Analysis and Performance Aspects of
Donald Harris’ Sonata for Piano

D.M.A. Document

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The purpose of this document is to examine Donald Harris’s *Sonata for Piano* (1957). Donald Harris (b 1931) is a remarkable American composer with significant experience with musical composition during the past fifty years. *Sonata for Piano*, his first published work, was composed while Harris lived in Paris, France (1955-1968). The piece infuses his passion and talent during this portion of his life with influences from Nadia Boulanger, Pierre Boulez, Max Deutsch and others who had great influence on his musicality. Harris’ fascination, with what was to him, the exotic culture, trends, and tastes accumulated from living in Paris as an American foreigner, are also reflected both in his personal life and his musical works.

The *Sonata for Piano* is written as a twelve-tone composition. Its four fully-balanced movements however are also deeply rooted in the traditional aspects of structure, compositional style and tonal gesture. Each movement’s structure is inclusive of classically established compositional techniques; sonata-allegro form (in the first movement), ternary form (in the second movement), scherzo (in the third movement), and theme and variations (in the fourth movement). Additionally, contrapuntal style and tonal gestures using triads, third and sixth intervals (expressed as motivic ideas), further support the exploration of traditional previously established compositional techniques implemented in the context of a twelve-tone composition.
This document contains a detailed analysis of the *Sonata for Piano* which will provide means for performers to produce a convincing and informed performance of this work. Research for this document includes an interview with the composer, Donald Harris, and selected examples from the score, as well as recommendations for practice and performance methodology.
Dedicated to

My family

My parents Yi Jung Kim and Young soon Lee

My brother Sun Hyung Kim

My sister-in-law Sung Ah Lim
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INTRODUCTION

Twentieth and twenty-first century piano music is frequently difficult to perform, in part because of the unfamiliarity of compositional techniques, unconventional demands of the performer, unfamiliar combinations of sounds, and challenging performance practice. Most players, having been trained primarily in Baroque, Classical, or Romantic era music, are not sufficiently acquainted with different components of contemporary musical language. Secondly, volumes of music from previous musical eras have already been studied and analyzed in depth both by musicians and scholars, and various performance approaches to these works have been established. Thirdly, because many performances have been observed and recordings made of much of the vast body of piano literature from the Baroque, Classical and Romantic eras, musical role models exist from which one can confirm and determine one’s interpretation of the established repertoire.

Contemporary music does not have as many of these established sources - nor does it have as many analytic interpretations. A modern piece, whether it receives one playing at a premier or is frequently performed, can be difficult for a performer to access and assimilate if it is not approached from an academic viewpoint; which, in turn, could cause the performer to overlook the composer’s intentions. In order for the performer to achieve success in performing that piece, he/she must be aware of the structure of the
composition, the composer’s intent, compositional technique, and investigate the “milieu” (environment) and circumstances in which the piece is composed. So, a performance of that piece should not simply conduct an exercise in creating sound. A performer should play the piece with both inspiration and feeling. Lack of academic investigation or lack of knowledge of the piece can no longer be a reason for a performer’s ignorance of the foundation and structure of the work.

The task can become significantly more difficult with more recent works; particularly, those implementing twelve tone compositional techniques – which became very popular in the early 20th century, but are no longer implemented by significant composers currently. It becomes a challenging, yet worthwhile study and analysis of twelve tone composition for the performer who will be playing the piece composed in this manner; the performer’s unfamiliarity of the work provides an opportunity to deeply examine the composer’s work in order to perform the piece appropriately.

Based on knowledge of the composer’s method, style, and intention, one is able to re-create a satisfying and exciting performance. With these concerns and interests, I began to research information about Donald Harris and his Sonata for Piano (1957) in order to create a well-informed performance for my final Doctorate of Musical Arts recital. To clarify analysis for an appropriate performance approach through the document, I interviewed Donald Harris regarding his life, his interests, and his composition. The composer generously shared his inspiration of this piece as well as details about his life in Paris as a student and composer in the 1950’s (when the piece was created).
This document contains an analysis and an appropriate approach to twentieth
century music using Donald Harris’ *Sonata for Piano* (1957). Currently a professor at
the School of Music at The Ohio State University, Harris is both an active composer and
pedagogue. The *Sonata for Piano* is his first work; composed when he lived and studied
in Paris. This piece reflects French nuance through Harris’ sonorities. The *Sonata for
Piano* contains four, fully-balanced movements written using twelve-tone composition.
Though he uses the twelve-tone devises as the primary language of this composition, he
derives inspiration of form and style from previous musical eras (including neo-
Classicism). This work demonstrates Harris’ application of the sonata allegro form (in
the first movement), ternary form (in the second movement), scherzo (in the third
movement), and theme and variations (in the fourth movement). Additionally, Harris
demonstrates his modern interpretation of counterpoint and canon; both traditional
musical idioms.

I will discuss Harris’ use of both older and newer compositional styles in his
*Sonata for Piano* in more detail later in this document. The first chapter provides a
biography of Harris’ life in Paris, which includes the influence of the musicians and the
Parisian cultural setting in his life during the late 1950’s and early 1960’s. The second
chapter provides an explanation of twelve-tone composition as well as background
information about the *Sonata for Piano*. Chapters Three through Six include analysis of
each of the four movements of this work; detailing information regarding structure,
motivic ideas, compositional style, and sonority. Chapter Seven will discuss practical
pianistic performance approach. Through this scholarly procedure, a performer is better
enabled to create a convincing performance of Donald Harris’ *Sonata for Piano*. It is my desire that the methods employed in this document can also be utilized for the study of similar 20th and 21st century works, so that more new repertoire can be performed in an inspired and knowledgeable way.
CHAPTER 1

BIOGRAPHY

Donald Harris (b 1931) is a uniquely experienced American composer. While living in Paris (1955-1968) he spent time studying with Nadia Boulanger and Max Deutsch. Additionally, Harris was deeply engaged in the promotion of new music, particularly American music, through his work as a consultant for the United States Information Service. In this role, he was responsible for staging the first post-war Festival of Contemporary American Music in France. He co-edited *The Berg/Schoenberg Correspondence*; a text which was extremely well received in scholarly music. Following that, Harris worked for the United States Department of State of Music composition. He then served as an administrator at the New England Conservatory of Music (1967-1977) and the Hartt School of Music at the University of Hartford (1977-1988). As Professor of Composition at The Ohio State University (1988-present), Harris is still an enthusiastic composer and champion of new music. His career, which expands beyond teaching and administration, alongside his

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3 Donald Harris, “Growing Up an American in Paris.”
compositional output in a wide variety of genres, has been greatly influenced by these disparate life experiences as well as musical influences.

The work studied in this document, Harris’ *Sonata for Piano*, is one that is largely influenced by his Parisian experience. To understand the significance, we must return to Harris’ earlier life experiences, most importantly, his moments in life which led him to his Parisian adventure.

In the early 1950s, upon completion of his Masters Degree at the University of Michigan studied with Ross Lee Finney, Harris began work on a Doctorate of Musical Arts. Studying for this advanced degree, he was not able to satisfy his desires as a composer, as this degree was designed to prepare him for college teaching.\(^4\) At this time, Harris said that his “mind was not on further academic study nor was it on college teaching.”\(^5\) It instead was on his lifelong dream; studying composition in Paris with Nadia Boulanger. So, he moved to France in 1955 and fell in love with Paris and with French culture.

Though he had studied French during high school and in college, Harris initially found the French language challenging. He had planned to satisfy both “[his] need to be immersed in French culture and [his] desire to speak and converse properly.”\(^6\) He began studying with Nadia Boulanger but was initially disappointed because she conducted her classes in English for the American students. This was particularly dissatisfying for him as he was so passionate about achieving fluency in the French language.

Boulanger used her very strong personality to adhere students to her own

\(^4\) Ibid.
\(^5\) Ibid.
\(^6\) Ibid.
methods. Harris says, “I was as in awe of her musicianship as I was of the fact that I was in the presence of one of the world’s great pedagogues”7 while remembering her incredible demands on her students regarding musicianship skills. Her students faced a curriculum which emphasized the importance of the crafts and tools she believed were needed for a composer. In fact, Harris had trouble in their teacher-student relationship as he believed that she was more concerned with refining compositional tools than with refining compositions; something which he had studied in depth prior to arriving in Paris, but that he again found himself forced to study. He states, “I would painstakingly complete the harmony exercises in “Traité d’Harmonie”8 written by Théodore Dubois9 or Paul Antoine Vidal10 that she would assign, and I must confess that I enjoyed doing them. But I soon discovered that I was not composing, that the will or desire to do so was more or less gone.”11

Harris was excited by new styles in music, particularly with the recently published Stravinsky’s Septet (1953). He brought this score to Boulanger to show that the Russian composer had made use of the compositional devise, the twelve-tone row. Boulanger did not consider this technique as interesting as Harris himself had found it.

7 Ibid.
8 Théodore Dubois, *Traité d’harmonie théorique et pratique*, (Paris: Au Ménestrel and Heugel, 1921)
9 Théodore Dubois (1837-1934) was a French composer, organist and music teacher. He has had a more lasting influence in teaching, with his theoretical works Traité de contrepoint et de fugue (on counterpoint and fugue) and Traité d’harmonie théorique et pratique (on harmony) still being sometimes used today. This contents are informed by Donald Harris.
10 Paul Antoine Vidal (1863-1931) was a French composer, conductor and music teacher. He is better known today through his keyboard harmony exercises, “Basses et Chantes Données” which was a favorite teaching tool of his pupil, the legendary pedagogue Nadia Boulanger, and subsequently many of her students including Narcis Bonet who has republished a selection of these exercises under the title Paul Vidal, Nadia Boulanger “A Collection of Given Basses and Melodies”. This is contents are informed by Donald Harris.
11 Donald Harris, “Growing Up an American in Paris.”
She said that Stravinsky was an “old man playing with his jewels.” Harris said that he has never forgotten Madame Boulanger’s comment about that piece.

Harris suffered an episode of jaundice that required hospitalization and forced a hiatus in his lessons. After recovering, he toured the Swiss Alps and the southern part of France to restore his perspective as a composer. He said, “I seemed to forget the trials and tribulations of study with Nadia Boulanger…” through his travels.

Although he struggled professionally during his studies with her, his relationship with Boulanger ended on a happy note. Several years later he won a prize with his Symphony in Two Movements at the Concours de Monaco when Boulanger was chair of the Jury. She was proud and pleased to learn that a student of hers had won the prize. Their professional relationship continued until her death in 1979. He said, “In spite of the fact that we were frequently at odds, I did learn from her, from her flawless musicianship, her high and uncompromising standards, and from the strength of her convictions.”

While in Paris, Harris attended many concerts and met many leading composers of the day including Pierre Boulez and Max Deutsch; two composers who have had profound influence on Donald Harris’ works. In October, 1956, when Harris began to compose his piano sonata, he had just returned from his travels through France and was energized by the concert life in Paris. Harris attended a Pierre Boulez concert and felt that he should meet him. Harris states, “The cause of new music in Paris in the fifties

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12 Ibid.
13 Ibid.
14 Ibid.
15 Boulez was regarded as a significant composer in the 1950’s as well as a leader of the generation.
would have been seriously deficient without the presence of Boulez, but with him, it was not only exciting and controversial, it set a new or higher standard by which new music performance would be measured.”16 When Harris met Boulez, Harris brought his recent work, the *Sonata for Piano* to him. Boulez gave some careful suggestions.17 Harris heeded this advice in some parts of the piece, but not in the entire piece. Harris explored complimentary relationships, particularly sometimes replacing thirds with sixths to create more varied sonorities and juxtapositions.18 It is suggested that the reason for Boulez’s criticisms were related to the idea of increasing the gap between modern music and its historical precedents. Harris writes regarding the more traditional harmonic underpinnings in his twelve-tone sonata:

> Some European composers at the time wanted a clean break with the past but I was not about to abandon a more traditional harmonic language with which I felt comfortable. This has remained a concern of mine to this day as my harmonic language continues to develop. With respect to this *Sonata*, I perceived then and continue to feel now that one of its chief virtues is in its deliberate attempt to provide a link with the harmonic tradition from which I sprang.19

While Harris explores modern compositional techniques, the ethos of *Sonata for Piano* is rooted in traditional forms and expressions.

Composer Max Deutsch (1892-1982), a student of Arnold Schoenberg, became another important influential teacher for Harris. Harris and Deutsch spent a great deal of following Webern, Schoenberg and Berg.

