuring section follows. This section, from measure 105 to measure 141, consists of continuous sixteenth notes grouped in terms of four or three notes. By this grouping, the tension, unstable feeling, and forward motion to climax occur. The performer should recognize this grouping and feel the driving motion.

4.1.1.8 Practice for Velocity

To accomplish the most dramatic climax, one should focus on making proper velocity. He or she does not have to speed up, but should keep a tempo which is not slower than the quarter note = 144, per Carl Vine’s direction in measure 80. To keep the right speed and bring out every note for the main melody extracted from the repeated figuration, one should have fast and strong fingers. It is related to a rather basic technique for the performer, it is also a demanding technique for playing most twentieth-century piano music. Because many pieces of the twentieth-century are composed of driven rhythmic progression and not only focus on the melody, one should practice the basic scales and arpeggios with a firm and strong finger. Also, he or she should practice faster than in tempo. When one tries to practice faster, this should be done in small
increments. In the beginning step of this practice, one should accomplish one segment perfectly and then go on to the next, and not think about too much about the big phrases or structures. It is important to make sure the fingers get every note exactly.

From measures 105 to 147, one might get tension in both hands easily because continuous sixteenth notes in this section progress with third, fourth and fifth intervals and chords with octaves. Generally, chordal parallel progression is one of the hardest techniques to play. Also, there is almost no rest and it has quite a fast tempo; the quarter note = 132. One should play with sharp and angular feeling rather than round feeling for the best effect in this section. To accomplish this effect, one should practice chord by chord with a very quick snap. At this point, one needs very strong fingers and firm hands with relaxed wrists.

4.1.1.9 Tone Quality

Measures 148 to 160 are the exact repetition of measures 92-104. This repetition is followed by a rhythmic, driven section, so it can be played with a feeling of stronger emotional development. After the climax in measure 160, there is a transition; the Tempo Primo section leads into the ending section and has a tempo marking; the half note = 48, which is the same as the beginning. The transition section has a mood contrary to that of the former section. It is like the static scene after a storm, using a very quiet and reminiscent sound. This section has a few harmonies by accumulative notes that should be played fast and clear. Figure 4.9 shows one of the harmonies. Every note in Figure 4.7 should be very articulated and played evenly.
Also, one should recognize exactly which notes should be held for the harmony.

Figure 4.10 shows the notes that should be held.
In measures 167 and 168, thirty-second-note groups should sound like single strokes of the guitar or harp. Figure 4.11 provides an example.

![Figure 4.11 Vine Piano Sonata No.1, 1st mov. m. 167-168](image)

To play clearly the thirty-second notes in measure 188, one should find the appropriate position for both hands because both hands are overlapping in the same register. The left hand should be far enough from the right hand to give enough room to the right hand to play all the notes, and should be close enough to the keyboard to play accented notes with fast, strong articulation.

### 4.1.2 Second Movement

The beginning of the second movement reminds one of the third movement of the Piano Sonata in B-flat major by Chopin, because the texture is similar. Both hands are playing the same note with an interval of octaves and the figuration is continuous without rest.
After playing the first movement, the second movement can be played without a break. The very last harmony in the first movement has a fermata. After playing this very last note, the performer should not move; he or she should stay until the first note of the second movement is prepared technically and psychologically. While the last harmony is held by pedal, one should move both hands quietly and slowly to the first note in the second movement. Once one is ready for this first note, he or she should lift the pedal and create a short break before the second movement. This motion can connect the first and second movement without losing the intensity of mood. Also, this method makes it easy to start the beginning of the second movement; the first eight measures of the second movement consist of continuous sixteenth notes in both hands and there is no rest. Figure 4.12 shows the beginning of the second movement.

![Figure 4.12 Vine Piano Sonata No.1, 2nd mov. m. 194 - 195](image)

**4.1.2.1 Practice for Velocity**

The figuration in measure 194 is difficult to play without mistakes and creates both muscular and psychic tension for the performer. This section has quite a fast tempo.
marking; the quarter note = 120. Therefore, most of the practice is designed to get
appropriate speed between notes. One can practice these sixteenth notes as two-, three-, four- and five-note group, etc.

