THE MUSICAL CHARACTERISTICS OF THE THIRD SONATA COMPARED
THROUGH THE FIRST SONATA AND SECOND SONATA AND PRACTICAL
PERFORMANCE GUIDANCE

D.M.A Document

Presented in Partial Fulfillment of the Requirements for
The Degree of Doctor of Music Arts in the
Graduate School of The Ohio State University

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2012

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ABSTRACT

The majority of performers think contemporary music is tedious, complicated, and difficult to play and understand because music without clear tonality or following in the romantic or popular style is often very difficult to comprehend or to enjoy. Many musicians veer away from wanting to play music that is not tonal, or that does not offer immediate enjoyment during performance (e.g. tonal lyricism, singable melodies, understandable chordal progressions, ease of playing idiomatic passages familiar to the classically trained pianist) etc. Therefore, the music of contemporary living composers is often not played enough, not advocated. As I learned and performed Carl Vine’s third sonata for DMA recital, there were barely any references to his work. However, despite the scarcity of references, the sonata may be recognizable to performers through listening, comparing, and contrasting the style of all three sonatas of Carl Vine, and analyzing the work. Also, creating practical practice methods helps the technique required to execute this sonata with ease and fluidity. Therefore, I feel contemporary music does not seem so difficult anymore. I also continue to relay the message that the composer has very specific intents and instructions in constructing the piece. The most important task of performers is to rightly construe and convey the meaning of the work. Performers do not need to, or better yet, should neither add to, nor remove the intended thought of the composer.
Against the backdrop of the above context, I present an appraisal of compositional structure of and performance guidelines to Carl Vine’s Piano Sonata No.3. The ensuing section (Chapter 2) briefly shows the biography of Carl Vine, which will be followed by a comparison of Vine’s Piano Sonata No.1 and Piano Sonata No.2 to Piano Sonata No.3 (Chapters 3-5). The purpose of the comparative appraisal is to present the characteristics of each sonata. In the final chapter (Chapter 6), the performance guidance and program notes of the Piano Sonata No.3 will be exhibited. With proper instructions, it will serve as a noteworthy guide to students who want to play this Sonata in the future. I hope to draw the uninterested performer into an understanding of the piece and ultimately the performance of it. I also wish to advocate the performance of living composers of noteworthy musical accomplishment. This study will help facilitate technical passage work, execution of large scale form, and interpretation of composer's intent. To that end, I have provided practice (methods, techniques, and guidance), analysis of form, composition style and breakdown of sections.
ACKNOWLEDGMENTS

In the first place, I would like to praise my Lord, the creator of all that is beautiful, who has given me this challenging project to grow and mature as a musician. I also would like to express my genuine appreciation to my beloved mentor and the chair of my committee, Dr. Caroline Hong, for her encouragement, love, suggestions, and help with this work and throughout my degree. I am extremely grateful to her for having instilled in me a passion for Carl Vine and an interest in contemporary music in general. This project would not have been possible without her guidance from the initial to the final level. Dr. Hong, I am much indebted to you for nourishing me in various ways.

I would like to thank my committee members, Dr. Arved Ashby and Prof. Paul Robinson, for their time and valuable input. I am also indebted to Sungmi Kim in Korea for being one of my earlier mentors. I am deeply thankful for my family for their prayerful support, and especially to my parents, who invested so much of their lives in my success as a pianist. I am also grateful to my husband, Samuel Lee, for his mental and spiritual input. Last of all, I am thankful for Mercy Zion Lee, my six-month old baby, who has been so patiently cooperating with her mother’s non-domestic hard labor.
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CHAPTER 1

INTRODUCTION

Since the Twentieth Century, contemporary music is getting distinctively more mutable, not only with regard to its characteristics and style, but also pertaining to the skills and techniques of performers which are ever improving and developing. However, the most important task of performers is to rightly construe and convey the meaning of the work. Their skills and techniques alone do not suffice to make the contemporary musical genre whole. Again, one of the principal problems that the vast majority of musicians have with contemporary music lies in their lack of understanding of it. Another unequivocal problem is that they do not comprehend the intention or/and purpose of the composer. Every music has its author’s or composer’s original intention and note. Performers are at a great risk when playing any piece of music; they do not need to, or better yet should not either add, or remove the intended thought of the composer.

In considering the above elements, the question seems to be this: who is the best player? Put differently, what makes the best pianist for contemporary music? To further examine this question, I sent an inquiry email to Carl Vine, whose Piano Sonata No.3 I was drawn to and had played in the past.

Gina Kang: “What performance suggestions would you like to give to the students who wish to play this piano sonata?”

Carl Vine: “Play exactly what is written. Observe tempo indications carefully
and do not use too much rubato. In fact, do not use any rubato, and then ease off a fraction until it sounds flexible. Like Ravel, I believe that my music does not require “interpretation.”\(^1\)

In his interview with Yoon, Vine seems to have expanded on this point:

“What annoys me when pianists do not obey the instructions, is particularly when they use a lot of rubato. And it is very typical for a certain Russian school of pianism. And it is Rachmaninoff, and Scriabin. Everything has this sort of sense of like getting seasick. Everything pushes and pulls, and when they play my music like that, I get very angry, because my music is not like that! My music is more like Bach. And you let the music take you. In a sense, the pianists do not have to do anything. You have to be flexible and responsive, but you do not have to add anything: it is all there. And for instance in all of them I have (not so much in the third) written – out improvisations. So there is a melody, it has got all of these fives and sevens and things. I have already done the improvisation, and that is how I want it to be played. But then people do their own improvisation on top of that, and it is wrong. It does not mean that it is not going to work; it just means I do not like it.”\(^2\)

What Vine seems to emphatically suggest is that all performers have to value the original intent of the composer. Otherwise, it may even become an offensive act against the writer; it offends authorial dignity. Therefore, I believe that all pianists should follow composers’ instructions without bringing in or adding his or her own exposition of the work.

In the majority of cases, maintaining a direct communication with the composer her/himself is not feasible, and it is unconventional to have an up-close meeting. Given such pitfalls, performers should be prepared for alternatives: listening and comparing the composer’s style in various performances, and analyzing other works the same composer wrote.

\(^1\)Gina Kang, email message to Carl Vine, January 19, 2012.