16 Donald Harris, “Growing Up an American in Paris.”
17 Boulez suggested that Harris had placed some intervals too close.
18 The *Sonata for Piano* is mainly used by third and sixth intervals. I will discuss it in more detail further chapters.
19 Donald Harris, “Growing Up an American in Paris.”
time studying and enjoying the pre-twelve-tone music of Schoenberg as well as his early explorations into twelve-tone composition. They also discussed and analyzed composers like Wagner, and operas like Bizet’s *Carmen*. Harris recalls one of their sessions as particularly important because “as a composer, this was not music to which I had paid much attention before.” Max Deutsch also influenced Harris’ future composition pedagogy style; in particular, the importance of exploring pieces while still allowing students to work out how to complete them:

Deutsch saw the larger picture more than anyone else with whom I have studied. He would approach a piece globally, leaving us, his students to work out the details. None of his students were alike. He brought out the best in all of us, encouraged us to find our own ways. I can say without the slightest hesitation that as much as Nadia Boulanger seemed to have stifled my will to compose, Deutsch’s way of teaching had the exact opposite effect.

Donald Harris recalls that “no matter how deeply I was affected by French life and culture, living there helped to reaffirm and reinforce my American identity.” He realized that he could only be a visitor in what he considered this great cultural center; though he enjoyed his activities in Paris and his many connections with the French musical establishment. His music was published by a French publisher of Societe des Edition of Jobert, he was a member of *Société des Auteurs, Compositeurs et éditeurs de Musique* (SACEM) (which is the French equivalent of the American Society of Composers, Authors and Publishers (ASCAP)), and held a permanent *carte de sejour*.

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20 Ibid.
21 Ibid.
22 Ibid.
23 This is for French professional association collecting payments of artists’ right and distributing the rights to the original authors, composers and publishers.
24 This is a Residence permit required by French law for non-European Union citizen staying in France for a period longer than three months.
giving him the right to work. Finding his identity as an American while living the “French life” inspired his lecture topic, “Growing Up American in Paris.”
CHAPTER 2
SONATA FOR PIANO

The Sonata for Piano is a twelve-tone composition. The original technique for twelve-tone composition was devised by Arnold Schoenberg (1874-1951) and was first attempted in 1921 in his “Praeludium” from the Piano Suite, Op. 25. The method uses “twelve notes of an equal-tempered chromatic scale presented in a fixed ordering (or series) determined by the composer, form and structural basis for the music.” The concept of twelve-tone series gives equal importance to each note in order to avoid tonal key and excessive pitch-class repetition within atonality.

Schoenberg had been motivated to develop the twelve-tone system in order to organize arbitrary pitches. He was trying to find a way to organize pitches by twelve notes in which a single note is generated only once. Also, Schoenberg recognized that it was not sufficient simply to repeat or vary a single version of a twelve-tone row, for he believed a composer must be able to employ “technical skills” as well as “artistic sophistication.”

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27 Ibid.
29 Ibid.
for this devise to be a significant compositional method.\textsuperscript{30} Schoenberg uses traditional contrapuntal devices to manipulate the rows as inversion, retrograde, and retrograde-inversion. This twelve-tone technique was further developed later by his pupils, Alban Berg (1885-1935) and Anton Webern (1883-1945).

Twelve-tone composition influenced many composers who lived in the mid-twentieth century.\textsuperscript{31} According to Eric Salzmann, modern music composed between 1918 and 1945 had been divided into two major, contrasting groups; “neo-Classicism” and “dodecaphonism”.\textsuperscript{32} Neo-Classicism is representative of Stravinsky’s compositions (during that period) and dodecaphonism is representative of Schoenberg’s compositions (again, during that period). After World War II (and Schoenberg’s death), even Stravinsky (1908-1968) became a twelve-tone composer. Many young composers including Milton Babbitt (b 1916), Roger Sessions (1896-1985), Luciano Berio (1925-2003), and Pierre Boulez (b 1925) also applied these techniques.\textsuperscript{33}

The twelve-tone style influenced Donald Harris’s writing.\textsuperscript{34} Harris described the influence of twelve-tone composition on \textit{Sonata for Piano} in this way; “I discovered that in spite of the Sonata’s basic orientation toward tonality, I was unwittingly adopting some principles of twelve-tone composition, understandably so, I guess, since the 1950’s were a time when many post-war composers were experimenting with Schoenberg’s technique. Nonetheless, the work does not avoid tonality, but clearly seems to be centered around E,

\begin{itemize}
\item \textsuperscript{30} Ibid.
\item \textsuperscript{31} Eric Salzmann, \textit{Twentieth-century Music} (New Jersey: Prentice Hall, 2002), 123.
\item \textsuperscript{32} This is another expression of twelve-tone music.
\item \textsuperscript{33} Eric Salzmann, \textit{Twentieth-century Music};123.
\item \textsuperscript{34} Donald Harris, “Growing Up an American in Paris.”
\end{itemize}
thereby placing it as much in the neoclassic tradition as the atonal.”35

Donald Harris began to compose his *Sonata for Piano* in October, 1956 - then completed it in January, 1957. It was premiered by the British pianist, Susan Bradshaw in early October, 1958 at a private concert. Its public premiere occurred three years later in January, 1961, by the French pianist, Geneviève Joy at a concert presented at the Centre Culturel Américain on the Rue du Dragon; dedicated to Gusta Rotner, owner of the hat shop above which Harris lived36 and worked, out of gratitude for her interest and support, which Rotner had rented to the aspiring musician (in order to supplement her income). She allowed him the freedom to play the piano anytime except when she had a customer.

Upon returning to Paris after his journeys, Harris chose to end his studies with Nadia Boulanger. This absence from having a teacher granted him the freedom to write as he chose. Harris states, “The *Piano Sonata* was the first piece I wrote entirely on my own without having shown it to a teacher of composition.”37

He conceived of the piano sonata as a short piece at first, but during the process of composition, the idea arose to explore the techniques of twelve-tone composition more fully. The first movement composed was the “scherzo,” which later became the third movement of the published sonata. Intending it to be the first movement, he then wrote the “Theme and Variations.” As the theme and variation took shape, the scope of the

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35 This quotation is from a program note written by Harris for the performance of his Sonata for Piano at Weigel Hall Auditorium at The Ohio State University in Columbus, November 7, 2001. The soloist was Daniel Beliavsky.


37 Donald Harris, “Growing Up an American in Paris.”
work broadened and the multi-movement sonata began to form. He planned that the “Theme and Variation” would be the first movement. And the “Scherzo” would be the second movement, leaving one more movement to compose. However, after he completed the third movement, he decided that it would function better as a first movement. He decided that a slow movement was needed to complete a four-movement sonata. Thus, full-balanced sonata structure emerged slowly. In this sonata, Harris adopts style of twelve-tone composition personal to that era of his life. Harris writes, “By the time I completed the work, I realized that from the outset I had been exploring ways of combining extended concepts of tonality with certain aspects, albeit rudimentary, of twelve-tone technique.”

The form of Sonata for Piano is traditional: the first movement is sonata form, the second movement is ternary form, the third movement is a scherzo, and the final movement form is a theme and variations. Each movement manifests tempo markings as a title: Movement 1 - fast, Movement 2 - very slow, Movement 3 - very fast and slow, and movement 4 with expression. There is a consistent twelve-tone row within all four movements. The presentation of the twelve-tone row in the third movement should be regarded as the prime form. The prime form is \{7, 10, 6, 1, 9, 5, 2, 0, 8, 4, 11, 3\}. Based on this prime form, I have made a twelve-tone matrix.

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38 Ibid.
39 See Appendix A.
CHAPTER 3

THE FIRST MOVEMENT

3.1 Structure

The first movement is based on a sonata-allegro form; separated into five distinct sections. Sections I, III and V move at a fast tempo, whereas sections II and IV are in slow tempi. It is rather different from the traditional sonata-allegro form in terms of length of ratio of the exposition, development, and recapitulation. The ratio of the length of each section is mathematically conceived using a proportion of “two to one” within the entire structure of the piece. In this movement, the ratio of sections with an odd-number of measures compared to sections with an even-number of measures is 2:1: Section I and III have 22 measures and 24 measures respectively and section II and section IV contain 13 measures and 11 measures. Additionally, section V contains six bars which are twice as short as the even numbered sections. Thus, the ratio between section II and section V is also 2:1. (Example 3.1) Based on this evidence, one can recognize character of exposition, development and recapitulation as the aspects of sonata-allegro form even though it is not followed using traditional sonata form exactly. This also makes it easier to demarcate sections and distinguish the subject’s characters.
Traditional sonata allegro form has three sections: exposition, development and recapitulation. The exposition is mainly made up of a principal and second theme. They are performed in the tonic and dominant keys respectively when in a major key and in a minor key, often tonic and relative major. The first theme establishes the tonic key, sets up the main motive, and structures the basic phrases. The second theme offers contrast to the first theme motivically; usually with a key change into the dominant key - contrasting key and character of themes.

In an interview with Donald Harris\textsuperscript{40}, he states that the outline of this movement is sonata form. Compared to the traditional sonata form, there is no exact exposition, development, and recapitulation in this movement; this is because of its pentaform structure and the 2:1 ratio between sections. However, this movement does display sonata allegro form’s typical contrasting first and second themes. Sections II and IV are similar to a secondary theme in the sonata allegro form because their lyrical characteristics contrast with the faster sections. Conversely, the energetic sections I and III are regarded as the principal theme. Harris borrows traditional sonata allegro form,

\textsuperscript{40} The interview contents are based on a live interview with Donald Harris. (June 8, 2009)
then modifies it with five sections and then displays compositional material in such a way so as to strongly suggest sonata allegro form. The frame of the movement, constructed by Donald Harris, is below. (Example 3.2)

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Row</th>
<th>Tempo indication</th>
<th>Sonata frame</th>
<th>Feature</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1 – 13</td>
<td>I₀</td>
<td>Tempo I – Fast</td>
<td>Principal theme</td>
<td>Energetic character</td>
</tr>
<tr>
<td>Bridge</td>
<td>14 - 22</td>
<td>I₀</td>
<td></td>
<td>Presented by Prime row</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>23 - 35</td>
<td>I₉</td>
<td>Tempo II - Slower</td>
<td>Second theme</td>
<td>Lyrical character</td>
</tr>
<tr>
<td>III</td>
<td>36 - 48</td>
<td>I₈</td>
<td>Tempo I</td>
<td>Development</td>
<td>More furious</td>
</tr>
<tr>
<td></td>
<td>49 - 52</td>
<td>Rₛ</td>
<td>New materials</td>
<td>Thicker texture&lt;sup&gt;41&lt;/sup&gt;</td>
<td></td>
</tr>
<tr>
<td>Bridge</td>
<td>53 - 59</td>
<td>I₈</td>
<td></td>
<td>Retrograde row</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>60 - 70</td>
<td>R₁₀</td>
<td>Tempo II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>71 - 76</td>
<td>I₀</td>
<td>Tempo I</td>
<td>Coda</td>
<td>Repetition</td>
</tr>
</tbody>
</table>

(Tempo I: eighth note = 208, Tempo II: eighth note = 160)

Example 3.2 Harris, *Sonata for Piano*, The frame of the first movement

In the first movement, there are contrasting characteristics between the principal theme (section I) and the secondary theme (section II). Since the compositional style is based on a twelve-tone row, themes are arranged using the order of notes in the row rather than by composing a traditional melodic line. Additionally, Harris exploits different tempi and dynamics, rather than thematic melodies, in order to present contrast in each theme. The principal theme is aggressive; presented in a fast tempo at a

<sup>41</sup> Donald Harris used the term “fuller harmony” to describe thicker texture in the interview
dynamic level of forte using the I₀ row. Using the I₀ row, the second theme becomes moody, sullen and slow, at dynamic level of piano.

The developmental sections (sections III and IV) uses the rhythmic material and texture from the principal and secondary themes (sections I and II), as it would occur in traditional sonata allegro form. He himself states that section III has a more complicated and complex texture than section I because he wants to create a more furious sound. He accomplishes this by juxtaposing row I₈ from section III and row RI₉ from section IV. The new material is inserted as full chord texture which was absent from section I. (Example 3.3) Section III could be analyzed as part of the development as all the figures from the Section I are presented here but in a more furious way. Finally, in the coda (section V), the first theme (section I) is presented as restatement - highlighting the principal theme.