From measure 202, the right hand has a new melody line and the left hand has a pattern similar to the former section. Even though it is a similar pattern, the figuration in the left hand in this measure is harder to play than in the former section. This might happen when one does not practice enough with the left hand separately. From measure 194 to 201, the left hand can be played more easily by depending on the right hand. For confident and mistake-free playing, one should practice as if the left hand leads the right hand.

Measures 308 and 309 provide a transition to the next section, which is the same as the beginning of the second movement. This passage should have appropriate velocity and rich tone, which broadens the feeling to the next entrance. To play the fast figuration, one needs to practice every note with very strong and clear articulation and train each finger to have enough tone. One should practice first and second notes with full sound and as fast as possible and then add the third note, and so on. This kind of practice can bring all notes clearly when it is played in tempo. In this section, the fast figuration should be played clear, not as a tone cluster or as muddy sounds.

In measure 401, the right hand has an arpeggio figuration, which should be played with a big crescendo and good velocity. Figure 4.13 shows the arpeggio figuration with big crescendo.
4.1.2.2 Tone Quality

The section from measure 194 has the dynamic marking $\text{ppp}$. It is easy for the performer to get tense when he or she plays fast and soft. One should relax completely and use light and bright articulation to make the sounds all the more pointilistic. One needs a fast, shallow and detached touch rather than deep and legato articulation.

The Lento section from measure 280 has a texture similar to the slow sections of the first movement. The main melody is accompanied by an ostinato figuration. The ostinato figuration has a sub-melody role, unlike those in the slow sections of the first movement. Also, it is brought out more naturally because of the higher registration. One needs to bring out the top voice of the ostinato figuration, and the sounds of the rest of the harmonies must not be too weak.

In this section, ostinato is in higher registration than the melody, which differs from the former, similar section. The melody, in rather low registration, itself creates deep and appealing moods. It sounds like a cello, and changes with the very high, piccolo-like sounds in measure 304. Sounds change by change of the registration naturally. However, one should recognize this change exactly and use appropriate
articulation for each place. The melody from measure 287 to measure 303 sounds like the romantic period’s piano music that needs a rich and resonant tone. Meanwhile, measures 304 to 309 sound more like twentieth-century piano music, which needs fast, light and bright articulation with appropriate velocity. The melody from measure 304 has more leaps than scalar motion.

The sounds of the section from measure 389 to measure 408 are rumbling and ambiguous. The sound itself is like a big lump of resonance, even though the performer plays a lot of notes by continuous pattern. The performer does not have to play this left hand figuration too clear, but just needs to have enough sound. The left hand should have less than the right hand. Because the left hand has many notes, it is easy to overpower the right hand melody. The performer should be careful to give the left hand less volume than the right. For some right hand chords, one needs to play two notes with the thumb. The following example shows recommended fingering.
4.1.2.3 Voicing and Phrasing

If one thinks about technique too much, musical fluency gets stuck in the section from measure 194. To prevent this kind of problem, one should try to make good phrasing. The following example shows recommended phrasing.
In measure 202, if the performer concentrates too much on doing a line up of both hands, the melody might not be smooth enough. Vine designates this section as ‘in relief’. To get this effect, the melody line should be played smoothly and evenly. Before playing both hands, one needs to play the right hand alone with a sense of fluency and feel the melody itself.

From measure 210 to measure 219, the left hand figuration consists of arpeggios via the three-note group. Figure 4.16 shows these arpeggios.
In the first step of the practice, one should recognize the pattern of this figuration. Also, one can bring out the bass line; C-sharp-D-E-F-E-D. This line shows contrapuntal technique, which is one of Vine’s characteristic composing styles in this sonata.

From measure 246 to measure 279, the main challenge for the performer is fatigue in the wrists. Both hands are playing relentless sixteenth notes. For the right hand, it is important to control the accented main melody and fill up notes. To bring out the melody notes, one should give the weight of the hands to these notes through the use of a rotation motion. In this section, fingering 3, 4 and 5 are recommended for the main melody. Figure 4.17 shows recommended fingering.

![Figure 4.17 Vine Piano Sonata No.1, 2nd mov. m. 246-247](image)

Because these fingers are rather weak and can create tension easily, one should use free rotation of the hand. By this technique, one can play a strong melody via the weight of the hand.