The ensuing section (CHAPTER 2) briefly shows the biography of Carl Vine, which will be followed by a comparison of Vine’s Piano Sonata No.1 and Piano Sonata No.2 to Piano Sonata No.3 (CHAPTERS 3-5). The purpose of the comparative appraisal is to present the characteristics of each sonata. In the final chapter (CHAPTER 6), the performance guidance and program notes for the Piano Sonata No.3 will be presented. With proper instructions, it will serve as a noteworthy guide to students who want to play this Sonata in the future.
CHAPTER 2

BIOGRAPHY OF CARL VINE

Carl Vine has written over twenty works for a variety of music genres: dance, music for film and theatre, electronic music and numerous solo instrumental and chamber works. His initial acclaim was attained in Australia as a composer of music for dance. His music is played around the world. Vine launched his music enterprise as a composer of modern “classical” music. However, his musical ingenuity was copious and as diverse as arranging a national Anthem and writing music for the Olympic Games (1996 Atlanta Olympics, “Sydney 2000”).

As a Perth native born (1954), Vine demonstrated his prodigious gift in music from an early age. He won his first composition award at the age of sixteen with an electronic work called Unwritten Divertimento, in the Australian Society for Music Education Composers’ Competition (under-18 section). Another marvelous piece, Short Circuits, an electronic tape work, followed in the following year. In his college years, he began as a physics major at the age of eighteen, at the University of Western Australia. However, such a seemingly alien major did not present him from pursuing his musical affections. In the same year, he won the Open Instrumental Solo Division (Piano) of the Perth Music Festival and earned an A.Mus.A. (Associate in Music, Australia) with Distinction in Piano from the Australian Music Examinations Board.

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3 G. Schirmer, Inc. “Carl Vine” May, 1999
Perceiving his extraordinary talent in the field, Vine switched to a music major in his third year of college. Prior to the shift, Vine served as pianist (on the piano) with the Queensland Youth Orchestra conducted by John Curro.

In his early years of piano studies, Vine was mentored by Stephen Dornan and composition with John Exton at the University of Western Australia. After moving to Sydney in 1975, he did some freelance pianist and composer work with multiple ensembles, theatre and dance companies for the ensuing years.

Vine’s technical professional career seems to have practically begun as he moved to Sydney in 1975. He began to work as the accompanist and rehearsal pianist for the Sydney Dance Company (then the ‘Dance Company of New South Wales’). He was also musical director of the ‘Sounds Nice’ vocal duo on the Sydney ‘club’ circuit with various TV appearances. He served as a regular performer at the Sydney Opera House ‘Environmental Music Series,’ and was sponsored by the Australia Council to attend the Gulbenkian International Choreographic Summer School in Guildford, England. In 1977, Vine finished his first professional commission for the Sydney Dance Company: *961 Ways to Nirvana*, for amplified string quartet, orchestra and electronics.

In 1978, Carl Vine became the resident composer with the Sydney Dance Company, and composed the music for the first all-Australian full-length ballet – *Poppy*. In the ensuing years, Vine worked as conductor, pianist and resident composer at various places, notably at the London Contemporary Dance Theatre, the New South Wales State Conservatorium, and the Australian Chamber Orchestra. Vine also taught Electronic Music Composition at the Queensland Conservatorium of Music in the

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early 1980s. As the founder of the contemporary music performance ensemble ‘Flederman,’ Vine managed an average of 30 concerts each year on the Australian eastern seaboard, and promoted many of his own compositions. Flederman made its first international tour to the USA in 1983, and to Holland, Finland and the UK in 1988, in which Vine himself gave the premiere performances of several Australian works for solo piano. Unfortunately, Flederman had to close down for financial reasons.\(^5\)

Having produced numerous concertos and symphonies, Vine’s imaginative and affluent career flourished globally in the fields of dance, electronic, theatre, film, television, and chamber music, with a particular emphasis on dance music. From 1992 to 1995, Carl also served as the deputy chairman of the Australia Council, arranging the Australian national anthem and writing music for the closing ceremony of the 1996 Atlanta Olympics (the “Sydney 2000” presentation). In 2000, he also began serving as the artistic director of Musica Viva Australia, the largest organization of chamber music in the world, and of the Huntington Estate Music Festival, Australia’s most prestigious and successful chamber music festival. Vine was awarded the 2005 Don Banks Music Award, the highest award for musicians in Australia.\(^6\)

For the last 12 years now, Carl has been the Artistic Director of Music Viva Australia, the world’s largest entrepreneur of chamber music.

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\(^5\) G. Schirmer, Inc. “Carl Vine” May. 2999.

Among his most recent compositions are a Violin Concerto for the Australian Youth Orchestra, Sonata for Piano Four hands for the Sydney conservatorium of Music, and Symphony No.7 for the West Australian Symphony Orchestra.\textsuperscript{7}
CHAPTER 3

THE CHARACTERISTICS OF PIANO SONATA NO.1

3.1 INTRODUCTION

The Piano Sonata No.1 was written in 1990, commissioned by the Sydney Dance Company with financial assistance from the Performing Arts Unit of the Australia Council. It was first performed by Michael Kieran Harvey (b. 7 July 1961) who became the first Australian to win a major competition, the Inaugural Ivo Pogorelich International Solo Piano Competition in Pasadena, at the Elm Street Hall, North Melbourne, Australia, on 23 June 1991.8

According to Yoon’s interview, this sonata was originally to be played by Roger Woodward. However, due to personal issues, the sonata is dedicated to Michael Harvey. Many reviews portray this sonata as one of the most intense and virtuosic piano sonatas in the twentieth century. Alan Rich mentions,

The work lasts some 16 minutes, and fills that time span with a sure and engrossing progression of ideas. The start is murky and mysterious: rolling, repeated quite chords seem to shape almost visual sculptures out of silence. Gradually, the music takes on a more overt sense of motion: the second movement ends in an exhilarating display of pure virtuosity, without violating the narrative quality in the music that sweeps us along from the start. This is sure, intense, original music…..9

Richard S. Ginell makes the following statement of Piano Sonata No.1:

The Vine Sonata was quite a find, loaded with computer- like blips and

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virtuosic storm clouds, and Harvey handled it brilliantly. A major cult could
develop around this guy once word gets out.10

And Laurie Strachan describes Piano Sonata No.1 as “music that stands alone and
demands repeated hearing for its brilliance, energy, and inventiveness.”11

3.2 Elliott Carter

The Piano Sonata No.1 is influenced by Elliott Carter (b. December 11, 1908) who is an American composer and one of the most respected composers of the second half of the 20th century. He has blended the achievements of European modernism and American ‘ultra-modernism’ into a unique style of surging rhythmic vitality, intense dramatic contrast and innovative facture.12 Some reviewers insist the Piano Sonata no.1 is influenced by Elliott Carter.