Example 3.3 Harris, *Sonata for Piano*, the first movement, measure 49-52

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42 The interview contents are based on a live interview with Donald Harris. (June 8, 2009)
3.2 Motivic Idea

3.2.1 Trichord

Harris exploits the three-note pitch class sets, the trichords, of the twelve-tone row. When formulating a three-note group making a trichord, the row contains mainly the pitch class set of 3-3(014), 3-11(037), and 3-12(048) by which this movement is expanded through. The minor triad 3-11 is minor triads and also the major triad in inversion. It is the mostly highly represented triad in the row. The augmented triad 3-12 is the second most highly represented triad in the row. This set theory is described by Allen Forts in his book “The Structure of Atonal Music” in which he categorized pitch-class sets from three through nine. The analysis of the trichord is below. It shows possible trichords and triads of the twelve-tone.

A. I₀ row

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43 The definition is “A grouping (or set) of three notes of different pitch (or pitch classes). There is no standard scalar arrangement of three notes in traditional theory (as with Hexachord and Tetrachord), nor is the trichord necessarily a harmonic entity (a triad is a trichord, but a trichord need not be a triad).” This content is from Julian Rushton, “Trichord” in Grove Music Online. Oxford Music Online, http://www.oxfordmusiconline.com.proxy.lib.ohio state.edu/subscriber/article/grove/music/46202 (accessed November 2, 2009).


45 This idea is from Allen Forte in The Structure of Atonal Music (1937). He classified the twelve possible trichords from twelve tone row. It is labeled as from 3-1 (0, 1, 2) to 3-12 (0, 4, 8).
Element | Set | Triad
--- | --- | ---
0 1 2 | 3-3 (014) | major/minor 3rd
1 2 3 | 3-11 (037) | Minor triad
2 3 4 | 3-11 (037) | Major triad
3 4 5 | 3-12 (048) | Augmented triad
4 5 6 | 3-11 (037) | Major triad
5 6 7 | 3-7 (025) | Minor triad
6 7 8 | 3-8 (026) | Minor triad
7 8 9 | 3-12 (048) | Augmented triad
8 9 10 | 3-11 (037) | Minor triad
9 10 11 | 3-4 (015) | Minor triad
10 11 0 | 3-12 (048) | Augmented triad
11 0 1 | 3-11 (037) | Minor triad

B. Possible trichords

<table>
<thead>
<tr>
<th>Triad</th>
<th>Element</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor triad</td>
<td>1 2 3</td>
<td>8 9 10</td>
<td>11 0 1</td>
</tr>
<tr>
<td>Major triad</td>
<td>2 3 4</td>
<td>4 5 6</td>
<td></td>
</tr>
<tr>
<td>Augmented triad</td>
<td>3 4 5</td>
<td>7 8 9</td>
<td>10 11 0</td>
</tr>
</tbody>
</table>

C. Possible triads

Example 3.4 Harris, *Sonata for Piano*, the first movement, IO row, trichords, and triads

Diagram 3.4C (seen above) illustrates the contiguous elements in the row produce a number of the minor, major (037), and augmented (048) triads. The trichord (014) originates from a combination of major and minor thirds along with their inversions.
The repetition of this material enables Harris' harmonic and melodic language. Although composed using twelve-tone technique, the resulting sound is similar to tonal harmony. Harris does not abandon traditional harmonic compositional technique, as evidenced by the use of sonata allegro form. In fact, he does not entirely deviate from a tonal sense. Harris uses a technique favored by Webern wherein the end of a twelve-tone row becomes the beginning of the next twelve-tone row, thus functioning as a tonal center. As he continues the development, those of triads and of the (014) trichord become the primary harmonic structure of this piece. This occurs between sections I and II with emphasis sonority on the note “E”. (Example 3.5A) This “E” sound is continually emphasized through section II appearing both at the beginning and end of phrases as the tonal center. Additionally, in section II, (014) trichord which include the “E” sound mostly emerges as apparent harmonic chord. (Example 3.5B) The “E” sound is again emphasized as a single sustaining note; audible among other notes at the beginning of the section III. In fact this writer recommends that it be performed with tenuto gesture in order to emphasize the pitch center.

A. The beginning of section II, measure 22

46 The interview contents are based on a live interview with Donald Harris. (June 8, 2009)
B. Section II, measure 25-26 and measure 28-30 and 38

C. The beginning of section III, measure 36

Example 3.5 Harris, *Sonata for Piano*, the first movement, E sound as tonal center
There is another rationale for the significance of this tonal gesture. Harris says that in this piece, he attempted to invent a sound of which he would become fond. Initially, he did not conceive a three-note pitch class set nor those of major, minor, augmented triads and (014) trichords. He discovered this movement’s sonority, then developed these sonorities into the main characteristics; not created through specific compositional theory devises, but developed through intuition. These triads and the (014) trichord not only become tonal gesture but also become distinctive sonority; one of which Harris is enamored.

3.2.2. Unification.

Harris states that every section is related. The first discrete trichord, (014), found at the beginning of each section, and often at the end, (014) unifies the work. (Example 3.6) The other main trichords (037), the major triad, and (048), the augmented triad, dominate the entire movement. Frequently used trichords (014), (037), and (048) unify each section.
A. Section I, measure 1-2

Principal theme (section I): fast and energetic

B. Section II, measures 23 and 34

Secondary theme (Section II): Slow and Soft

C. Section III, measure 36-37 and 56

The end of Section III
Example 3.6 Harris, *Sonata for Piano*, the first movement, *Unification*

These three-segment pitch class trichords of (014), (037) and (048) are frequently used in various ways to extend the piece function as “motivic transformantion”; it is presented linearly as horizontal movement for melodic progression and vertically as harmonic language. Therefore, (014), (037) and (048) trichords dominate not only melodic characteristics but also dominate harmonic sonority as the main structure of this piece.

For example, the first measure of this movement shows application of horizontal and vertical statements. This measure combines (014) trichord horizontally with the major triad (037) and the augmented triad (048) presented vertically. It begins with trichord (014) which has interval class 3 and 4 used in a linear fashion in the left hand and this is corresponded by right hand immediately as a one pair. This (014) trichord is emphasized once more an octave higher at the end of measure in the second pair. Accordingly, the horizontal melodic line presents the (014) trichord. While the melodic line is developing, the vertical harmony is presenting a major triad (037) juxtaposed with an augmented triad (048). Thus, when performing, the player should recognize the
horizontal linear quality while two sonorities of major and augmented triads occur vertically. Though the composer did not point out any accent or expressive marking, it is reasonable for the performer to emphasize the vertical statement so as to differentiate the tone color created by major and augmented triads. (See Example 3.6A)
3.3 Compositional Style

3.3.1 The interval class of the trichord (014)

Donald Harris is fond of using third and sixth interval which come from the (014) trichord as the main structure of the piece. The (014) trichords contain class 3 and 4 intervals; respectively - minor third, major sixth and major third, minor sixth intervals. Elements of interval class are significant devices used to evolve the horizontal (linear) structure which contains the primary musical phrase. In his interview, he said that this piece is really about the sixth and third interval functioning as the main structure. In section I, measures 10 through 13 the i.c 3 and 4 displays tenuto and accent markings shown as a melody stream. (Example 3.7) This produces a musical phrase, as the foreground melody arises using third and sixth interval. Though there are

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49 The definition of interval class is: “An abstraction convenient in analytical and theoretical discussion. Strictly speaking ‘interval class’ is shorthand for unordered pitch-class interval.” Whereas there are eleven ordered pitch-class intervals (the ascending distances between pairs of pitch classes within the octave) there are only six unordered pitch-class intervals, when distance is calculated by ascent or descent, whichever is the shorter: for example, the ordered pitch-class interval C to B is 11, but the unordered interval class between C and B is 1.” This content is from Arnold Whittall “Glossary” in *Cambridge Introduction to Music: Serialism.* This is the table of the interval class from “Interval class” in *Wikipedia online.* (accessed December 28, 2009)

<table>
<thead>
<tr>
<th>i.c</th>
<th>Included Intervals</th>
<th>Tonal counterparts</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td></td>
<td>unison and octave</td>
</tr>
<tr>
<td>1</td>
<td>1 and 11</td>
<td>minor 2nd and major 7th</td>
</tr>
<tr>
<td>2</td>
<td>2 and 10</td>
<td>major 2nd and minor 7th</td>
</tr>
<tr>
<td>3</td>
<td>3 and 9</td>
<td>minor 3rd and major 6th</td>
</tr>
<tr>
<td>4</td>
<td>4 and 8</td>
<td>major 3rd and minor 6th</td>
</tr>
<tr>
<td>5</td>
<td>5 and 7</td>
<td>perfect 4th and perfect 5th</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>augmented 4th and diminished 5th</td>
</tr>
</tbody>
</table>

50 “i.c” is the abbreviation of interval class. I will use the abbreviation in later chapters.

51 The interview contents are based on a live interview with Donald Harris. (June 8, 2009)
a myriad of notes laid out in complicated groupings, the performer elevates the main line and projects it as foreground material. It is necessary to arrange or bind the minimum number of notes from amongst a greater number of notes to find the musical phrase.

Example 3.7 Harris, *Sonata for Piano*, The first movement, measures 10-13

The interval class 3 and 4 are paralleled within the main melodic motion. This parallel motion occurs frequently in this music. An example of this can be found in section I, measures 4 through 7, and section III, measures 36 through 42, as well as section V, measures 75 through 76. Although the piece does not have a traditional melodic phrase, Harris uses a twelve-tone row, determined to formulate a melodic-like phrase with parallel sixths as the main stream. Examining measure 4, three sixth dyads are bound by a slur to make one phrase. It repeats, becoming the responsive gesture of the first phrase. The combination of these small phrases establishes the primary melodic line (the gesture of a big phrase from measures 4 to 7). (Example 3.8)

When performing this excerpt, the performer should consider two issues. The first issue is a rhythmic one which arises within the three-sixteenth notes pattern; a pattern which is varied slightly in measure 6 and 7 into four-sixteenth notes. It is a pattern that is complex, yet easy to overlook. So, the performer should pay additional
attention to these small details. The second issue is one of dynamics. Each small phrase represents a responsive gesture; therefore the performer should add a small crescendo to add tension in the first phrase. The second phrase is released with a decrescendo at a mezzo piano dynamic which the composer marked.

Additionally, I suggest that the performers should play legato; changing tone color as a new musical phrase occurs. Since the articulation of the previous measure (measure 3) is expressed with a short note value, measure 4 should be performed in contrast with measure 3. Thus, changing timbre and obvious dynamic changes as a new phrase occurs would be effective in measure 3. (Example 3.8.1)

Example 3.8 Harris, Piano Sonata, The first movement, measures 4-7

Example 3.8.1 Harris, Piano Sonata, The first movement, measures 3
Section III contains more furious and much busier textures than those found in section I. One of the main figures which show the complexity of textures is the parallel sixth dyads which like the rest of the section, evolves from materials found in section I. Measures 44 though 47 of section III correspond with measures 4 through 9 of section I. (Example 3.9) Unlike the beginning of section I, which has phrases through measure 1 to 3, those of corresponding measures of section III are extended through measures 36 to 43 where parallel sixth dyads are presented more furiously. (Example 3.10 and 3.11) These give section III a sound that is hurried and compressed.

Example 3.9 Harris, *Piano Sonata*, The first movement, measures 4 and 44

To express fury, there are two ideas which Harris uses: a sequence of two sixth dyad phrases and compressed sixth dyads. In measure 36, two sixth dyads compose one sequenced phrase. This sequenced phrase becomes a fast rhythmic figure. These phrases become the point where this section begins to accelerate. (Example 3.10) The parallel sixth dyads flow more quickly as they are compressed within measure 39. The tops of each parallel sixth dyads (E flat-C-A-F-D creates ic 3 and 4) and becomes the
structure for the melody. Harris also indicates tenuto in each sixth dyad to project it when performing. (Example 3.11) Because of the close relationship of intervals notated in the right and left hands, I recommend playing those intervals with the right hand for the first three sixth dyads in order to reduce complexity. Examples follow.

Example 3.10 Harris, *Sonata for Piano*, The first movement, measures 36-38

Example 3.11 Harris, *Sonata for Piano*, The first movement, measures 39-40

The texture of section III is faster and more compressed than section I. This texture is supported by sixth dyads (which frequently appear with emphasis). The performer should express these dyads furiously in order to present a different temperament than section I. The writer suggests that one try to keep the dynamic of
**fortissimo** without losing one’s arm weight (especially in sixth dyads).

In addition, compressed sixth parallel dyads appear in section V. However, in this section, Harris declares these dyads as *stretto* motion, supporting the claims this piece is especially focused on interval class 3 and 4.