The left hand has accompaniment of scale figuration from measures 246 to 265 and arpeggio figuration from measure 266 to 279. These figurations should be played
very evenly and fast enough. However, not every note needs to be played too clearly. The pedaling involves one pedal for one measure, so one cannot hear this left hand figuration note by note in any case. It only needs the effect of resonance. Therefore, one needs to play with proper velocity and for sonority, rather than focusing on note by note. For this effect, one needs to have arrival points. The following example (Figure 4.18) shows these points. One should play this figuration with direction toward these arrival points.

Figure 4.18 Vine Piano Sonata No.1, 2nd mov. m. 246 - 247

From measure 318 to measure 337, one can find again contrapuntal structure by accented notes. Figure 4.19 shows this contrapuntal structure.
For the left hand, these accents can help one to play the arpeggio figuration quickly and easily. The accented notes should lead the figuration of the left hand and the rest of the notes should be played lightly and with relaxation. One needs to practice this left hand figuration with the proper balance of weight via a small group. The following example shows recommended grouping.
In measures 320 to 321, the right hand melody should be one phrase with a long breath. Also, the accented notes should be played using power from the wrists, not from the fingers. One should be careful to relax the wrists and use whole power supported by the arm and shoulder.

4.1.2.4 Posture

From measure 198, the hands are quite far from each other in register. One needs to relax with a pose of wide-open arms, especially when he or she plays the part outside of the hands.

In measure 266, the left hand has quick arpeggios ranging over two octaves. To play without fatigue of the arm, it needs to be played with free and relaxed whole arm movement.

In measure 318, both hands play far from each other. The performer should open his or her arms wide, but this posture can create tension. Also, this section is fast and quite loud. With any tension, this section cannot be played clearly with full sound and
velocity. One should realize this wide registration, practice the posture with relaxation, and determine how to reach every note with clarity. For this practice, one needs a free arm, free shoulder and free torso. This kind of technique is needed until measure 343.

From measure 349 to the 364, one needs a strong fifth finger in both hands in order to play the main note clearly and loud enough. Also, the posture of the hands is important. If the hands rotate too much to the outside for a big sound, it is hard to play all the notes fast enough. Therefore, one needs a strong fifth finger supported by the fifth knuckle. Then the performer does not need unnecessary rotation of the hands.

4.1.2.5 Pedaling

For the section from measure 210, one needs appropriate pedaling, which Carl Vine designates as ‘con poco pedal’. The right hand has two voices; one is the melody and another fills up notes with fifth interval harmony. While one plays this interval, the melody should be held and this playing can create tension in the hand. Therefore, one should use the pedal appropriately and help to make legato for the melody line. Until measure 210, the beginning section of the second movement should be played very lightly to minimize the tension of the wrists and for good velocity.

From measure 280 to measure 303, Vine does not give detailed direction for the damper pedal, only designating ‘con pedal’. One should use the damper pedal by ear and try many possibilities.

4.1.2.6 Divisi

In the Lento section, one needs divisi between both hands to play easily. In measure 281, the last chord can be played by the right hand so that the left hand is not
busy. The same chords following in this section can be played the same way, except for
the ones in measures 299, 301 and 303. Figure 4.21 shows recommended divisi.

Figure 4.21 Vine Piano Sonata No.1, 2nd mov. m. 281 - 284

In measure 287, the first melody note, F, can be played by the right hand and it
should be suspended with the hand while the pedal is changed. In measure 289, the last
note in the left hand, C, can be played by the left hand; immediately thereafter, one
should change to the right hand for the same purpose. Figure 4.22 shows divisi.
From measure 303 to measure 308, one needs to play with appropriate divisi for velocity in the fast figuration. The following examples show recommended divisi.
Figure 4.24 Vine Piano Sonata No.1, 2nd mov. m. 304

Figure 4.25 Vine Piano Sonata No.1, 2nd mov. m. 305

Figure 4.26 Vine Piano Sonata No.1, 2nd mov. m. 308
In measure 342, continuous chords provide the ending of this section. For this measure, one needs divisi for the full sounds. The following example shows recommended divisi.