Richard Whitehouse says,

The First (1990) draws on Carter's imposing model in its emphasis on contrasts of motion and texture to create a powerfully cumulative whole, with the Second (1998) focusing instead on more fully defined themes whose eventful transformation brings about the overall form.13

Michael Harvey illustrates further:

Drawing on the lithe beauty and contrapuntal elegance of the Elliott Carter Piano Sonata (1946), the Piano Sonata by Carl Vine is a work characterized by intense rhythmic drive and building up layers of resonance. These layers are sometimes delicate and modal, achieving a ‘pointed’ polyphony by the use of complex cross-rhythm, at other times being granite – like in density, creating waves of sound which propel the music irresistibly towards its climax. The scheme is similar to the Carter Sonata – two movements, with the slow section built into and defining the faster portions of the first

10Richard S. Ginell, _American Record Guide_, May/June 1994 “Solos and Duos”
http://www.carlvine.au.nu/cgibin/cv.cgi?cv=gen&g=soloduo
11Laurie Strachan, _The Australian_, Sept. 4, 1992 “Solos and Duos”
http://www.carlvine.au.nu/cgibin/cv.cgi?cv=gen&g=soloduo
12http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/grove/music/05030?q=elliott+carter&search=quick&pos=1&_start=1#firsthit
movement.\textsuperscript{(14)} (Figure.1)

And the second movement is based on a “moto perpetuo which soon gives way to a chorale – like section, based on parallel fifths.”

(Figure.2)

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According to Yoon’s interview, Carl Vine speaks of his own personal influence:

Elliott Carter is the biggest influence. It was his piano sonata that inspired my first piano sonata. Also, I played a lot of his music as a pianist in the 80’s; lots of his chamber music and the small chamber orchestra pieces. So the one person would be Elliott Carter.  

3.3 Form

As with other genres in music, the definition of the sonata has evolved depending on the historical period. During the classical period, the sonata developed into a multi-movement form, consisting usually of three or four movements, with specific structural characteristics that are together known as sonata-allegro form. Key areas and specific key relationships within the movements themselves and between

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the movements of the cycle were usually characteristics of Classical sonata form. In the Romantic era, the term “sonata” was used to refer to a greater variety of pieces, while in the Classical Period, the term is often associated with motivic and literary connection. In the twentieth-century, fewer works called “sonata” were written. Further, its modern form it was often very different from its traditional form or style. Vine’s First Sonata has only a two-movement, non-traditional sonata form and is played little pause between movements. Based in part on larger sections demarcated by double bars and tempo or meter changes, the first and second movement of Piano Sonata No.1 result in sonata form. (A-B-A) (Figure.3-8)

Figure.3: beginning of section A of the first movement
Figure 4: beginning of section B of the first movement

Figure 5: beginning of section A’ of the first movement
Figure.6: beginning of section A of the second movement

Figure.7: beginning of section B of the second movement
Table 1:

1\textsuperscript{st} Movement

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-104</td>
<td>mm. 105-160</td>
<td>mm. 161-193</td>
</tr>
<tr>
<td>mm. 1-19</td>
<td>mm. 20-49</td>
<td>mm. 80-104</td>
</tr>
<tr>
<td>mm. 50-79</td>
<td>mm. 105-147</td>
<td>mm. 148-160</td>
</tr>
<tr>
<td>mm. 80-104</td>
<td>mm. 161-193</td>
<td></td>
</tr>
</tbody>
</table>

2\textsuperscript{nd} Movement

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section A</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-86</td>
<td>mm. 87-116</td>
<td>mm. 117-228</td>
</tr>
<tr>
<td>mm. 117-150</td>
<td>mm. 151-195</td>
<td>mm. 196-212</td>
</tr>
<tr>
<td>mm. 196-212</td>
<td>mm. 213-228</td>
<td></td>
</tr>
</tbody>
</table>

3.4 Tempo

The tempo markings for this sonata are very varied. Vine places a great deal of emphasis on specific tempo. According to Vine’s program note, “Tempo markings throughout this score are not suggestions but indications of absolute speed. Rubato
should only be employed when directed, and then only sparingly. Romantic interpretation of melodies, phrases and gestures should be avoided wherever possible.”

3.5 Composition Style

a. Slow Introduction

The function of the introduction is to present a more serious or grander tone and to establish a larger scale prior to the part where the Allegro appears. The first movement of the Piano Sonata No.1 begins with a slow introduction, which holds a chord and plays notes around the chord. However, this introduction extends by leading into a melody with a widely spaced left hand. For Vine, this is a transition from what is mechanical in nature, and then becomes musical. (Figure.9)

![Figure.9: Slow introduction of the first movement](image)

b. Recalled Theme

One of Vine’s most representative characteristics is recalling musical material by rhythm or melody. Measures 148-160 of the first movement of Piano Sonata No.1 recalls the beginning with the opening tempo *Tempo Primo* again at the end in glissando and forearm cluster. (Figure.10-11)

![Figure.10: mm.149-150 of Piano Sonata No.1](image1)

![Figure.11: mm.159-163 of Piano Sonata No.1](image2)
Also, the beginning of the second movement at measure 1-86 contains virtuosic sixteenth notes recalls the motive in measure 96 of the first movement. (Figure.12-13)

Figure.12: The beginning of the 2\textsuperscript{nd} movement

Mm.117-150 shows returning of the same opening material, which develops into new material and ends in tone clusters and a double bar. (Figure.14)
At measures 223-228 of the second movement, the opening material of the first movement comes back and finishes in slow tempo (Moreno al fine) and *pppp.* (Figure.15-16)
The second movement of the Piano Sonata No.1 shows deep jazz influences, especially in the second movement. However, according to Yoon’s interview, Carl Vine does not want the sound to be exaggerated jazz. The intention of the rhythm is to be energetic and to sort of leap off the pages with clear rhythms.

d. Repeated Pattern

Vine often uses repetition of melodic, rhythmic and entire sections throughout the sonata. In the Piano Sonata no.1, Vine specifically uses not only rhythmic repetition with the transformation of melody and harmony, but repetition of melody with sequencing. (Figure.17-18)
Figure 17: Repetition of rhythm with the transformation of melody and harmony
mm. 34-39

poco a poco accel.
e. **Wide range of Register and Dynamic**

A wide range of registers and dynamics is one characteristic of twentieth-century music. In Vine’s Sonata, the effect is extremely dramatic and sounds very attractive.