Example 3.12 Harris, *Sonata for Piano*, The first movement, measures 75-76

### 3.3.2 Stepwise motion

Stepwise motion is displayed in section III. It is shown in combination with the sixth parallel dyads in measures 41 and 42. Two layers of stepwise motion appear in the right hand and left hand. The right hand has sixth parallel dyads in which stepwise motion crosses from the bottom to the top voice. As the line transitions from B to B-flat and C-sharp to C, the two voices shift from the top voice to the low voice. (Example 3.13) Notes from the left hand, which then cross the right hand to a higher register, are inserted between two sixth dyads of the right hand. These notes indicate a stepwise gesture of F-sharp to E in the left hand.

This excerpt breaks the furious mood of *fortissimo* dynamic after the fast and complex performance in measure 40, section III. Harris also indicates a decreasing,
stepped dynamic from *mezzo forte* to *piano*. The stepwise sonority should express a more tranquil mood. The performer needs to play two stepwise motions in right hand and left hand. It is necessary to shift the balance of tone from the bottom to the top of sixth dyads to make a stepwise connection in the right hand. If the performer makes a decrescendo from F-sharp to E in the left hand together, it could be an efficient way to connect this stepwise motion.

Example 3.13 Harris, *Sonata for Piano*, The first movement, measures 41- 42

Though it is isolated from the texture of the body of the work, the stepwise motion also appears in the low bass register. Separating the stepwise motion of low bass A- natural to A-flat in measures 46 through 48 adds an additional layer of sound, which also corresponds with the bass F and E in measures 50 and 52. Section of measures 50 and 52 contains new material with the harmony. The stepwise motion in the bass creates a wide contrast within the texture of the middle harmony. These bass notes conclude each of the two-bar phrases as well as provide a unifying element. Two performance issues should be considered. One is creating a contrasting sonority between the middle range and the bass range. The other performance issue is that each
excerpt is not only written in a two bar phrase, but is also linked by stepwise motion in the bass. In order for this to be noticeable, one need to make distinctive articulation as sharp staccato differing from the legato phrase in the middle range. (Example 3.14)

![Example 3.14](image)

Example 3.14 Harris, *Sonata for Piano*, The first movement, measure 45-48 and 49-52

3.3.3 Pitch order retrograde

Donald Harris often finds it necessary to break the order of a twelve-tone row in order to accommodate a sonority. This concept is then applied to pitch order retrograde when he uses the row as a fragment. In this instance, measure 27, the notes of [5, 6, 9, 6, 5] are symmetrically arranged by the center of axis [9]. The fragment of [5, 6] and [6, 5] present mirror-like aspects. These symmetric fragments are contrasted by placement in the low and high piano register - creating a peculiar sound.

When playing this excerpt, the performers consider not only various tone colors but also the fingering. First, for the color of the fragment of retrograde, I suggest that
one needs to place more emphasis [5,6] in the low register and [6,5] and in high register than [9] in the axis. Since these [5,6] and [6,5] are the responsive gesture of the tetrachord in the left hands, which makes foreground melody, the performer can play this excerpt as if it were a conversation between the tetrachord and high and row horizontal structure. This excerpt also indicates three different colors as fuller harmony and horizontal line from low to high register; the performer also need to perceive these diverse aspects of tone color. In addition, the performer should use appropriate and efficient fingering. It is easy to use fingering 2 and 4 in third dyad of B-flat and D after the fragment of retrograde in order to connect next low C note as one position. However, I also suggest that one use 1 and 2 fingers in the third dyad for better alignment. Since this is a wide interval (from [5] to B-flat and D dyad), it is efficient to use one position of fingering in [9, 6, 5] and third dyad as fingering 1-5-3 and 2-1. (Example 3.15)

Example 3.15 Harris, *Sonata for Piano*, the first movement, measure 27

Harris also applies pitch order by alternating the prime row and by alternating the
row that is already in retrograde. This aspect appears in measure 31 and 32 of section II. In measure 31, the prime row is presented followed by the retrograde row in the next measure. With this procedure, the mirror aspect is achieved by exchanging prime and retrograde rows; creating an imitative gesture. The top notes of the dotted figure in measure 32 are related intervalically to the eighth notes in measure 31. The performer should recognize this circumstance as well as strive to project these notes clearly.

(Example 3.16)

Example 3.16 Harris, *Sonata for Piano*, the first movement, measure 31-32
3.4 Sonority

Harris’s utmost consideration was sonority. He said that most of the materials which are used in his Sonata for Piano emerge in the process of seeking unique and special sonorities of which he is fond. It is significant to discover what he intended and how he created a particular sonority. First, he likes sound of percussion. In order to imitate the percussion instruments using the piano, he applies leaping interval between each note with short articulations. Second, he is fond of rich sound. Full harmonic chords appear many places in the piece. While other varied sound colors are present in this work, these two pianistic techniques are the primary effects which he perceived.

3.4.1 Imitation of percussion

The imitation of percussion sound appears linearly and harmonically. The bridge of section I, measures 14 through 22, shows the characteristic of percussion. Two contrasting sonorities expressed by the short articulation and fuller harmony alternate melodically and harmonically. Harris contrasts these two percussive features melodically and harmonically, as though two different instruments are played. In measure 14, the entire twelve-tone row is enumerated initially as a horizontal line with short articulation. It then becomes abruptly furious when a sustained, full chord interrupts at a fortissimo dynamic level in measure 15. These melodic and harmonic voices are alternated for the entire section. It is especially difficult to shift to the full chord from the linear passage because the performer needs time to recognize many notes.

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52 The interview contents are based on a live interview with Donald Harris. (June 8, 2009)
which are compressed into one chord. These triads are comprised of two trichords (014) and (048) in measure 15 after which these are shifting in measure 18. In measure 19 and 20, the chords juxtaposed two augmented triads. These triads could be assimilated by the performer more readily if she perceives that the chords are built on trichords (014) and (048). To create a percussive characteristic, the horizontal passage should be performed with short articulation and light touch. (Example 3.17)

Example 3.17 Harris, *Sonata for Piano*, the first movement, measures 14-15 and 18-21

3.4.3. Thicker texture

The composer of this work was fond of using a thicker texture based primarily on stacked thirds. In this texture, Harris uses the trichords (014), (037) and (048). Not

53 Ibid.
only does he write alternating melodic trichords, but he also combines each trichord simultaneously in a harmonic fashion. He prominently uses a tetrachord which is mixed with two different qualities of triads. Additionally, Harris often separates foreground material and its thicker texture from its background material through the use of rhythm. This feature of thicker texture as foreground material appears in section II, IV and section III as new material.

In section II, Harris uses longer and heavier notes of a tetrachord as foreground material and dotted rhythmic or leaping notes as ornaments and accompaniment gestures. These items should sound different when the performer plays the full chords with more weight, and the ornamentation notes with lightness. Since these tetrachords are comprised of major, minor, and augmented triads, the performer should recognize that these tetrachords do in fact create differing sonorities. (Example 3.18)

![Example 3.18 Harris, Piano Sonata, the first movement, measures 23-25](image)

Example 3.18 Harris, *Piano Sonata*, the first movement, measures 23-25

Based on material from section II, the tetrachord in section IV creates an impressionistic tone color. In measure 61, the outer notes of the three tetrachords create an ascending whole-tone scale. To perform this phrase, the performer could make a
crescendo in order to increase the audible nuance of “French color”; an act done in spite of the lack of dynamic marks. It is suggested to also emphasize the ascending whole tone motion of the tetrachords. (Example 3.19)

Example 3.19 Harris, *Sonata for Piano*, the first movement, measures 61-62

In measures 49 through 52, Harris inserts new material which originates in section III. The new material along with changed timbre is presented as an alternating, single trichord of (037) and (048) as triads. The sonority of alternating triads creates harmonic and textural variety. The technical challenges, particularly those of the chord in measure 50, are difficult to read and hard to perform. Note placements and accidentals are close to one another on the staff. The performer should consider that difficult chord as two, separate, minor and major triads. The performer should play C-sharp minor triad as C-sharp-E-G-sharp with the right hand and conceives an F major triad as F-A-B-sharp but play A-B-sharp simultaneously with C-sharp minor chord, then jump to the low bass notes with the left hand. Using this strategy, the chord becomes clearer for the performer both to understand and to play (Example 3.20).
Example 3.20 Harris, *Sonata for Piano*, the first movement, measures 49-52
CHAPTER 4
THE SECOND MOVEMENT

When Donald Harris originally composed the second movement, he believed that it was in fact the last movement of the piece. While Harris was working on the first movement, the idea occurred to him to complete the Sonata for Piano as a fully-balanced, four movement set. He then decided to make this movement the second in the work. There are two features that he considered deeply for this movement; contrasting tempi and contrasting sophisticated and mysterious timbre. Since these features are also considered an important element in the fourth movement, selected material in second movement is influenced heavily by the fourth movement.

4.1 Structure

The second movement is composed using ternary form (as A – B – A'). The A and A' sections contrast with the B section as found in traditional ternary form. The frame of this movement is below. (Example 4.1)
Example 4.1 Harris, *Sonata for Piano*, the frame of the second movement

Harris maintains traditional ternary form as the overarching concept for the movement but modifies it using variety in both style and character. This ternary form is separated into three subdivisions in both the A and A' sections. Each of these three subdivisions is distinguished by row and texture changes. The first subdivision introduces a motivic idea as a hexachord phrase. (Example 4.2A) Then, the row is changed by $P_4$ in the second subdivision in which the harmony is extended to create full sonority. (Example 4.2B) This full harmony has a “chorale-like” texture; something that originates in the fourth movement. In addition to texture, the changes from row $I_0$ to $P_4$ illustrate another connection between the second movement and fourth movement as the fourth uses $P_0$ row as well. It then becomes evident that the second movement

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Row</th>
<th>Dynamic range</th>
<th>Feature</th>
</tr>
</thead>
<tbody>
<tr>
<td>A / Sub 1</td>
<td>1 – 3</td>
<td>$I_0$</td>
<td>$ppp$</td>
<td>Introduce motivic idea as Hexachord</td>
</tr>
<tr>
<td>/Sub 2</td>
<td>4 – 6</td>
<td>$P_4$</td>
<td>$ppp-p-mp$</td>
<td>Extension of motive with full harmony</td>
</tr>
<tr>
<td>/ Sub 3</td>
<td>7 – 9</td>
<td>$P_4$</td>
<td>$pp$</td>
<td>Moving gesture with counterpoint as Bridge</td>
</tr>
<tr>
<td>B</td>
<td>10 – 13</td>
<td>$Rl_0$</td>
<td>$mf-pp$</td>
<td>Symmetrical shape by contrasting character</td>
</tr>
<tr>
<td>A/ Sub 1</td>
<td>14 – 16</td>
<td>$I_0$</td>
<td>$ppp$</td>
<td>The material shifts to register of A section</td>
</tr>
<tr>
<td>/ Sub 2</td>
<td>17 – 20</td>
<td>$P_4$</td>
<td>$pp-p-mp$</td>
<td>Full harmony</td>
</tr>
<tr>
<td>/ Sub 3</td>
<td>21 – 23</td>
<td>$P_4 - I_0$</td>
<td>$pppp$</td>
<td>Extension section to the end.</td>
</tr>
</tbody>
</table>

(Tempo Indication: Very slow, quarter note = 42)

54 France, “Donald Harris: *Piano Sonata* a somewhat impressionistic exploration of an Opus 1.”
55 The fourth movement was composed first.
reflects the material and sonority of the fourth movement and functions as part of a cyclic work. (Example 4.3) Contrary to the former subdivision, the third subdivision is set into motion using counterpoint but it is still performed using a soft dynamic level. (See Example 4.7)

A. Subdivision 1, measures 1-2

B. Subdivision 2, measures 4-5

Example 4.2 Harris, *Sonata for Piano*, the second movement, A section
The B section has a symmetrical shape which is framed by two contrasting characters which appear through four measures. The first appearance of the energetic character occurs here. It is represented by short articulation; something which is also in contrast with the A section. This energetic character is placed in the outer line in the first and last measure. Then, a soft, legato phrase is inserted between the energetic phrases placed in the second and third measure. Both the vivid and soft phrases complete the symmetrical contour of the B section. (Example 4.4)
treatment creates a different nuance and color while staying within the context of the work.
4.2 Motivic idea

4.2.1 Trichord

The second movement uses a trichord as the motivic idea, as does the first movement. The second movement is also based on trichords of (014), (037) and (048), as is also the case for the first movement. In this movement, however, as the composer is more concerned with sonority, Harris sometimes uses triads which consist of a trichord out of order instead of using a contiguous segment. (Example 4.5)

Example 4.5 Harris, *Sonata for Piano*, the second movement, measure 5

4.2.2 Unification of trichord (014)

Harris uses the idea of a trichord (014) as a unifying element not only in the first movement, but also in the second movement as well. This trichord (014) can be found at the beginning of each section and also at the end of this movement. An additional consideration of significance is that the unification of the trichord (014) exists in the bass; not only as vertical triads, but also as linear sonority. Later, these trichords shift

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56 See Example 3.4 in the chapter 3 for the possible trichords and triads.
registers, but this is not recognizable aurally. While Harris mostly used (014) trichord with [012] segment to unify the piece in the first movement, the (014) trichords contain different note, and also use a different row in the second movement. The (014) sonority is not unified based on the same tune; however, it should not be overlooked that the composer intended each section contacting the same sonority to be related. (Example 4.6)

In order to emphasize and recognize the (014) trichord mostly at the beginning of each subdivision, the performer can take a little bit more before actually playing these trichord.

