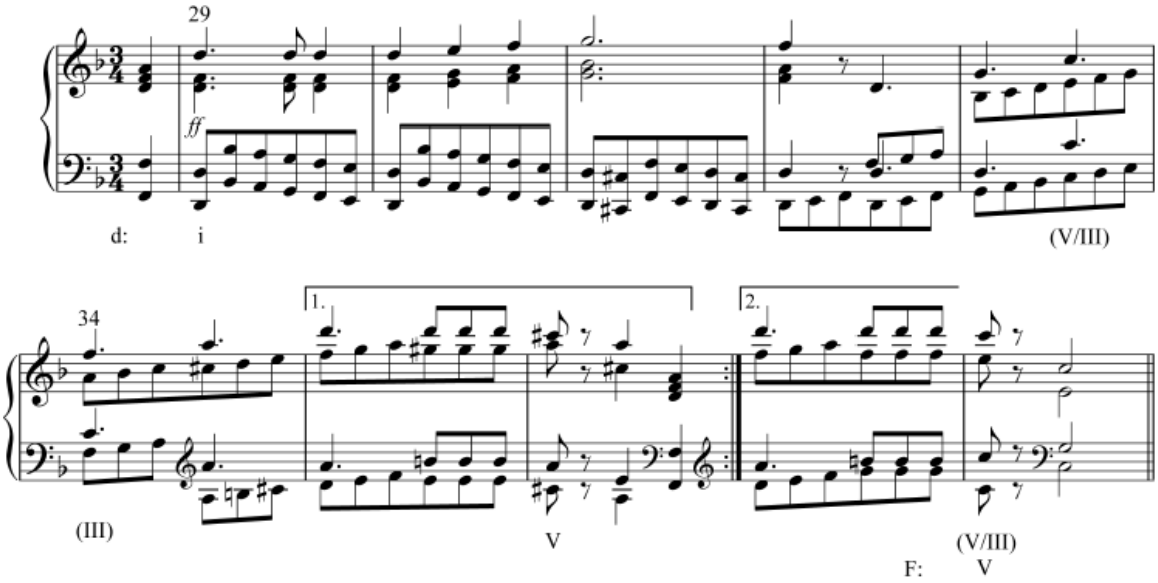
a journal of the Society for Music Theory

MTO 18.4 Examples: Wadsworth, Directional Tonality in Schumann's Early Works

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.12.18.4/mto.12.18.4.wadsworth.php

Example 1. Marked modulation from D minor to F major in Schumann's Intermezzo op. 4, no. 5

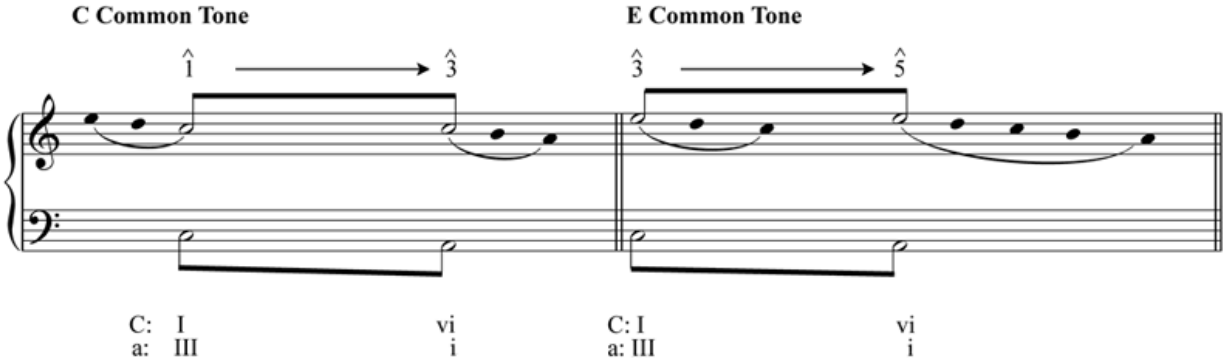


Example 2. Continuum of directional-tonal states between sectional/continuous extremes

Surface Cues	**Typical Forms Starting in C major** (keys in bold are structural)	**Narratives**
1. **Abrupt** (sectional): sudden modulation and thematic contrast	Sections: A -------| B--------- Keys: **CM** -----| **am**------	Static contrast between mental states
2. **Hybrid**: sudden thematic contrasts; one or more alternations between keys	Sections: A----|B-----|A----- Keys: **CM**---am---CM-**am**	Both #1 and #3; topical transformation of the same key possible
3. **Overlapped** (continuous)**:** thematic material is homogenous; paired keys alternate one or more times	Sections: A----B (A')--A----- Keys: **CM**---am---CM-**am**	Dramatic conflict between key centers