Figure 19 shows the extreme contrast of register at the end of this sonata. The combination of the lowest B and the highest C is a very dramatic change. Even though they are not consonance, the extreme contrast of the lowest B held by the left hand with pedal and the highest C with sparkling melody plays an important role to mix timbre and sonority. (Figure.19)

Figure 20 presents a wide range of dynamics. However, the most striking feature is that there are many contrasts like $fff$ and $p$. For instance, Vine employs a long note with pedal to sustain a fuller sound in $fff$ while he uses a septuplet like a short scale to reverse the mood to $p$. This contrast seems like that between percussion
and harp. (Figure.20)

Figure.20: See Figure 11.

f. **Contrapuntal Passage**

Finding the contrapuntal passage in twentieth century music is uncommon. For Vine, however, such a passage is not a foreign concept. According to Yoon’s interview, as he was growing up, every day he would play a Bach Prelude and Fugue. And he would play all forty-eight in two or three days: Bach has a deep influence on Carl Vine’s music. In figure 21, even though it is not a clear contrapuntal passage like Bach’s, two melodic lines move in contrary to motion. Figure 21 shows obvious contrapuntal motion.

![Figure 21: mm.19-20 of the 2nd movement](image)

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g. **Accented Melody**

The accent is the most representative marking in this sonata. According to Yang, there are two kinds of accents: one is dynamic, in which the note is played to be
loud; the other is agogic where the note is played to be long.\textsuperscript{18} However, the most accents in this sonata are played for dynamic accent. Also, the two sorts of notes; accented note and non-accented note are divided into melody and accompaniment. This style of composition is a very clear characteristic of Vine and it creates active, dramatic and energetic effects. (Figure.22)

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure22}
\caption{mm.81-82 of the 1\textsuperscript{st} movement}
\end{figure}

**h. Glissando**

Vine uses glissando in all three sonatas. Not only the placement of the glissandos in each sonata is different but the effect is also distinct. The glissando in Piano Sonata No.1 turns up before Section B (mm.104) and in the retuning Section A (mm.161). Two glissandos leading into $fff$ not only support more power of the forearm cluster in the left hand but suddenly change the mood through a contrast dynamic $p$. (Figure.23-24)

Figure.23: mm.104 of the 1\textsuperscript{st} movement

Figure.24: See Figure 20.
CHAPTER 4

THE CHARACTERISTICS OF PIANO SONATA NO.2

4.1 Introduction

*The Piano Sonata No.2* composed in 1997 was written at the request of Michael Harvey who became the first Australian to win a major competition, the Inaugural Ivo Pogorelich International Solo Piano Competition in Pasadena, at the Elm Street Hall, North Melbourne, Australia, on 23 June 1991 and was jointly commissioned by him with Graeme and Margaret Lee and the Sydney Festival. The first performance was given by Michael Kieran Harvey at Sydney Town Hall, Australia as part of the Sydney Festival, on 21 January 1998.19

Carl Vine’s *Piano Sonata No.2* is a very inventive and technically challenging piece and takes approximately twenty one minutes to play. This Second Sonata is influenced by Ravel and the musical inspirations come from Ravel’s *Miroirs*. Two movements have each different form: A-B and A-B-A connected by ‘attacca.’ In addition, there are similar passages like Piano Sonata No.1 while Vine’s composition styles are more developed and expanded. The following section elaborates this point.

4.2 RAVEL

According to Yoon’s interview, Carl Vine says the model of the *Piano Sonata No.2* is really Ravel and specially, Ravel’s *Miroirs* inspired his second sonata.

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Comparing Piano Sonata No.2 of Vine to Miroirs of Ravel we find, they have quite similar composition styles; fast and sweeping arpeggios for both hands, large interval leaps, a wide range of the keyboard on three staves, a chromatic technique, glissando, extreme dynamic range, quick meter change, high register chord tremolo, repeated patterns, and complicated rhythmic gestures. (Figure.25-34)

Figure.25: mm.74- fast and sweeping arpeggios for both hands

Figure.26: mm.77-79- large interval leaps
Figure.27: mm.14-16- a wide range of the keyboard with three staff a notation

Figure.28: mm.105-107- chromatic technique

Figure.29: mm.179-180- glissando in 3rds
Figure.30: mm.74-76- extremes in dynamic range

Figure.31:mm.105-112- quick meter change
Figure.32: mm.73- high register chord tremolo

Presque lent

Figure.33: mm.120-121- repetition of melody with transformation
4.3 Form

The first movement of this sonata has just AB form including introduction. It is divided by clear distinction of writing style and texture.\textsuperscript{20}

In the introduction, according to Vine’s program note, he called this section a declamatory introduction. During the first eight measures, octaves of both hands only leap off with $ff$ in a wide range of register and from measure 9, the introduction expands a freely unfolding arpeggio section. From mm.29 to mm.130, there are fluid arpeggio patterns almost without rest, except a few measures while Section B shows very distinctive textures that are freely moved on ostinato –figuration. (Figure.35-38)

Figure 35: Declamatory introduction mm.1-8

Figure 36: Developed introduction mm.9
Even though the opening of introduction at the 2\textsuperscript{nd} movement starts from octaves of both hands like the first movement, the octaves rise dramatically a bit with \textit{p} and this introduction develops and expands rhythmically. Section A and Section A’ both represent an endless sixteenth–note figuration of the left hand. The figuration in the left hand is very energetic and active. Section B shows a combined texture consisting of chords and arpeggios. The Coda takes on a thicker texture by arpeggios and chords progression toward climax with \textit{fff}. (Figure.39-43)
Figure 39: Introduction of the 2nd movement

Figure 40: Section A from mm.233

Figure 41: Section B from mm.365
Figure 42: Section A’ from mm.424

Figure 43: Coda from mm.463

Table 2.