Example 4.6 Harris, *Sonata for Piano*, the second movement, measure 1, 4, 7, and 10
4.3 Compositional Style

The contrapuntal style of the second movement is inspired from the past. By applying contrapuntal style, an imitative gesture also results. To be specific, Harris layers two different rows horizontally in order to keep them compatible in measures 7 through 9. When two rows are juxtaposed, melodic and rhythmic imitation occurs; though the melodic imitation is somewhat difficult to hear because each tune is copied using different rhythms and pitches, which then causes different intervals to be created. On the other hand, the gesture of the rhythmic canon can be perceived clearly because although the tune is different, the pitch interval is copied using rhythmic imitation. In addition to this, each phrase in which rhythmic imitation appears corresponds with the phrases of the right hand in measure 7 and the left hand in measure 8. This writer suggests that, although the melody is imitating the same tune, one needs to give more prominence to a rhythmic gesture rather than to sonority in order to perform each phrase as if it were a conversation. (Example 4.7)

Example 4.7 Harris, Sonata for Piano, the second movement, measures 7-9
Imitative gestures throughout the right hand and left hand appear in the B section; measures 10 to 13. The B section contains two contrasting elements; one that is energetic, and one that is soft in character. Both elements are symmetrical in structure and are composed in a contrapuntal style. The figures of energetic character combine the sustained, longer tune with a short note in order to give vividness to its character. Each gesture imitates itself, alternating the right hand with the left hand. (Example 4.8A)

Conversely, the soft element is created by juxtaposing two rows at pianissimo and as a legato phrase. Individual rows contain contrary motion which creates a wide-range interval. This wide interval supports a diverse sonority from the low register through high register of the keyboard. (Example 4.8B)

When performing the vivid character in measures 10 and 13, one needs to be attentive to articulation. The left hand and right hand each have two voices in which each hand individually presents two different articulations; one voice sustains the tune and the other provides the tune a short accompanying note. The longer note, an eighth note, is prolonged by being tied to a sixteenth note. Additional difficulty with this passage is related to the sixteenth note which is linked to the eighth note. This should be played as a short articulation, as there is a staccato beneath each tied note.

In order to create a sharp staccato articulation in sixteenth notes tied from eight notes, the performer should release these notes together with the other hand’s sixteenth staccato, which is presented as single sixteenth staccato. Because each note is connected horizontally as a melody line, the sustained note should be emphasized using a slight accent. If the performer projects longer notes in the right hand at a louder
dynamic level, this will create the (014) trichord interval by which this movement is unified. It is reasonable to allow more sound on those longer notes.

A. Energetic Character, measure 10 and 13

B. Soft Character, measures 11-13

Example 4.8 Harris, *Sonata for Piano*, the second movement, B section
4.4 Sonority

Performing Harris’ *Sonata for Piano* requires performance of various timbre. In the second movement, this condition requires the use of tone colors in order to provide expressive qualities. To create diverse timbre, Harris uses a wide range of tone to contrast the high register with the low register, in addition to shifting register when the section restates. For example, each of A and A' sections are based on the same content, but the tone colors use notes which shift from the low bass register to the high treble register for contrast. Comparing measure 4 with measure 17, the same decorative notes are tossed from the low register to the high register. These notes create dramatically different tone qualities even though the full harmony does not change. (Example 4.9)

Example 4.9 Harris, *Sonata for Piano*, the second movement, measures 4-6 and 17-19

Conversely, the notes of the A' section have wider intervallic leaps when compared with the A section. This produces more diverse tone colors, but it also causes a void in timbre because of the absence of a middle range sonority. (Example 4.10)
Example 4.10 Harris, *Sonata for Piano*, the second movement, measure 3 and 16

Harris creates a pitch collection in the bass using three-segment notes. Harris recalls that he was struggling to decide the best register in which to place the bass note to produce tone color. He initially intended placement at the beginning of the movement and at the end of the movement as unifying elements to create the pitch collection within the piece.57 Instead Harris chose to place this element at the beginning of the movement as well as at the end of the movement, using the widest-possible range of the piano. This pitch collection not only creates contrasting tone color, but also unifies this movement. (Example 4.11)

Example 4.11 Harris, *Sonata for Piano*, the second movement, measures 1-2 and 22-23

57 The interview contents are based on a live interview with Donald Harris (September 15, 2009)
Additionally, a performer should take care to observe the interpretation of dynamic range from *pianissississimo* (*pppp*) to *mezzo piano*. Each level of dynamic should be manipulated as being different. Because the vibrations from the bass piano strings could easily overpower the high treble vibrations, the bass notes should be played very softly to create a similar quality of soft sound in the high register.

Harris indicates details in the score regarding the overall sonority both in volume and timbre by dynamic range. He also recommends using octave displacement if the chord is too wide to reach with one hand.\(^58\) Rather than split the chord by quickly playing one note followed by the other, the note most isolated from the chord can be relocated to its counterpart at the unison octave in order to maintain resonance.

\(^{58}\) Ibid.
CHAPTER 5
THE THIRD MOVEMENT

5.1 Structure

This third movement, scherzo, was originally conceived as the complete work - Sonata for Piano. When Harris began the composition, he thought of it as a short movement, one that implied the mood of the scherzo without using the traditional scherzo form.59 This movement does not have the aspects of the traditional scherzo form (with scherzo and trio sections), but does contain the scherzo’s vivid and energetic characteristics.

Harris’ scherzo is established by two contrasting characteristics; new material presented with thick texture,60 as in the first movement. The overall frame of this movement is A B A' C B' Coda, as below. (Example 5.1)

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59 The interview contents are based on a live interview with Donald Harris (October 9, 2009)
60 Donald Harris used the term “fuller harmony” to describe thicker texture in the interview.
Example 5.1 Harris, *Sonata for Piano*, the frame of the third movement

The A and B sections contrast rhythmically and dynamically. The A section has lots of energy along with fast rhythmic figures at a *forte* dynamic. The composer’s intent is indicated as *vigorous*. Conversely, the B section is tranquil. The texture of the B section in the third movement is similar to section II of the first movement in that the sustained chords are separated as foreground melody. When performing this excerpt, the volume should be balanced between foreground and background while addressing the different characters and color. (Example. 5.2)
When the A section is restated in the A’ section, the material differs stylistically; although the melodic figures are based on the same material, the A’ section differs significantly from the A section. The only aural indication of the connection of these two sections occurs at the end of phrases; the loud harmonized triads, often sforzando, giving clear demarcation to similarly structured phrases in both sections. A substantive dissimilarity between material occurs when the A section presents various rhythmic figures; the A’ section counters using a more consistent running motion, in which eighth notes are the common unit. Additionally, the rhythmic consistency of the A’ section
makes it sounds like it is in “perpetual motion”. According to Harris, this is not unlike a “Toccata.”61 (Example 5.3)

Example 5.3 Harris, *Sonata for Piano*, the third movement, A and A’ section

The C section inserts new material which is characterized by fuller harmony performed furiously. Interestingly, the third movement is similar to the first movement in structure and features. If the letter of the first movement is changed into the alphabetic letter of the third movement, it will be discovered that both movements contain the same frame. The comparison of the first and third movement is below. (Example 5.4)

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61 The interview contents are based on a live interview with Donald Harris (October 9, 2009)
<table>
<thead>
<tr>
<th>The first movement</th>
<th>The third movement</th>
<th>Common Feature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section I - A</td>
<td>A</td>
<td>Energetic character</td>
</tr>
<tr>
<td>Section II - B</td>
<td>B</td>
<td>Soft character</td>
</tr>
<tr>
<td>Section III - A'</td>
<td>A'</td>
<td>Restated in furious way</td>
</tr>
<tr>
<td>Section III – C</td>
<td>C</td>
<td>Fuller harmony</td>
</tr>
<tr>
<td>Section IV - B'</td>
<td>B'</td>
<td>Soft character</td>
</tr>
<tr>
<td>Section V- Coda</td>
<td>Coda</td>
<td>Stretto</td>
</tr>
</tbody>
</table>

Example 5.4 The comparison of the structure with the first and third movement

The aspects of cyclic form appear between the first and the third movements. Harris felt that these two movements are related to each other, and although he did not initially intend the work to be cyclic, the cyclic nature occurred as Harris followed his intuition; as he created sounds which were attractive to him, especially for their sonority. The cyclic traits appear in the excerpts containing thicker texture with percussive character of which he is fond. When observing measures 15 and 18 of the first movements, we see his simultaneous exploitation of two sonorities using alternating (014) and (048) trichords - exactly the same manner as in the third movement. (Example 5.5)

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62 Ibid.
A. The first movement, measure 15 and 18

B. The third movement, measures 40-41

Example 5.5 Harris, *Sonata for Piano*, Cyclic form between first and third movement

Aspects of cyclic form also exist in the fourth movement as rhythmic figures. While this rhythmic idea is expressed in the third movement (during one measure), it is extended into an entire variation and further developed in the fourth movement (Example 5.6).
5.6.1 The third movement, measure 11

5.6.2 The fourth movement, measure 9

Example 5.6 Harris, *Sonata for Piano*, Cyclic form between third and fourth movement
5.2 Motivic idea

Since this movement was composed first, the motivic idea is initiated here in the third movement, and then later developed in the first, the second and the fourth movement. The third movement is concerned with the trichord, as was the first and second movement. The twelve-tone row of this movement is regarded as prime form, and this prime row is the basis upon which the movement is constructed. As Chapter 3 explained, trichords and interval class 3 and 4 occur in this movement as well. These figures, developed through the entire movement, are an example of Harris’ “motivic transformation.” The diagram is below which shows the possible trichords and triads from the prime row.63 (Example 5.7)

A. P₀ row

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63 This idea is from Allen Forte in the structure of atonal music (1973). He classified the twelve possible trichords form twelve tone row. It is labeled as from 3-1 (0, 1, 2) to 3-12 (0, 4, 8).
<table>
<thead>
<tr>
<th>Element</th>
<th>Set</th>
<th>Triad</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 1 2</td>
<td>3-3 (014)</td>
<td>major/minor 3rd</td>
</tr>
<tr>
<td>1 2 3</td>
<td>3-11 (037)</td>
<td>Major triad</td>
</tr>
<tr>
<td>2 3 4</td>
<td>3-11 (037)</td>
<td>Minor triad</td>
</tr>
<tr>
<td>3 4 5</td>
<td>3-12 (048)</td>
<td>Augmented triad</td>
</tr>
<tr>
<td>4 5 6</td>
<td>3-11 (037)</td>
<td>Minor triad</td>
</tr>
<tr>
<td>6 7 8</td>
<td>3-8 (026)</td>
<td></td>
</tr>
<tr>
<td>7 8 9</td>
<td>3-12 (048)</td>
<td>Augmented triad</td>
</tr>
<tr>
<td>8 9 10</td>
<td>3-11(037)</td>
<td>Major triad</td>
</tr>
<tr>
<td>9 10 11</td>
<td>3-4 (015)</td>
<td></td>
</tr>
<tr>
<td>10 11 0</td>
<td>3-12 (048)</td>
<td>Augmented triad</td>
</tr>
<tr>
<td>11 0 1</td>
<td>3-11 (037)</td>
<td>Major triad</td>
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</table>