![Sheet music](image)

Figure 4.27 Vine Piano Sonata No.1, 2nd mov. m. 341 - 342

### 4.1.2.7 Building Climax

Every measure from 338 to 341 has arpeggios and these figurations progress into the block chord with a big sound. The arpeggios should have good velocity and a big crescendo for developing the sound each time. It is a style similar to the glissando going into the big chord in measure 104 in the first movement. Carl Vine uses this kind of style to obtain a feeling of a big eruption. Figure 4.28 and 4.29 provide examples of this style.
4.1.2.8 Memorization

The section from measure 389 to 408 is one of the most difficult sections to memorize. It is hard to memorize the right hand by itself; it is also difficult to memorize the right hand’s alignment with the left hand. For the right hand, the performer should memorize chords by interval and by position of the fingers. For aligning both hands, there are two possibilities; one is counting the quarter note beat between the chords and
the other is remembering the left hand notes that are lined up with the right hand chords. According to the spots, it is best to try one of these methods. For memorization over long spans, use the second method; use the first method for the short term between chords.

After several similar passages with a dramatic motion via a big and fast crescendo, there are progressions by block chords with quadruple forte in measure 414 and this leads to the ending section, which is similar to the very beginning of the first movement. This short reminiscence of the beginning creates unity across the whole sonata, and also suggests an arch-like structure. The very last notes in the highest register are quiet (quadruple piano), and end the piece on a note of ambiguity.

4.2 Piano Sonata No.2

Piano Sonata No. 2 requires almost the same techniques as needed in Piano Sonata No. 1. The proper velocity for playing scales and arpeggios is the main requirement for playing both sonatas. One noticeable difference for technique of Piano Sonata No.2 is need for the strength and fastness especially in the left hand. The first section of the first movement has continuous, fast running notes for a long period and reminds one of the techniques displayed in the Chopin Etude, Op.10, No.12.

4.2.1 First Movement

4.2.1.1 Tone Quality

The short, eight-measure introduction almost covers the entire range of the keyboard. To produce a rich and full sonority, the performer should start the energy from
the shoulder and be careful not to make a banging sound. Also, the player should not focus too much on the top notes.

As mentioned before, the passage beginning in measure 9 reminds one of Ravel. The continuous, running thirty-second notes from a background, and the melody line is extracted from that figuration. To make a clear melody line, the player should take special care over the balance between melody and accompaniment. The melody notes should have a rich and full tone, and the accompaniment notes less prominent. However, each note in the accompaniment still needs clear articulation: even though they are moving very fast, soft and with the pedal, they should create a clear, sparkling sound rather than a murmur. The melody notes without any hesitation should lead the accompaniment notes for active and flowing energy for this passage. To practice this passage effectively, the performer can play each arpeggio as a block chord. Through this practice, one can find the proper hand position for good velocity with each arpeggio.

Starting in measure 17, there is a contrast with the preceding, very fluent passage. The new material should be played with very confident timing and feeling. The short phrase from measure 26 to measure 28 sounds like a memory, or something coming from a distance. It needs a rather special sound to make the right mood, and the performer needs very relaxed hands to play with the brush-touch needed for that right effect. Figure 4.30 shows the “distant” melody.
The section from measure 29 shows one of the characteristic styles of Carl Vine. The sounds are very dry and are like water boiling. The passage is rhythmically driven and repeated pattern is accompanying the main melody without the pedal. The accompaniment notes do not have to be very clear comparing to the arpeggios from measure 9 to measure 16, but should have a short articulation and on-going feeling.

The section from measure 68 to measure 78 is a transition between the two of almost same section. The resonance of this section is very light and sparkling. It is another section, which reminds of the tone production of Ravel’s style. To produce the right quality of the sounds for this section, the performer needs very light and fast touch.

The passage from measure 107 to measure 130 also shows a Ravel-like style. The right hand melody is supported by relentless and flowing scale figuration. In this section, the left hand produces a shimmering sound, and its resonance especially reminds one of Ravel. The performer does not need to articulate every note in the left hand but should play lightly with the good control of the fingertip not to miss any note. Figure 4.31 shows this kind of left hand progression.

Figure 4.30 Vine Piano Sonata No.2, 1st mov. m. 26-29
4.2.1.2 Posture

A freely moving left hand is needed for the passage from measure 47 to measure 50. To play the arpeggio of the 10th interval and the full sound of the main melody, which is played by crossing left hand, the left shoulder and wrist should be totally relaxed. Figure 4.32 is an example of this figuration.
From measure 55 to measure 67, the right hand has the melody by octave progression with the relentless left hand’s figuration throughout the wide range of register. This texture makes the sounds like the Romantic period’s piece. The right hand melody should be played fluently and the left hand should follow the right hand’s phrasing and timing cooperatively. The left hand in this section is one of the most difficult sections to play fast and with full sound. The performer needs a flexible arm and hand and fast motion of the extension and contraction of the hand. Figure 4.33 shows left hand figuration, which should be relaxed.
4.2.1.3 Voicing and Phrasing

The left hand figuration in measure 51 does not have to be articulated with every note too clear. However, the first note of each measure should have enough tone to support the whole measure with resonance. Figure 4.34 shows the low register of the first beat.