1st Movement

<table>
<thead>
<tr>
<th>Introduction</th>
<th>mm. 1-28</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section A</td>
<td></td>
</tr>
<tr>
<td>mm. 29-62</td>
<td>mm. 63-78</td>
</tr>
<tr>
<td>mm. 79-102</td>
<td>mm. 103-106</td>
</tr>
<tr>
<td>mm. 107-130</td>
<td></td>
</tr>
</tbody>
</table>

Section B

| mm. 131-138 | mm.139-150 |
| mm. 155-162 | mm. 163-172 |
| mm. 173-180 | Mm 181-194 |

2nd Movement

| Introduction |          |

36
4.4 Composition Style

In the program note of the Piano Sonata No.2, Carl Vine explains, “I wanted the new work to have a far more solid structure than the first sonata, which evolves organically over its entire span. After a declamatory introduction, the first movement is in two clear halves. The first relies on a perpetually roving left hand part over which a variety of gesture material is developed. The second is a slowly repeating ‘ground bass’ which accompanies bell-like sonorities and free-form melody in the right hand. The second movement features fast motoric rhythms with the movement drops suddenly to half tempo to explore the ‘dreamier’ side of the same material before returning with a climactic recapitulation.”

There is more specific analysis to recognize the characteristics of Vine’s musical style.

a. Introduction

Vine calls the opening section of the first movement a declamatory introduction. The first eight measures with octaves of both hands in ff feature quite

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wide and large leaps like a horn call. In measures 9-18, unlike the beginning, fluid passages with thirty-second notes move in both hands and chordal passages in slow tempo follow in measures 19-28. The two passages such as fluid arpeggios and chordal gesture represent notable main materials and lead up to the end in this movement. (Figure.44-46)

Figure.44: See Figure 35

Figure.45: See Figure 36

Figure.46: mm.19-21 of the 1st movement

Like the first movement, the second movement also opens with octaves of both hands in $p$ and the introduction recalls the first movement’s prologue. Even though the material of the beginning approaches simply, the simple octave passage develops and expands rhythmically in measures 222-232. (Figure.47-48)
Figure.47: The introduction of the 2\textsuperscript{nd} movement

Figure.48: mm.222-232 of the 2nd movement

b. Quasi Attacca
Unlike Piano Sonata No.1, the measure number at the beginning of the second movement continues and two movements are connected by the marking ‘quasi-attacca.’

According to the Harvard Dictionary of Music, ‘quasi attacca’ means when the instruction places at the end of one movement, it begins the next movement immediately without the customary pause. Even though there is no marking of ‘quasi-attacca’ in Piano Sonata No.3, Vine mentions ‘without break between four movements’ in the program note. This is one of Vine’s compositional characteristics. (Figure.49)

![Figure 49: The end of the 1st movement](image)

**c. Recalled Theme**

As in the Piano sonata No.1, Vine also uses same materials when recalling the theme in Piano Sonata No.2. In the first movement, measures 79-106 come back from

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the same material from measure 29 by using sextuplet rhythm. Measures 107-130 recall the melodic material from measure 55. Measures 343-364 in the second movement return to the complete same section from 258. From measure 424, the same material from measure 235 reappears as a repetition of Section A. (Figure.50-57)

Figure.50: mm.79-106 of the 1st movement

Figure.51: See Figure 37

Figure.52: mm.107-130 of the 1st movement
Figure.53: mm.55 of the 1\textsuperscript{st} movement

Figure.54: mm.343-364 of the 2\textsuperscript{nd} movement

Figure.55: mm.258-259 of the 2\textsuperscript{nd} movement
d. Jazz influence

According to Vine’s program note, with the Piano Sonata No.1, the second movement of the Piano Sonata No.2 features fast motoric rhythms with a strong jazz influence and jarring syncopations.\textsuperscript{23}

e. Repeated pattern

As with the Piano Sonata No.1, repeated patterns appear throughout Piano Sonata No.2. Vine frequently employs repetitions of arpeggios, scales, and melodies. From measure 29, the sextuplet with driving rhythmic figures is repeated continuously up to measure 50. (Figure.58)

\textsuperscript{23} Carl Vine, February 24, 2012. \texttt{www.carlvine.com}
From measure 131, the repeated rhythmic pattern with the melodic transformation is presented in Section B of the first movement. And the melody moves with a rhythmic ostinato-like figure. (Figure.59)

![Figure 59: mm.131-150 of the 1st movement](image)

In the second movement, most of repeated patterns are from small fragments or motives. In measures 365-374, this repetition that alternates between slow and fast figuration is very creative and is a sparkling characteristic. (Figure.60)
f. Accented Melody

In Piano Sonata No.1, the accent definite as dynamic is played to be loud and agogig is played to be long. However, measures 121-122 in Piano Sonata No.2, even though Vine notably uses a lot of chordal clusters with accent in the right hand, with ostinato – with figuration in the left hand, the accent creates another sound as percussive sound with a fast and short attack. Therefore, performers have to control the balance of power between the accented and non-accented notes and the accented notes should be played with appropriate tone quality. (Figure. 61)
g. Glissando

In Piano Sonata No.2, the glissando just places before Coda once, starts from *mp* and ends to *ff*. Although it is only played during one and half beats, it helps the brilliant appearance of Coda with syncopation rhythm in both hand and plays a role as a musical approach toward climax. (Figure.62)

Figure.62: See Figure 43
CHAPTER 5

THE CHARACTERISTICS OF PIANO SONATA NO.3

5.1 Introduction

Piano Sonata No.3 was commissioned by The Gilmore International Keyboard Festival and the Colburn School, assisted by the Australian Government through the Australia Council, its arts funding, and advisory body. The recipient of the 2004 Gilmore Young Artist Award, Elizabeth Schumann, gave the world premiere performance at Zipper Hall, Los Angeles, California on 11th May 2007. While each of the two previous sonatas consists of 2 monolithic movements, Piano Sonata No.3 has four movements: fantasia-rondo-variation-presto. Each movement contains easily identifiable sub-sections. Also, this sonata is influenced by the Anne Landa Preludes composed by Carl Vine himself. The preludes are broadening Vine’s approach to sonata form to incorporate a large number of smaller movements. Compared to composition style, even though this sonata has a very simple approach compared to the other two former sonatas, there are more ideas influencing this sonata, and each movement is divided into many sections that are basically unrelated.

5.2 Anne Landa Preludes

The Anne Landa Preludes written in 2006 composed by Carl Vine are a work for solo piano. According to Yoon’s interview, Piano Sonata No.3 is influenced by

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that work. Vine mentions the motivation of this work is that the Anne Landa Preludes.