B. Possible trichords

<table>
<thead>
<tr>
<th>Triad</th>
<th>Element</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor triad</td>
<td>2 3 4</td>
<td>4 5 6</td>
<td></td>
</tr>
<tr>
<td>Major triad</td>
<td>1 2 3</td>
<td>8 9 10</td>
<td>11 0 1</td>
</tr>
<tr>
<td>Augmented triad</td>
<td>3 4 5</td>
<td>7 8 9</td>
<td>10 11 0</td>
</tr>
</tbody>
</table>

C. Possible triads

Example 5.7 Harris, Sonata for Piano, the third movement, Motivic idea
5.3 Compositional style

5.3.1. The interval class of the trichord (014)

Interval class 3 and 4 are also used as motivic units in developing the third movement. The paralleled sixth interval often functions as the melody. However, it happens to have a contrapuntal line in addition to the sixths. This can be observed in measure 7 in which the contrapuntal line is introduced with a new P₀ row in the left hand while the right hand plays paralleled sixths as foreground melody phrase. Since there exist two voices, chordal and linear, the performer needs to distinguish the character of the two voices. When considering tone quality, the sixths should be prominent, not only because they have longer quarter notes, but also because they leap to higher registers while the counter-figure takes the previous register in eighth notes without frequent changes. The performer should project parallel sixths more strongly, emphasizing tone color; creating the appearance of a new character. (Example 5.8)

Example 5.8 Harris, Sonata for piano, the third movement, measures 6-8

The interval class 3 and 4 is also observed to create harmonic resonance with longer
values in measures 11through13. (Sometimes included i.c. 2) (Example 5.9)

Example 5.9 Harris, *Sonata for Piano*, the third movement, measures 11-13

The motivic ideas of the third and sixth intervals especially describe the entire A' section with toccata-like motion (again, with eighth notes as the common unit) (See Example 5.3B). For this, a method for practical, technical practicing for this fast and complex excerpt is needed. Since neither the note progressions, nor the sound may seem familiar, significant time to learn this passage may be required. Above all, it is necessary to practice this section fragment by fragment rather than by measure or by larger grouping. In order for the hands to perform similar collections of unfamiliar notes, it becomes necessary to repeat small fragments, regardless of rhythm at first, and gradually expand outwards from the central core. It will be particularly useful to performers to demarcate sections of great difficulty. One such difficulty occurs in the A' section, measures 26-27, which requires constant shifting of hand position. (Example 5.10) In this except, the performer should first begin with four-note fragments, starting at different points in the beat, which later can then be expanded into seven note fragments.
In addition, this excerpt illustrates the need for appropriate fingering and hand alteration because of its difficulty. First, in measure 26, if the performers use special fingerings in order to connect the sixths, it will ease the performance of that fast and difficult passage. In the third and fourth beat of the measure, I recommend connecting the three sixths using fingering 3-1(C-E), 4-1(E flat-G), and 5-1(B flat-D) in the right hand. For the left hand, I suggest using fingering B as 1 in measure 26, and 1-5 (D flat-F) in the sixths of measure 27, to connect those two notes. Next, it is necessary to split hands for the next sixths of F sharp and A; F sharp for the right hand with fingering 2 and A for the left hand with fingering 1.

Additionally, there are accented notes (G sharp- A sharp- F sharp- G sharp) in the left hand, which cross over the right hand in measure 27. I recommend the fingering 2-1-3-2 to project those notes as a more prominent sound.

Example 5.10 Harris, *Sonata for Piano*, the third movement, measures 26-27
5.3.2. Counterpoint

The third movement, as in the second movement, is also composed in a contrapuntal style. Harris stated in an interview that he intended to use counterpoint, because he liked the style. By using counterpoint, the technique of canon also emerges, which displays the effect of the past idea on the completion of this work.

Harris applied contrapuntal technique to the piece in several ways. First, the prime and retrograde twelve-tone rows are crossed against each other, while simultaneously applying an imitative gesture. Upon examination of the beginning of this movement, there appears a canon, lowered by half a step from original figure, first played by the right hand and then by the left hand (in measures 1 and 2). Then, while this gesture is copied as an inversion, the prime row and the prime row in retrograde play in counterpoint (as seen in measure 3). (Example 5.11)

Example 5.11 Harris, *Sonata for Piano*, the third movement, measures 1-4

When performing this excerpt, the performer should recognize that a canon contains a rhythmic motive presented previously using different trichords; three eighth-

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64 Ibid.
note rhythmic patterns respectively containing (048), (014), and (037). To distinguish the characteristics of each trichord, it becomes necessary to emphasize the first note of this figure, as a clear introduction of a different sonority. A performer should re-build this excerpt by the collection of these trichords.

Also note the rhythmic imitation in measures 5 and 6. These do not convey the same tone, but it is perceivable because of the short sixteenth value, which is the first emergence. (Example 5.12) It is suggested that the performer make a more accurate and sharp rhythm in order to let the listener feel the mood of the scherzo, and to present the imitation as its response.

Example 5.12 Harris, *Sonata for Piano*, the third movement, measures 5-6

Secondly, he expresses counterpoint with a chromatic gesture. When examining measures 31 and 32, two voices presented by a chromatic passage are working against each other in counterpoint. When performing this excerpt, this author thinks it is more effective to project the lower voice. Since the lower part is a mixture of quarter notes and eighth notes, it gives prominence to the character while the higher voice uses only eighth note running figures. (Example 5.13)
Additionally, the chromatic gesture is presented as sequenced stepwise motion, especially the interval of a third, in which broken chords are sequenced through descending chromatic gesture; becoming the third blocked chord. This can be observed in measures 21 to 23, in which its existence conveys the toccata-like running temper of the A' section. (Example 5.14)
Finally, there appears the prominent characteristic of counterpoint *stretto,* particularly, when the A section returns in the Coda. In this the coda acts as summary for this piece - not only being dramatic, but also emphasizing the initial theme. (Example 5.15)

Example 5.15 Harris, *Sonata for Piano,* the third movement, measures 51-52
5.4 Sonority

5.4.1. Imitation of percussion

Harris calls this movement a “Scherzo” because it expresses an exciting mood.\textsuperscript{65} To reinforce the excitement of scherzo, it would be effective for the performer to apply characteristic of a percussive instrument, as its articulation is characterized by leaping and running. Harris takes good advantage of the piano’s capabilities, which facilitate copying percussive expression with short and leaping articulation. Harris applies it broadly, especially to this movement when conveying his “scherzo” mood.

5.4.2. Thicker texture

Harris exploits the fuller harmony as two different tone characters: one-aggressive as a thicker harmony, the other-as tranquil sonority. The distinction can be heard in both the B section, and in the C section, in which it is added as new material.

First the C section, is placed as full chord harmony but its sonority presents more of a furious character. This is shown in measures 38 and 39. In view of tonal sonority, this excerpt has a polytonal gesture, because triads not only are alternating linearly but also are blended vertically. Thus, dual color of sonority simultaneously occurs here. This interval is not very distant and is played at a \textit{fortissimo} dynamic level, resulting in a very compressed sound. This aggressive chord passage is prolonged by an excerpt from the first movement, which reinforces the idea of cyclic work mentioned above.\textsuperscript{66} By adding this excerpt, the furious character is strengthened with thick and intensive sonority.

\textsuperscript{65} Ibid.
\textsuperscript{66} See example 5.5
(Example 5.16)

Example 5.16 Harris, *Sonata for Piano*, the third movement, measures 38-41

Conversely, the B section expresses a mild sonority as foreground material, with texture similar to section II in the first movement. However, this excerpt has two effects of tone quality: a leaping articulation and a sustaining chord. When examining measure 15, it is seen that, while the left hand has a long chord line, the right hands has wide intervallic notes with staccato. In order to aid the efficiency of a performance here, note that when performing gestures with large intervals in right hand, it is often possible to play with two hands that which was written for one hand. (Example 5.17) In measure 16, the second chord of the left hand is hard to reach using one hand, so, I recommend the right hand play the top note (G) of the left using fingering 1 and jumping to the note D in the upper register. Then, due to the wide interval from that D to C in the right hand, it becomes more efficient to play C with the left hand, which is reasonable because if the performers use fingering 5-4-2 in chord (F-A-A flat ) in the left hand, it is easier to reach

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67 See example 5.2
to the C with fingering 1 instead of using the right hand.

Example 5.17 Harris, *Sonata for Piano*, the third movement, measures 14-16
CHAPTER 6
THE FOURTH MOVEMENT

The last movement of Sonata for Piano is composed as traditional Theme and Variations. When Harris composed this movement, he conceived a “French color”, particularly for the fifth Variation, entitled “Waltz”. Harris states “the waltz in the last movement, or the entire third movement have a decidedly French flair that even now, with nearly five decades’ hindsight, seem to me to reflect the feelings of warmth and happiness experienced in that country.”

According to John France, a biographer of Donald Harris, Poulenc and other members of Les Six come to his mind when listening to the Sonata. The diatonic relationship between successive pitches, which gives the movement a “pseudo-diatonic” feel, left France believing Donald Harris had achieved a fine balance by ‘playing around in both worlds, the tonal and the atonal’ by which this traditional impression is reinforced by the ‘French’ feel to much of the music.

Diverse timbres are not only necessary but prominent. The variations further support the diversity of timbres, as each variation is intended to create different tone color and quality through the movement’s character, ideas, and additional material which generate the

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68 Donald Harris, “Growing Up an American in Paris.”
69 John France, “Donald Harris, Piano Sonata, A somewhat impressionistic exploration of an Opus 1.”
This movement consists of a theme, four variations, and a coda whose rows are each Prime 0. The Coda restates the Theme, demonstrating a cyclic aspect; revealing cyclic qualities within the movement itself as well as illustrating structural similarity with other movements. In particular, the structure of the first and third movement is able to indicate a special relevance with the Coda of the final section when it returns to the principal subject. The overall structure of this movement is below. (Example 6.1)

<table>
<thead>
<tr>
<th>Section</th>
<th>Row</th>
<th>Indication</th>
<th>Tempo</th>
<th>Feature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>P₀</td>
<td>Slow, with expression</td>
<td>Quarter = 72</td>
<td>Chorale-like theme</td>
</tr>
<tr>
<td>Variation I</td>
<td>P₀</td>
<td>A little slower</td>
<td>Quarter = 60</td>
<td>A series of dynamic level</td>
</tr>
<tr>
<td>Variation II</td>
<td>P₀</td>
<td>A little faster</td>
<td>Eighth = 92</td>
<td>Contrasting articulation staccato, legato</td>
</tr>
<tr>
<td>Variation III</td>
<td>P₀</td>
<td>Broadly</td>
<td>Quarter = 60</td>
<td>Rachmaninoff</td>
</tr>
<tr>
<td>Variation IV</td>
<td>P₀</td>
<td></td>
<td>Dotted eighth = 60</td>
<td>Chopin</td>
</tr>
<tr>
<td>Variation V</td>
<td>P₀</td>
<td>Waltz</td>
<td>Quarter = 88</td>
<td>Ravel</td>
</tr>
<tr>
<td>Coda</td>
<td>P₀</td>
<td>Calm, Tempo I</td>
<td>Quarter = 72</td>
<td>Repetition of the Theme</td>
</tr>
</tbody>
</table>

Example 6.1 Harris, *Sonata for Piano*, the frame of the fourth movement
6.1 Theme

The theme presents chorale-like characteristics, in which each chord is comprised of five-segments (in the ordered row) as motive. These chords, a total of twenty four, form the entire theme, making a rich, harmonic sound. When viewing the overall structure, observance of usage of a row reveals symmetry. Among twenty four chords, twelve chords are arranged by prime row, and the other half are in retrograde. In this sense, the symmetrical structure is generated by the prime row and retrograde row in opposition. (Example 6.2)

![Prime row and Retrograde row diagrams]

Example 6.2 Harris, *Sonata for Piano*, Theme, measures 1-4 and 5-8
Examination of each chord’s combination reveals mathematically constructed musical figures. Each of the chords in the prime row begins \([0, 1, 2, 3, 4]\), after which, a five-segment set evolves in the ordered row as \([5, 6, 7, 8, 9], [10, 11, 0, 1, 2]\)…\([7, 8, 9, 10, 11]\). Within this procedure, the new set (after twelve chords) beginning with \([0]\) will appear again. Both the prime and the retrograde sections have twelve chords. Harris used these twelve chords as one group in the prime row, and then used them again, backward, as the other group in the retrograde row. (Example 6.3)