Also, the first notes of the first and third beat can serve as pivots for achieving the proper velocity of the arpeggiation.
The short motive in the right hand in measure 51 has accents in both notes. The performer should focus more on the first one and the second one should be played with the remaining power. If the performer tries to make strong accents for both notes or for the second note, it is easy to gain tension and the performer cannot acquire a sufficiently full sound.

The first movement of Piano Sonata No.2 is divided into two sections of completely contrasting styles. The second section is Ravel-like in terms of the texture and the resonance of the sounds. The ostinato-like figuration, which is in two-measure phrases, is repeated several times in a period structure, each period having a different countermelody.

There are three independent voices in measure 147. The performer should differentiate these three by tone quality and try not to lose the progression in each line. Figure 4.35 is an example of this texture, with three voices spread across three staves.

Figure 4.35 Vine Piano Sonata No.2, 1st mov. m. 147-150
The countermelody beginning in measure 163 has more fluent and moving figuration than the preceding section. A similar style of melody and texture can be found in the Meno Mosso in the first movement of the Piano Sonata No.1 and the Lento in the second movement of the Piano Sonata No.1.

Figure 4.36 Vine Piano Sonata No.1, 1st mov. m. 172 - 173

Figure 4.37 Vine Piano Sonata No.1, 2nd mov. m. 285-290
Similar to the first movement of Piano Sonata No.1, the first movement of Piano Sonata No.2 ends with six measures of epilogue after a few periods of variations based on the ostinato-figuration. This section is both an ending and at the same time an anticipation of the next movement. Carl Vine gives the direction quasi attacca for the ending of the first movement of the Piano Sonata No. 2: having the second movement follow without pause would create the most intense effect.

4.2.2 Second Movement

4.2.2.1 Pedaling

The prologue of nine measures is similar to the first eight measures of introduction of the first movement in terms of the style, octave progression, and four measures phrases. This kind of clear four measures phrasing appears until measure 221, where the introduction to the second movement begins. The performer can easily follow this traditional phrasing structure, creating a naturally flowing effect. On the other hand,
the melody by octave progression is harder to make into a smooth line. Even though Vine indicates ‘senza pedal’ until measure 216, the performer needs the pedal in order to connect the top notes of the octave progression.

From measure 327 to measure 334, even though there is no pedal marking, the performer needs the pedal for the smooth connection of the melody notes and helping to create the proper sound.

4.2.2.2 Tone Quality

The section from measure 222 shows a characteristic style of Vine. With the accents and no pedaling, the sounds are very dry, rhythmical, energetic and percussivel. The chordal progression in the right hand should be played very light and sharp. Figure 4.39 shows the chordal progression in the right hand.

![Figure 4.39 Vine Piano Sonata No.2, 2nd mov. m. 222 - 223](image)

The performer can make this section very effective by playing the accents with the appropriately percussive tone quality.
From measure 233 to measure 266, the left hand has continuous sixteenth note figuration without any rest. For playing this section, the performer should try not to let the left hand get tense. Most of the accents are played by the fifth finger. The performer needs to develop a strong fifth finger by practicing with the accented notes longer and louder, and rotation movement of the left hand is needed in order to gain enough tone without any tension.

From measure 258 to measure 266, both hands are playing octaves. This kind of style can also be found at the beginning of the second movement of the Piano Sonata No.1.

Figure 4.40 Vine Piano Sonata No.2, 2nd mov. m. 263 - 264

Figure 4.41 Vine Piano Sonata No.1, 2nd mov. m. 194 - 195
This kind of texture gives the impression of the intense, pointilistic sound—an obviously twentieth century sonority.

In measure 267, the continuous sixteenth figuration moves to the right hand and the left hand plays the chordal progression. With the reverse of the figuration between both hands, the sounds become more vivid and brilliant.