(Figure.63-74)

[It] took me a long while to write; eighteen months, which is longer than any other time I’ve taken, making twelve pieces that were so different. But having done that, when I got to the sonata, I thought, ‘Well, I can actually make a piece, because the Anne Landa Preludes can be single piece. I can make a piece with all these little movements in it.’ And I’d always thought of the sonata as being one span or in two movements; two big spans. I thought, after the preludes, I can do this, and it would still hang together. So the freed me up. And working out that they could all fit together and sound like one piece was something I wouldn’t have discovered without the preludes. So I thought I could do it.26

1. Short Story

Figure.63: Prelude No.1

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2. Filigree

Figure 64: Prelude No.2

3. Thumper

Figure 65: Prelude No.3
4. Ever After Ever

Figure.66: Prelude No.4

5. Two Fifths

Figure.67: Prelude No.5

6. Milk for Swami Li

Figure.68: Prelude No.6
7. Divertissement

Figure 69: Prelude No. 7

8. Sweetsour

Figure 70: Prelude No. 8
9. Tarantella

![Music notation for Tarantella]

Figure 71: Prelude No.9

10. Romance

![Music notation for Romance]

Figure 72: Prelude No.10

11. Fughetta

![Music notation for Fughetta]

Figure 73: Prelude No.10
5.3 Form

This work is constructed in four movements to be played, generally, without breaks between them: *fantasia – rondo – variation – presto*. The *Fantasia* introduces several ideas which reappear in various guises in all of the other movements. It also includes some isolated and undeveloped declamatory material. The *Rondo* explores a simple rhythmic motive while the *Variations* develop the chordal theme from the opening of the work. The *Presto* is a self-contained ternary structure that echoes
thematic components from much that preceded it.\textsuperscript{27} According to Yoon’s interview, Vine composes with eight different ideas to make up this sonata. The ideas are simply divided based on four big movements. Also, the small section is divided into repetitions of material in each movement.

Table 3: The Form of Piano Sonata No.3

<table>
<thead>
<tr>
<th></th>
<th>Fantasia</th>
<th>Rondo</th>
<th>Variation</th>
<th>Presto</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-6</td>
<td>mm. 129-149</td>
<td>mm. 150-193</td>
<td>mm. 194-214</td>
<td>mm. 215-236</td>
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<td>mm. 7-14</td>
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<td>mm. 255-264</td>
<td>mm. 265-270</td>
<td>mm. 271-280</td>
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<tr>
<td>mm. 15-32</td>
<td>mm. 281-330</td>
<td>mm. 331-363</td>
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<tr>
<td>mm. 33-48</td>
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<td>mm. 403-448</td>
<td>mm. 449-456</td>
</tr>
<tr>
<td>mm. 49-74</td>
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<tr>
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</tbody>
</table>

5.4 Composition Style

a. Fantasia

Like the opening of the first movement in Piano Sonata No.1, four measures of the beginning in Piano Sonata No.3 used as Vine’s first idea have the slow introduction containing three layers with a free melodic top voice in a treble and bass clef.

(Figure.75)

\textsuperscript{27} Carl Vine, Piano Sonata No.3. (London: Faber Music, 2007).
The melody of the introduction expands to triplet rhythm and the three – layer texture in mm.7-14, used as the second idea, returns as a main theme of the Variations in a different key. (Figure.76)
Measures 14-32 shows more motions in both hands by using triplet accompaniment in the left hand and more freely melodic voices in the right hand. At this section, cross rhythms such as three-over-two and three-against-four dominate throughout this whole section. Measures 33-48 recall the third idea in the exact same way and only four measures 45-48 are finished by chordal clusters. (Figure.77-79)

Figure.77: The third idea at mm.14-32
Figure.78: Recalling the third idea at mm.33-48

Figure.79: mm.45-48 with chordal cluster

From measure 49, the fourth idea of this sonata starts with changing tempo and meter. Vine notes the left hand remains relentlessly indifferent throughout this section. On the other hand, the right hand is made up of brilliant materials such as
cross rhythms and scales against the triplet rhythm of the left hand in measure 83-85.

Measures 75-96 repeat the same idea. (Figure.80-82)

Figure.80: The fourth idea from mm.49
Figure.81: mm.83-85 of Fantasia

Figure.82: Repeating the fourth idea at mm.75

The texture of the fifth idea is totally different from previous ideas. With changing the tempo and meter, percussive chordal gestures in both hands and quintuplet and septuplet against the chordal motions decorate Fantasia lastly. (Figure.83)

Figure.83: The fifth idea from mm.97
b. Rondo

As mentioned above, there is no break between movements. The rhythmic gesture of the sixth idea continues from the fifth idea with percussion-like eight note accompaniment. Also, the idea comes back again in measure 150. (Figure.84-85)

Figure .84: The sixth idea from mm.129
Figure.85: Repeating the sixth idea

In the middle section of *Rondo*, there is a huge fluid passage with thirty second notes from measure 163. This passage not only shows contrast and distinct texture but is similar to measure 76 of Piano Sonata No.2. (Figure.85-86)

Figure.85: The middle section of *Rondo*

Figure.86: mm.76 in *Piano Sonata No.2*

**c. Variations**
Variations written as 'free-standing' constitute a movement of this sonata.

The beginning, measure 215-222 of the variation, becomes the seventh idea and it stems from measures 7-14 of Fantasia, without melodic top voices. (Figure.87-88)

Figure.87: The seventh idea at the beginning of Variations
The middle of the section presents appropriate combination of texture between chordal motion and arpeggios rather than other sections. (Figure.89)
Figure.89: The middle section of Variations
d. Presto

As mentioned in the program note, this presto movement is in ternary form (A-B-A) that echoes thematic components from much that preceded it. The beginning of presto starts in rapid sixteenth notes with a repeating pounding A in the left hand. The eighth idea comes back at measure 403 in the same way. (Figure.90-91)

Figure.90: The eighth idea at the beginning of Presto

Figure.91: Repeating the eighth idea at mm.403-406

Unlike the beginning section, the middle section is very lyrical and very colorful. The section is composed of brilliant materials such as arpeggios in a wide range of keyboard, cross-rhythm having triplets with broken octaves in the right hand. Also, it has duplets with wide leaps in the left hand and another cross-rhythm containing top voices with dotted note and sextuplet in the right hand and the sixth parallel motion in the left hand. (Figure. 92)
From measure 403, the beginning of the *presto* recalls the exact same motion and the coda, measures 449-456, brilliantly finishes with three materials such as chordal motions, alternated–hand scale, and glissando in Vine’s representative
composition styles. (Figure.93)