Example 6.3 Harris, *Sonata for Piano*, the Skeleton of the theme

One should consider the Theme as two big phrases; prime and retrograde. Since all twenty four chords are similar in tone color, even though they are not structured in a similar manner aurally, it is important to make a differentiation within the construction of the theme; recognizing them as two distinct phrases. Harris places the eighth rests between the two phrases, which should be regarded as the turning point from the prime phrase to the retrograde phrase. Performers should lift the pedal,
discontinuing the sonority for the remainder of the prime phrase, at the end of prime phrase in measure 4. Additionally, this author proposes making a sharp eighth rest at the beginning of the retrograde phrase in measure 5.
6.2 Variation 1

The first Variation is based on the structure of the theme. Like the theme, it uses the same material of twelve, five-segment clusters as the prime and retrograde rows respectively. This variation is notated in 6/4 time; the same meter of 6/4 as the theme, so aurally there will be a coherence. However, instead of using five-segment clusters in one chord, as the theme does, Harris divides them into three, quarter note rhythmic figures. Although it has a similar feeling and sonority with the theme, the presentation is more one of moving gesture. The performer should pay special attention to the syncopated rhythm located in measure 10 and measure 18. Since this variation is based on the quarter note as the common unit, syncopation should be presented as something with a difference in expression. It is, therefore, reasonable to perform its rhythm with \textit{tenuto} in order to emphasize the difference. (See Example 6.5)

One interesting idea applied here by Harris is that of the concept of twelve-tone composition assigned to dynamic levels. This concept is similar to one expressed by Arnold Wittall, a music theorist specializing in serialism, who believes the series (rows) can be devised for other musical parameters\textsuperscript{70} including as dynamic level, rhythmic duration, and modes of articulation.\textsuperscript{71} So, if dynamic elements correspond to the levels of 1 to 12 literally, it moves from extremely soft to extremely loud. (Example 6.4)

\textsuperscript{70} The definition of parameter is: “A term in physics and mathematics denoting a distinct class of some kind. In serial music, it refers to such specific elements, available for systematic organization, as pitch, duration, or dynamic level.” See Arnold Wittall, \textit{Serialism}, 275.
Example 6.4 Series of twelve dynamic levels

However, Whittall explains that if all levels are used in actual composition, it would create an immense problem for live performers to express it. For this reason, composers often use series of fewer than twelve elements for those parameters. In his Sonata, Harris uses the series of five different dynamic levels in the prime row phrase from triple pianissimo (ppp) to forte as ppp, pp, p, mf, and f. (Example 6.5)

Although Harris did not indicate specific dynamics between piano to mezzo forte, and mezzo forte to forte, he put crescendo indications between each of them. The performer can expect crescendo to represent quasi piano, mezzo piano to exist between piano to mezzo forte, and quasi forte to be between mezzo forte to forte. Harris marked five different dynamic levels on the score, but the performer needs to manipulate eight different levels of dynamic to the sound; as tone quality should be different.

72 Ibid., 4.
73 Ibid., 4.
Example 6.5 Harris, *Sonata for Piano*, variation 1, measures 9-14
6.3 Variation 2

The second Variation is composed using more free flowing phrases, rather than using five-segment figures as a motive. There are two distinct articulations; staccato and legato - which when alternated comprise this movement’s symmetrical structure. The first half is expressed by the communication of a staccato phrase in the left hand and a legato phrase in the right. The second half is a reversal of the first. This movement presents the previous scherzo feeling through the implementation of these two contrasting articulations. (Example 6.6)

Example 6.6 Harris, *Sonata of Piano*, the scheme of variation 2

When performing, the pedal should be used to facilitate the connection of each dyad because the legato phrase is presented as a sixth parallel dyad in measure 20 and 21. However, due to the fact that it is combined with the staccato character, the performer should be careful not to blend the notes of the sixth intervals into the staccato phrase. I recommend that the one should consider finger pedal (especially in measure 21). This should be done efficiently as the fingering is significant in order to connect each sixth interval. The recommended fingering is shown in example 6.7. (Example 6.7)
Example 6.7 Harris, *Sonata for Piano*, Variation 2, measures 20-21
6.4 Variation 3

“Variation Three” uses twenty four chords, presented in five-note segments - as seen in the theme and the first variation. The third variation is also constructed using the first twelve chords as the prime row, after which the remaining twelve chords are reversed. Harris alludes this movement to Rachmaninoff through the use of large, thick chords from the lower register.\textsuperscript{74} In order to increase intensity, the instruction for the performer is to play mostly in a \textit{fortissimo} dynamic range.  (Example 6.8)

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example6.8.png}
\caption{Example 6.8 Harris, \textit{Sonata for Piano}, Variation 3, measures 30-32}
\end{figure}

\textsuperscript{74} The interview contents are based on a live interview with Donald Harris (September 15, 2009).
6.5 Variation 4

While the second variation is structured symmetrically using contrasting articulation, “Variation Four” is without the symmetrical construction previously implemented in the movement. It is, however, similar to the second variation in terms of its gestures of flowing phrases. During its composition, Harris said that he had invoked Chopin’s characteristics.\footnote{Ibid.} To allow him to express Chopin’s flowing character, it would then be reasonable for him to not compose under significant structural restrictions. Instead of presenting thicker chords, Harris writes ascending and descending scale phrases in either parallel or contrary motion. I recommend that the first two measures, consisting of parallel ascending passages, be played as an introductory gesture. After these passages, dotted rhythm phrases not only come out seemingly as a flowing melody, but also are changed to contrary motion. Additionally, the first two measures should be played as an introduction, after which the first dotted rhythm passage should be projected as a melodic character. (Example 6.9)

Example 6.9 Harris, *Sonata for Piano*, Variation 4, measures 38-41
There is another feature invoked from Chopin: inner voice. Chopin was fond of creating a line as an inner voice among accompanying passages. Often the performer may find an additional melody line inside Chopin’s works. Harris applies this idea using stepwise motion in measure 42 of this Variation. The performer should emphasize these notes as a melody and project them clearly. (Example 6.10)

Example 6.10 Harris, *Sonata for Piano*, Variation 4, measure 42
6.6 Variation 5

This variation, “Waltz”, is composed in the style of Ravel. Harris calls this a “French variation.” Motivic ideas are identical to the theme in terms of use of five-note segments. The structure is symmetrical against each twelve-chord group with prime and retrograde rows respectively.

When performing, it is most important to express a waltz mood. In order to reinforce the 3/4 waltz feeling, performers should perhaps linger on the longer note value before exiting on the shorter note in the third beat; connecting the shorter note to the longer note as one phrase. Accordingly, performers should express two different qualities using one gesture; heavier color in the longer note and lighter color in the shorter note. (Example 6.11)

Example 6.11 Harris, Sonata for Piano, Variation 5, measures 45-50

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76 Ibid.
6.7 Coda

The coda is a restatement of the theme, and is based on the same structure, with a similarity in tone quality and phrasing. As Harris uses closer intervals (than in the theme), the mood should be more placid. A further consideration is that, while Harris indicates “Slow, with expression” in the theme, the Coda is labeled “Calm.” Even though the Theme and Coda are based on the same figure, the performer should play the Coda in a tranquil mood, comparing it with the theme, as if it concludes the entire Sonata.

In order for the performer to differentiate between the theme and coda, one need recognize that these the five-segment chords have different pitch levels on the top notes. For example, the theme is more lively than the coda because the pitches on the top have more leaping intervals. The performer needs not only to move hand position quickly to be ready for additional chords, but also should project a clear sound on the top pitches in order to transfer the lively mood in the theme. Conversely, in the coda, the performer should not make any notes prominent. Keep color and tone balanced in the chord in order to transition to a calmer mood.
Example 6.12 Harris, *Sonata for Piano*, Variation 1 and Coda, measures 1-5 and 69-72
CHAPTER 7

PRACTICAL PIANISTIC PERFORMANCE APPROACH

Chapters three through six have discussed the *Sonata for Piano* from the point view of theoretical analysis and through general performance aspects. This chapter, through analysis (structure, motivic idea, compositional style, and sonority) will serve as a guide for the performer to develop the technical skills for a practical pianistic performance approach. In order to provide an appropriate guide, I considered two issues; (1) how to provide motivation for the performer to have interest in this piece, and (2) how to help them formulate the techniques to ease the technical challenges familiarize himself with the work.

(1) Performers who do not have experience playing contemporary pieces need proper motivation in order to continue to practice the piece until the scheduled performance. Initially, I recommend the performer making their own story and using imagination with association to the music as a means to connect with an unfamiliar work. The *Sonata for Piano* consists of four different movements; in which each movement can convey a different musical mood. The first movement is vivid and energetic - with lyrical characteristic. The second movement is calm but mysterious. The third movement is exiting and the fourth movement not only has a diverse mood from being placid to being dramatic, but can also serve as reminder of composers like Chopin,
Rachmaninoff, and Ravel. The performer needs to recreate their characteristics through imagination, fantasy and story to interpret contemporary piano music and give it familiarity.

(2) The skills and technique used to provide musical expression in this genre differ from music of the classical or romantic era. As such, there can be many technical difficulties for a pianist unfamiliar with 20th century works such as Donald Harris’ *Sonata for Piano*, which employs the twelve tone system of composition. Rather than getting used to the particular melody line, harmonized sonority and regular rhythms, the composer usually provides a guide for the variety of musical aspects; rhythm, diverse tempo, wide intervallic note progression, and sudden changes in theme without transition. The performers will face significant challenges performing rhythms accurately, inconvenient passages for hand position, and find projected phrases as foreground material. Performers should determine re-grouping or re-arranging of complicated rhythms; sometimes as foreground melodic phrase, and sometimes as practical approach in technically difficult passages (such as hand alternation and suitable fingering).

### 7.1 Practice strategy

A performer’s unfamiliarity with contemporary music makes it difficult to practice the piece. In addition to aural ‘newness’, it is physically difficult to study the piece’s complex textures and rhythms. In order to practice the contemporary piece effectively, the performer requires both strategy and skill. Here are several suggestions.
7.1.1 Augmented triads warm up practice

Donald Harris’ Sonata for Piano was written using twelve tone compositional technique. As mentioned previously, he uses trichord as main motivic idea (which consist of interval class 3 and 4 and major, minor and augmented triads). It might take a fair amount of time to get augmented triads physically. Particularly in this piece, augmented triads suddenly appear among thicker harmonic texture. I suggest creating a warm-up drill for augmented triads (similar to diatonic major and minor triads and scale in tonal system).

Example 7.1 - is a possible triad scale. The augmented triads in Sonata for Piano are used both as blocked chord and broken chord: triads, single note-major third, major third-single note, and three single notes. Following the usage of augmented triads in the piece, I recommend to drill four-step as blocked chord and broken chord. (Example 7.1)

A. Augmented triads scale- blocked chord
B. Augmented triads- broken chord: single note- major third

C. Augmented triads- broken chord: major third-singe note

D. Augmented triads- broken chord: three single notes

Example 7.1 Harris, Sonata for Piano, practice of the augmented triads

7.1.2 Fragment practice

A method for practical, technical practicing for this fast and complex excerpt is needed. Since neither the note progressions, nor the sound may seem familiar, significant time to learn this passage may be required. Above all, it is necessary to practice this section fragment by fragment rather than by measure or by larger grouping. In order for the hands to perform similar collections of unfamiliar notes, it becomes
necessary to repeat small fragments, regardless of rhythm at first, and gradually expand outwards from the central core. It will be particularly useful to performers to demarcate sections of great difficulty. One such difficulty occurs in the A' section, measures 26-27 of the third movement, which requires constant shifting of hand position. (Example 7.2) In this excerpt, the performer should first begin with four-note fragments, starting at different points in the beat, which later can then be expanded into seven note fragments.