In measure 294, the left hand has repeated figuration, which creates an ambiguous background with, soft, short, and repetitive figuration. A similar style can be found in measure 389 of the second movement of Piano Sonata No.1. In Piano Sonata No.2, the sound is more dry and percussive because there is no pedal.

Figure 4.42 Vine Piano Sonata No.2, 2nd mov. m. 292 – 297
The middle section, which starts from measure 365, has a style unique among Carl Vine’s Piano Sonatas. By structure and texture, it is the most obviously twentieth-century style. This section is constructed like an arrangement of contrasting passages. One of these has many fast notes but repeats simple motives, and other passage is mostly melodic and moves slowly. For this section, Vine indicates “maintain strict tempo throughout”. To follow this instruction, the fast passage should be played with quite fast velocity. The fast passage should be played clearly with a light and bright tone, and every note should be articulated.

The passage from measure 400 to measure 405 is reminiscent of the beginning of the introduction of the first movement of Piano Sonata No.2.
4.2.2.3 Memorization

The accents in measure 233 should be articulated rather clearly and then should get softer after the right hand starts playing the clusters. In memorization, it is hard to remember the lining up of the hands, because the left hand has the unit of four sixteenth notes and the right hand has unit of the three or five sixteenth notes. At the first stage of learning the piece, the performer can count out each sixteenth note beat for the right hand. After that, the performer should become familiar with the lining-up through repeated practice. Figure 4.45 and 4.46 show the different rhythmic unit, different in each of the hands.
4.2.2.4 Tone Cluster

The chromatic clusters in measure 254 consist of eight notes within one octave. Because the left hand cannot help playing part of a cluster, the performer should play this cluster with the palm of the right hand. Harrel states that “the cluster is probably one of the most universally-used non-traditional devices in piano music today.” Figure 4.47 shows Vine’s chromatic clusters.
4.2.2.5 Posture

The section beginning measure 424 recalls the opening of the A section. A rich and big sound is built up from measure 444 to the climax toward the ending. The driving motive in the left hand creates a broad sound by the chordal progression at the end. This motive has vertical intervals of the 10th and 9th. For the most performers with a normal-sized left hand, it is hard to play this kind of harmonic interval at a fast tempo, especially without tension. Because Vine uses this motive to create full and rich sound, it is important for the performer to avoid tension and have the proper dynamic. For this purpose, the performer should have a very relaxed wrist to freely reach the given harmonic interval and provide clear recognition for the inner interval, 5th or 6th. The performer should play this chordal progression with full sonority and at a fast tempo. Also, because both hands are playing in extreme registers, it is easy to get tension in the arms. The performer should relax the torso and arm, and use a firm hand position for a full and clear harmonic sonority.

Figure 4.48 Vine Piano Sonata No.2, 2nd mov. m. 444 - 445
4.2.2.6 6th Parallel Progression and Harmonic Tremolo

The 6th parallel progression in measure 484 and the harmonic tremolo in measure 487 need very fast motion in both hands.

Figure 4.49 Vine Piano Sonata No.2, 2nd mov. m. 483 - 486

Figure 4.50 Vine Piano Sonata No.2, 2nd mov. m. 487-489
These figurations are some of the hardest to play evenly and fast with proper sonority. The performer needs firm fingers and a firm wrist, and should also stay close to the keys to get proper velocity. For the harmonic tremolo, the performer should have a plan as to the number of tremolo strokes, and know ahead of time exactly where the crescendo and decrescendo should start.
Vine’s Piano Sonata No. 1 and No. 2 have many similar aspects in terms of style, form and musical practice. In both pieces, one can find Vine’s unique characteristics, which really fit very well for the piano. Carl Vine makes his two Piano Sonatas very attractive, with effective melody and driven energy. In his Piano Sonatas, one can find not only traditional practice but also new compositional methods. This kind of mingling makes these Sonatas both familiar and impressive to the performer and the audience.

Carl Vine makes his most effective sounds by contrasting tone quality, which is mostly controlled by pedaling. His Sonatas are also characterized by jazz rhythm, free, fluent melody, and percussive sections. Therefore, the performer should understand what kind of tone quality is needed for each section if he or she is to give an appropriately brilliant performance. To play Mozart, most pianists make an effort to obtain the proper tone, which is a tone fit for Mozart’s work. Until the performer has the right ability and knowledge required to produce the proper sound, Mozart’s work are some of the most difficult music in the repertory.