Figure.93: The end of *Presto*
CHAPTER 6

THE PERFORMANCE GUIDANCE OF PIANO SONATA NO.3

6.1 Contour

In music, contour means the direction or shape in which notes move. Each
note in a melody is a sound with pitch and duration. As the melody progresses, the
pitch may go up or down. This line gives the contour or shape of the melody. When
one plays, all of the notes that have melody should be played differently, even though
there are many groups of thirty second notes. This method is needed to avoid any flat
or simplistic sound. For example, figure 94 shows the note with triple rhythm
descends from E to D in order. Basically, as the note goes down, the tone of dynamic
has to subside. (Figure.94)

\[\text{Figure.94: mm.7-9 of Fantasia}\]

On the other hand, when the notes go up, tone of the dynamic should be getting up.
(Figure.95)
Also, as there is a wide interval between notes, one must keep a rhythmic steadiness by not using rubato but using flexible reach of the fingers. As seen in figure 96, the notes C, D, E, F, G, A, and B are hidden between notes B and C. The performer has to recognize that if pianists play in tempo, the sound will be mechanical. Therefore, when notes B and C move, the tone of dynamic should crescendo to reach. (Figure.96)
6.2 Intensity

Some players misunderstand the meaning of music intensity. The flow of the music commonly disappears or tempo has slowed before changing mood, section, or dynamic. However, it is not intended by the composer, is just created by the emotion of the pianist. Even if the dynamic mark in the score as $p$, $pp$, this is not an indication that the work is coming to an end, and the notes should be only played decrescendo, not involved a rallentando. In figure 97, before the new movement starts, dynamics decrescendo. However, as seen in measures 122 through 129, even though the inner voice with percussion rhythm has the same D minor chord, the composer wrote a decrescendo marking. It means not only that each chord in the left hand but also each chord in the right hand should be quite different just as the number decreases 5-4-3-2-1.

![Figure 97: mm.120-128 of Fantasia](image)

6.3 Sostenuto Pedal
When changing chords, to avoid dissonance between bass and melody the sustained pedal is used. The right pedal, called a damper, is used to sustain or increase volume, and the left pedal, called *una corda*, is used to soften the sound. However, the sostenuto pedal is seldom used while performing. But it is no exaggeration to say the quality of music is wholly dependent on an interpretive selection of the pedal in this sonata. The sostenuto pedal helps make the music clearer. In figure 98, the note C# stays for four beats while other parts move freely in chromatic lines. At this time, if the sustained pedal is only used for four beats, it will sound dull. To solve this problem, one should play C# and work the sustained Pedal beat by beat. The pianist has to step on the sostenuto pedal until the bar line and change to the sustained pedal whenever the chord changes.

![Figure 98: mm.29-30 of Fantasia](image)

As in figure 99, E flat in the left has nine beats in three-eighth and 18 beats in six – sixteen. Like the earlier example, the sustain and sostenuto pedals are worked in order, and the sustain pedal should be used whenever each note of the left hand moves while the sostenuto pedal is held down for 27 beats.
6.4 Short use of the damper pedal

Even when there is no marking for the pedal sometimes one needs it to create an energetic and dynamic sound.

In figure 100, the right hand only has an accent marking on the first and fourth beats. Looking closely, one notes that the composer’s intention is to keep the driving rhythm for four measures. Measures 358-361 are a case in point. If one works the pedal with the accented marks at the same time, not only will the power of the $ff$ with crescendo be more effective, but the driving rhythm will be more alive.

(Figure.100)
One of the difficulties in this sonata is to play wide intervals and sequences of octaves at a fast speed. Specifically, it is easy to make a mistake when playing the sequences of octaves, whether the pianist’s hand is big or small. The main problem is due to pianists using only their pinky to connect notes in the upper octaves. That makes the sound more discordant, and generates more mistakes. Generally, as one practices the chromatic scale octave, it should not be played with just a pinky on the upper notes. To connect every note smoothly, the black keys must be played with the fourth finger and the white keys should be played with the fifth finger on upper notes. As figure 101 shows, even though this scale is not chromatic, it may be played as though smoothly linked.

The notes of the melodic line are, C-C#-D-C#-B-A-G#-F#-E#-F#-G#-A-A#-B-C#-B-A#-G#-A-B-C#-E-F#-G#. As was stated above, if the black keys and white
keys are linked with fourth and pinky fingers, the fingering numbers are like 5-4-5-4-5-4-5-4-5-4-5-4-5-4-5-4-5-5. (Figure.101)

One more example, as seen figure 102, is where the notes consist of chordal clusters. This passage also has an irregular chord line. However, if the way mentioned above is used here, the fingering should be 5-4-5-4-5-4-5-4-5-4-5-4-5-5-4-5-4-5-5. (Figure.102)
6.6 The function of bass

Bass notes are often overlooked in music. Many pianists have no idea how important bass is in music. Bass has the powerful role of supporting sound. Traditionally, the bass has two basic and vital functions in music: rhythmic and harmonic foundation. Rhythm refers to the consistent pulse of music, and most music has a steady rhythm or beat. When one plays rhythm, it should provide a good feeling and steady pulse. In figure 103, the presto section has almost no rests. Moreover, the moving of the chordal clusters is irregular and complicated. As one practices this passage, one must begin the practice slowly and speed up gradually. To
prevent any premature rush, one should use a metronome at the outset. For example, if the original tempo is 192, practice from 100 and raise the speed up step by step until accomplishing the actual tempo. (Figure.103)

Figure.103: mm.322-330 of *Presto*

Also, as seen in figure 104, if the leaping of the chordal clusters in the left hand is far, one can reduce mistakes by practicing with syncopated rhythm. For instance, at the measures 309-310, band each of the two bass clusters and try to practice those with syncopation as it is shown on the score or practice it as a dotted rhythm. This practice is needed the so leaping notes will be reached exactly. Second,
the other important function of the bass is to support harmony. It is like signposts on a journey. When we hear several notes played at the same time, we hear them all relative to the lowest sounding pitch - the bass note. But you would certainly miss it if it was not there, the music would sound thinner and flimsier – as if it had no ‘bottom.’

As seen in figure 105, while the remaining three parts, except the bass, move freely, the bass has an essential role as the lowest sounding pitch, to support the other parts and to provide a richer sound. One must deeply press, not hit, the key to surround each harmony: C# minor - C minor –D major –B flat major –G minor – C
minor - F# minor – C minor – D flat minor.