Example 7.2 Harris, *Sonata for Piano*, the third movement, measures 26-27

Fragment practice becomes necessary to deal with sudden changes in patterns. Example 7.3 shows a fast scale immediately followed by a complex chord. The performer practice each pattern as a fragment respectively; fragment of fast scale and fragment of complex chord. Additionally, I recommend rearranging new fragment as few notes of fast scale and the first chord, which is, to practice connection between fast scales and complex chords. The performer will then be able to expand the fragment to the entire excerpt. (Example 7.3)
Example 7.3 Harris, *Sonata for Piano*, the first movement, measures 14-16

This piece is composed with large, leaping intervals. I also suggest practicing fragments between each leaping note. (Example 7.4)

Example 7.4 Harris, *Sonata for Piano*, the first movement, measures 31-32
7.2 Rhythm

In general, the rhythm in this work is extremely complex. It is manageable for a soloist; however, using these complex rhythms could be impossible for a small ensemble such as a quartet or quintet to perform. Thus, this solo work is a good opportunity to present challenging rhythmic contexts.77

Rhythm in the first movement is extremely irregular and unexpected. The asymmetrical meters change quickly and unexpectedly in each measure. A performer may have significant difficulties reading rhythms when beginning to learn the piece. A performer must find a consistent note value from which to count. For example, this movement uses sixteenth, dotted eighth, dotted quarter, eighth, and quarter notes seemingly randomly. In order to distinguish these complex rhythms with precision, one needs to subdivide and count every note with the smallest, common unit. Counting consistent sixteenth and eighth notes will help a performer recognize the patterns and groupings. (Example 7.5) Particularly, in asymmetrical meters (such as 7/8 and 13/16), I think it is more necessary to group the rhythmic phrases. (Example 7.6) Additionally, by making groupings in the phrase above a score, it provides a visual cue for how seemingly patternless notes fit into the rhythm. (Example 7.7)

77 The interview contents are based on a live interview with Donald Harris. (June 8, 2009)
A. Sixteenth common unit, measure 3

B. Eighth common unit, m 10

Example 7.5 Harris, *Sonata for Piano*, the first movement, Rhythm

Example 7.6 Harris, *Sonata for Piano*, the first movement, measure 42 and 48
Example 7.7 Harris, *Sonata for Piano*, the first movement, measures 50-51

The third movement employs the eighth note as the pulse. However, since Harris uses symmetrical (4/4) and asymmetrical rhythm (5/4) as he does in the first movement, the performers need to sometimes count quarter and sometimes count eight notes as common unit. When examining measures 11 and 12, there is a symmetrical rhythm with 4/4 and an asymmetrical rhythm within 5/4 (Example 7.8). In this excerpt, it is efficient to count using quarter note (as a common unit) in 4/4 in measure 11, and then quickly change to eighth note (as common unit) in 5/4 in measure 12, in order to address groups as 3+4+3 of eight notes. The performer counts “one two three four” with quarter notes in measure 11 and “one two three”, “one two three four”, and “one two three” using eighth notes in measure 12.
Example 7.8 Harris, *Sonata for Piano*, the third movement, measures 11 and 12
7.3 Hand alternation with appropriate fingering

Donald Harris was fond of percussive sonority and fuller harmony. To imitate percussion, he employed leaping and jumping with large intervals through wide-range register. He also used thicker chord structures (such as tetrachord) which often have wide intervals not able to be reached using one hand. Since the first and the third movement are fast and complex, the writer suggest edited version of re-organized and re-grouping the notes among thicker and technically difficult passages with hand alternation to make the performer perform easier and more efficient.

In order to aid the efficiency of a performance (the excerpt which has performing gestures with large interval in one hand), it is often possible to play with two hands that which was written for one hand. Hand alteration is especially needed for the large intervals in the fast movements; it would be not comfortable to play using one hand. Hand alternation should be generated for the better alignment of the hand position for passages that are technically challenging. Even if a note is written for the left hand or right hand, if that note can be played more easily because of close distance, the performer should alternate to other hand.

Since Harris recommends using octave displacement if the chord is too wide to reach with on hand, the notes most isolated from the chord can be relocated to its counterpart (at the unison octave) in order to maintain the sonority rather than split the chord by quickly playing one note followed by the other.

As the writer suggests hand alteration, appropriate fingering is needed for each re-arranged note. The fingerings that I recommend are on each example of the score.
The examples with edited version of each movement (with recommendation of hand alternation and proper fingering) are all below.

### 7.3.1 Examples of the first movement

Measure 16 is the bridge between the section I and II in which Harris displays leaping notes with short articulation. The notes of F sharp, D and C are too wide an interval to reach by one hand. I recommend to re-group the first note of right hand, F sharp to the left hand. (Example 7.9)

![Example 7.9 Harris, Sonata for Piano, the first movement, measures 16](image)

In measure 24 and 28, I recommend that the top notes of the tetrachord be played by right hand since the tetrachord is hard to reach by one hand (due to over octave interval as 9\textsuperscript{th}). (Example 7.10)
Example 7.10 Harris, *Sonata for Piano*, the first movement, measures 24 and 28

This excerpt has been discussed in chapter 3 using more efficient fingering.\textsuperscript{78} My suggestion is using 1-5-3 in G-A-F sharp and 2-1 in B flat-D dyad. Since the next low C note is urged to play by left hand, using 2-1 in dyads will be better alignment to connect between G-A-F sharp and B flat-D dyad for leaping gesture from previous F sharp to dyad. (Example 7.11)

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\textsuperscript{78} See 3.3.3 Pitch order retrograde in the Chapter 3, p.36.
I have discussed the technical challenges in chapter 3\textsuperscript{79}; particularly the chord in measure 50 in which it is difficult to read and hard to form (because note placement and accidentals are close to one another on the staff). If the performer consider the chord as combining C sharp minor with F major triads, it would be much clearer for the performer both to understand and to play. The recommendation for hand alternation and fingering is on the example score. (Example 7.12)

Example 7.12 Harris, \textit{Sonata for Piano}, the first movement, measures 49-51

Measures through 36 to 41 will be technically challenging because the complicating texture (with third and sixth intervals within the fast tempo). My recommendations of hand alternation and fingering for making more convenient performance are on the example score. I suggest fingering of sixth parallel dyads in measure 39 as 5-1, 4-1, and 3-1 for the right hand, and 1-3 and 1-5 for the left hand. Since there are \textit{tenuto} markings the sixth dyads, performers should not only project them as main melodic structure, but also make them as a strong sound. In order to connect

\textsuperscript{79} See 3.4.3 Thicker texture in the chapter 3, p.41.
melody in right hand, I recommend 5-4-3 in tops of sixth dyads, E flat-C-A. For the left hand, rather than using 1-3 in F-A flat and 2-5 in D-F sharp to connect sixth dyads, I suggest 1-3 and 1-5 to project big sound as using the strongest finger 1 on tops. (Example 7.13)

Example 7.13 Harris, *Sonata for Piano*, the first movement, measures 36-40

The suggestion of hand alternation in measure 43 and 68 for easier performing is below. (Example 7.14)
Example 7.14 Harris, *Sonata for Piano*, the first movement, measure 43⁸⁰ and 68

When examining measure 55, if the performer connects E and F in right hand, it would then be efficient to accommodate fast passage among many notes. I suggest playing of both A-C sharp using the left hand. (Example 7.15)

Example 7.15 Harris, *Sonata for Piano*, the first movement, measures 54-55

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⁸⁰ See the Appendix B, Errors in the published edition of *Sonata for Piano* (1957).
7.3.2. Examples of the second movement

In measure 4 and 17, the first chord in the right hand is wider than an octave. Performers need to use octave displacement if they can reach it in one hand. Rather than split the chord by quickly playing one note followed by the other, the note should be replaced to its counterpart (as the unison octave) in order to maintain the sonority. The recommendation of fingering is on the score. (Example 7.16)

![Octave displacement](image)

Example 7.16 Harris, *Sonata for Piano*, the second movement, measures 4 and 17

7.3.3 Examples of the third movement

Measures through 14 and 16 are part of the B section in the third movement - in which the long chords of the left hand contrast with the intervallic notes of the right hand. Due to the large intervals in the right hand, it is efficient to play with two hands that
which was written for one hand.\textsuperscript{81} Proper fingering is suggested on the example score. (Example 7.17)

Example 7.17 Harris, \textit{Sonata for Piano}, the third movement, measures 14-16

Measures 44 and 45 are part of the B' section (in which the texture of intervallic passage in the right hand is thicker) using sixth dyads comparing with the B section. The performer should consider proper fingering (to make fewer mistakes) while they are performing leaping sixth dyads. (Example 7.18)

Example 7.18 Harris, \textit{Sonata for Piano}, the third movement, measures 44-45

\textsuperscript{81} See the 5.4.2 Thicker texture in the chapter 5, p.73.
Technically, the most difficult excerpts are measure 26 through 29 and measure 47 through 49 in the third movement. The excerpt of measure 26-29 refers to the chapter 5 in example 5.10 for more specific explanation. The fingering I recommend is mostly considered to have less shifting of hand position and to connect each sixth dyad. (Example 7.19)

In measures 48 and 49, the excerpt illustrates the need for appropriate hand alternation. Particularly, measure 49 is extremely awkward to play it as it was written. I suggest splitting hands for three sixth dyads in a row of B flat-F sharp, C sharp-A, and F-D. (Example 7.20)

Example 7.19 Harris, Sonata for Piano, the third movement, measures 26-29

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82 See 5.3.1 The interval class of the trichord (014) in the chapter 5, p. 68.
Example 7.20 Harris, *Sonata for Piano*, the third movement, measures 47-49

7.3.4 Examples of the fourth movement

For the sonority, Harris has recommended using octave displacement when the chord is too wide to reach with one hand, rather than splitting each note and playing theme quickly. An instance is shown in the second chord in measures 1 and 6. In the second chord of measure 6, if the performer can reach 9th interval, I suggest to play bottom note of the right hand using the left hand. (Example 7.21)

Example 7.21 Harris, *Sonata for Piano*, the fourth movement, measure 1 and 6

In measures 13 and 15 of the first variation, since there are ascending and descending phrases in one measure with large intervals, it is recommended to alternate...
both hands provide more effective hand alignment. (Example 7.22)

Example 7.22 Harris, *Sonata for Piano*, the fourth movement, measure 13 and 15

As previously examined in chapter 6, the second variation contains contrasting articulation in each hand; staccato and legato. The performer should use special fingering to connect each sixth dyad without pedal as a finger pedal. I have suggested implementing appropriate fingering and pedal in measure 20 and 21 in the chapter 6. \(^{83}\) In order to express these contrasting idioms simultaneously, collaboration of the right and left hand is needed. For example, in measure 24, the right express legato sixth dyads but the performer cannot use the pedal because of the staccato of the left. The lack of the pedal suggests using hand alternation with proper fingering to make the performer the most efficiently and possibly projecting legato and staccato. The writer’s recommendations are on the example score. (Example 7.23)

\(^{83}\) See 6.3 Variation 2 in the chapter 6. p. 86.
Example 7.23 Harris, *Sonata for Piano*, the fourth movement, measures 24-26

The introduction of the fourth variation contains large intervallic parallel motion. Suggestion for appropriate fingerings (which allows for fewer mistakes) is on the example. (Example 7.24)

Example 7.24 Harris, *Sonata for Piano*, the fourth movement, measures 38-39
CONCLUSION

A true understanding of this piece requires an understanding not only of context of the piece, but also the “milieu” of where and when it was composed, the motivation for the piece, and the musical concepts under which the work is surrounded. A thorough understanding of Donald Harris’ Sonata for Piano requires an understanding of the time and place in which it was composed. Also, one must consider the influence of Nadia Boulanger, Pierre Boulez, and Max Deutsch and the variety of styles they represented. Harris’s Sonata for Piano, which uses tonal gestures and traditional aspects in an atonal context, also implements trichords as motivic ideas from a twelve-tone row (which contains triads from trichords and sixth and third dyads from interval class 3 and 4). These motivic ideas are prominent structures that lead the development of the piece with frequent implementation as counterpoint and canon. In addition, compositional devices that Harris applies to the work also include those rooted soundly in classical music traditions; specifically sonata-allegro form, ternary form, and theme and variation. Thus, his Sonata for Piano is not only based on twelve-tone procedures for generating pitches; but not absent of tonal gestures and traditional structure. Harris’ Parisian influence is evident through his expression of “French color” within sonorities, through the use of parallel tetrachords and ascending whole tones. His modernism is bound to him to traditional aspects, which evoke “neo-classicism” and French “impressionism”. The
performer should be aware of these aspects of the work. The interpretive approach must be different than those implemented for pieces composed during the common practice era. This piece, beyond challenging a performer's understanding of twelve-tone practices, also uses rhythms of great complexity, with constantly shifting meters. This method of understanding enables a performer to parse a piece, to generate an effective, well informed, knowledgeable performance. It is my intent that this document will inspire each performer to strive to create a more convinced and informed performance of all modern music, but especially Donald Harris’s Sonata for Piano.


**INTERNET WEBSITE**

Donald Harris, “Growing Up An American in Paris.”


## APPENDIX A

### MATRIX

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APPENDIX B

ERRORS IN THE PUBLISHED EDITION OF *SONATA FOR PIANO* (1957)

1. The first movement

![Need to add treble clef](image1)

![Need to change eighth note](image2)

![Need to change note value](image3)
2. The fourth movement

It should be natural as 10

It should be # as 4

It should be natural as 6