When the performer approaches contemporary piano music, it is important that he or she determine the proper tone quality required for successful performance, just as it is
important to determine the quality required for Mozart. For Vine’s Piano Sonatas, the performer needs a very crisp and percussive touch via fast reacting to the keys. Along with proper interpretation of the Sonatas, the proper tone quality is key for successful performance.

Many pianists have a prejudice against contemporary piano music, because they do not know how to play it. Such prejudice comes from a fear of what is new. But with the exception of the newness, contemporary piano music is the same music as that we have experienced before. The only difference is the newness itself, thus, the performer should find the proper approach and creative thought for analysis. Through this process, contemporary music becomes a more attractive repertoire for the performer and he or she can give more pleasure to the audience.
APPENDIX

DISCOGRAPHY

1) Chamber Music – Volume 1 (Tall Poppies)

Piano Sonata (1990): performance by Michael Kieran Harvey

Reviews;

‘The Piano Sonata of 1990- a work I consider an instant classic- heads off this collection…a totally absorbing, frequently hang-on-to-your-hat rhythmic drive…
Michael Harvey is brilliant here…’

Stephen Ellis, Fanfare (USA), December 1993

‘(Piano Sonata) is one of the best pieces by Carl Vine that I have heard… (the works) gathered together produce a remarkably powerful cumulative effect.’

Andrew Ford, 24 Hours, August 1992

2) Sergei Babayan: Piano (ProPiano)

Piano Sonata (1990): performance by Sergei Babayan

3) Studio Recording

Piano Sonata (1990): performance by Caroline Hong

4) Chamber Music - Volume 2 (Tall Poppies)

Piano Sonata No.2: Performance by Michael Kieran Harvey
7. Bebbington, p.660
8. Vine, Program Notes.
14. Lester, p.4
17. Program Note. “Piano Sonata No.2” http://www.carlvine.au.nu/cgi-bin/cv.cgi?cv=prog&n=Piano+Sonata+No.+2
18. Harvey, Program Note
19. Harvey, Program Note
20. “Solos and Duos” http://www.carlvine.au.nu/cgi-bin/cv.cgi?cv=gen&g=soloduo
21. “Solos and Duos” http://www.carlvine.au.nu/cgi-bin/cv.cgi?cv=gen&g=soloduo
22. “Solos and Duos” http://www.carlvine.au.nu/cgi-bin/cv.cgi?cv=gen&g=soloduo
24. Newmann, p.91
25. Lester, p.6
26. Lester, p.4
29. Hofmann, p.50
30. Petree, p.13
31. Hofmann, p.55
32. Newman, p.92
34. Newman, p.93
35. Hofmann, p.53
36. Hofmann, p.53
37. Wildman, p.2
38. Newman, p.36
41. Ortmann, p.249
42. Ortmann, p.219
43. Ortmann, p.219
44. Ortmann, p.219
45. Newman, p.44
46. Ortmann, p.249
47. Newman, p.44
48. Ortmann, p.243
49. Ortmann, p.243
50. Newman, p.68
51. Ortmann, p.229
53. Newman, p.68
54. Newman, p.68
56. Bernstein, p. 99
57. Ortmann, p.243
58. Ortmann, p.339
59. Ortmann, p.244
60. Ortmann, p.342
61. Newman, p.111
62. Newman, p.112
63. Newman, p.112
64. Newman, p.112
65. Newman, p.113
66. Newman, p.113
67. Newman, p.113
68. Newman, p.114
69. Newman, p.114
70. Newman, p.115
72. Petree, p.47
73. Harrel, p.33
74. Petree, p.30
75. Petree, p.27
76. Petree, p.19
77. Wildman, p.86
78. Harrel, p.2
79. Harrel, p.3
BIBLIOGRAPHY


Gramophone. “Carl Vine” http://www.fabermusic.co.uk/fabermusic/cont_composers/c_vine.html


Program Note. “Piano Sonata No. 2” <http://www.carlvine.au.nu/cgi-bin/cv.cgi?cv=prog&n=Piano+Sonata+No.+2>

“Solos and Duos” <http://www.carlvine.au.nu/cgi-bin/cv.cgi?cv=gen&g=soloduo>