Figure 105: mm.31-36 of Fantasia

In figure 106, the left hand is composed of broken chords. Carl Vine notes the left hand remains relentlessly indifferent throughout this section. This means it is not necessary to emphasize every note in the left hand. If each note sounds, the melodies rhythm from pp to ff may collapse from the dramatic dynamic changes.
6.7 Voicing

Voicing is playing some fingers of the hand at a different volume than the others. Voicing is usually needed when the hand has a melody note in addition to accompaniment notes. The melody note can occur simultaneously with accompaniment notes, or it can be separate. As mentioned above, figure 107, the rondo section is made up of a simple rhythmic motive and the color of the voice with shaping is quite vivid. Even the composer, Carl Vine, states in the score *come sopra* when the motive of the beginning repeats. The voicing in this rondo is important, not only to ensure steady rhythm when the left hand alternates like percussion rhythm, but to maintain the melody in long enough notes. (Figure.107)
Phrasing refers to an expressive shaping of music, and relates to the shaping of notes or grouping of notes. The purpose of phrasing notes is not only to make music fluent, but to express intrinsic and inspirational qualities such as warmth, movement, and beauty. Besides, the note phrasing helps the performer conceive the works one plays in a more artistic and musical manner. In figure 108, one should not make unnecessary accents anywhere, especially on the first note of the group, and should forget bar lines. If not, there will not be any enjoyment while practicing and performing and the sound will be dull, mechanical, and dry. (Figure 108)
Figure 108: mm.13-18 of *Fantasia*

In figure 109, the dotted-rhythm is usually troublesome to play correctly, especially at a fast tempo. Even when one plays the correct rhythm with a metronome, the technical problems will prove worrisome. When one plays the figure at a fast tempo, they should never hold the dotted note but should slightly emphasize the sixteenth note. If not, the result sounds like a triplet.
In figure 110, dotted-eighth notes should be played slightly longer at a slow tempo rather than a fast tempo because the sixteenths should progress to the next note so that the correct musical feeling will be attained. The dot is played and the sixteenth is lengthened because of the slow tempo. (Figure.110)
The rhythms in any succession of sounds like triplets or quadruplets are constant problems in that they are often rushed or not played to their exact value. As mentioned before, one must not accent the first note of the group. When they play the triplet, they should always keep in mind they must have four notes in three notes so they can play the rhythm correctly. For instance, triplets \( \left( \begin{array}{c} \text{Figure.111}\end{array} \right) \) similarly sound mechanical, devoid of feeling, or lifeless when the beginning of the group is emphasized. On the other hand, \( \left( \begin{array}{c} \text{Figure.111-114}\end{array} \right) \) sounds complete and plausible by regarding the added note as a point of rest before the triplet. (Figure.111-114)

Figure.111: mm.7-9 of Fantasia
In the quadruplet case, one can proceed to play in the same ways instead of \( \frac{1}{2, 4} \). Therefore, one should practice to achieve expression and style in musical performance with this great method until it becomes a basic part of their inner artistic and emotional feelings by listening and to and playing music. (Figure.115-116)
Figure 115: mm.39 of Fantasia

Figure 116: mm.60-61 of Fantasia
CHAPTER 7

CONCLUSION

The present study examined Carl Vine’s Piano Sonatas No.1 and No.2. Based on the analysis, I have attempted to present some performance guidelines for Piano Sonata No.3.

There are a few basic differences between Vine’s first two sonatas and his third sonata. First, each of the first two has just two movements each, whereas the third has four movements, although the latter’s overall structure is simplest. Second, unlike in the other two, he began to demonstrate his own style in the third sonata. Last, while there is something of a jazz influence in the first two sonatas, the third sonata by Carl Vine has none. Instead, it teems with self-developed rhythm which generates richer colors in the piece.

Also, while there was somewhat of a jazz influence in the first two sonatas, the third sonata by Carl Vine has none of that. Instead, it teems with self-developed rhythm which generates richer color to the piece.

My overall claim is simple: Follow the composer’s instructions without asserting one’s own interpretation of the piece. For Carl Vine’s Sonata No.3, the performer has to keep in mind the composer’s own instructional notes and what motivated him to write such a piece to begin with. As explained in the fifth chapter, he had specifically eight “ideas” while composing the third sonata which makes this
particular piece more original than the other two.

Unlike classical works, contemporary pieces do not come with many scholarly literature. The student has to do a great deal of studying by listening and playing whatever the composer has written and discover the original intention and nature of the piece.

Unlike the first two piano sonatas of Carl Vine, which have been much played and studied, the third sonata is open to more review and performance.

After an analysis of his works, as limited as they are, my passion for contemporary music has been elevated. It is my hope that this study will be a helpful resource to those music students who have the same passion as I do, not only for the works by Carl Vine, but also for any contemporary music piece in general. I also wish that other performers will remember the key principle that the actual performance has to be executed according to what the original composer intended.
BIBLIOGRAPHY

http://www.carlvine.au.nu/cgibin/cv.cgi?cv=gen&g=soloduo

Kang, Gina. Email message to Carl Vine, January 19, 2012


http://www.carlvine.au.nu/cgibin/cv.cgi?cv=gen&g=soloduo


APPENDIX

-------- Original Message --------

Subject: Re: A plea for your response, Dr. Carl Vine

From: Carl Vine <carlvine@iinet.net.au>

To: Samuel Lee <samlee1125@gmail.com>

CC:

Dear Samuel,

I don't normally respond to requests like this, but you've been very thoughtful and the questions are few and concise.

= Anne Landa Preludes

The only way in which the 3rd sonata was influenced by the preludes is in broadening my approach to Sonata form to incorporate a larger number of smaller movements.

My first 2 Sonatas each consisted of 2 monolithic movements. The 3rd contains 4 - "Fantasia, rondo, variations, presto" - in which each movement contains easily identifiable sub-sections, so the whole work forms a kind of fantasia.

= Elisabeth Schumann

Elisabeth received the "Young Artist" award at the Gilmore Keyboard Festival in 2004. Her prize was a music commission, and she asked for new music from me. The 3rd sonata was subsequently commissioned jointly by the Gilmore Keyboard Festival, the Colburn School (where Liz was studying) and the Australian Government. (This
information is shown in the first few pages of the printed score).

= Instructions

Play exactly what is written. Observe tempo indications carefully and don't use too much rubato. In fact, don't use ANY rubato, then ease off a fraction until it sounds flexible. Like Ravel, I believe that my music doesn't require "interpretation".

Carl

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http://www.carlvine.com/