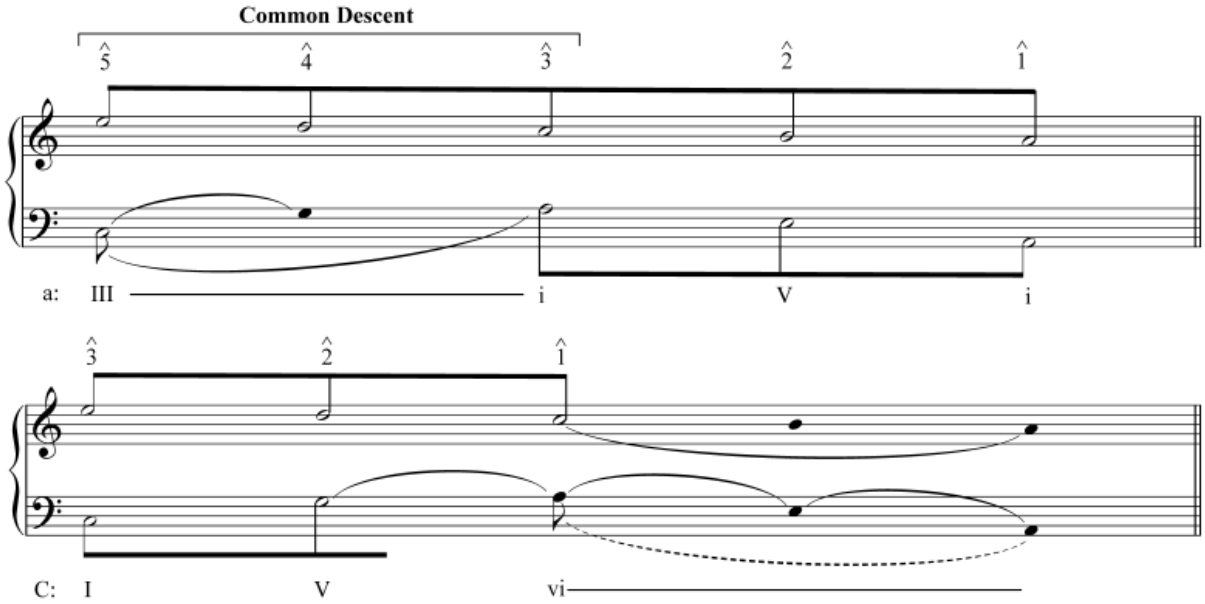
Example 3. Instances of Directional-Tonal and Tonal-Pairing Structures

a. Directional-Tonal



Example 3. Instances of Directional-Tonal and Tonal-Pairing Structures

b. Tonal-Pairing



Example 4. Continuum of dual tonality (DT) and monotonality (MT)

#1	#2	#3	#4	#5
DT Primary	DT/MT Equal or Slightly favoring MT	MT Primary	MT except Design	MT in Harmony + Design
DT			**MT**	

Example 5a. Schumann's directional-tonal works in opp. 1–23 and 26

a. "Abrupt" directional-tonal works

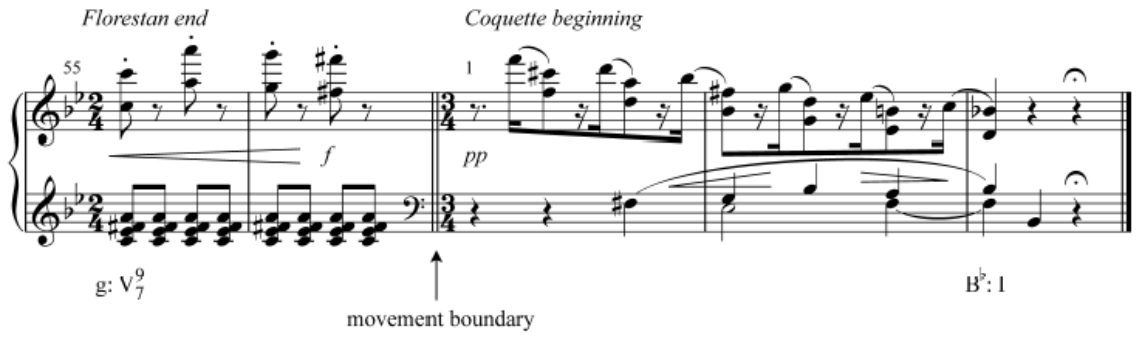
Work	Paired Keys	Position of Work on DT/MT Continuum	Reasons why Abrupt Directional-Tonal
1. Op. 2, no. 7	F→A♭ (minor 3rd)	#2: DT: 2 (number of sections in each key, cadence vs. pedal point) MT in A♭: 3 (key durations, marked resolutions, major mode)	Two formal sections (measures 1–8 and 9–24) having contrasting keys and rhythmic motives, registral disjunction between sections
2. Op. 6, no. 16	G→b (major 3rd)	#2: DT: 2 (number of sections in each key, major mode first section) MT/b: 2 (pairing interval of M3, cadence in b)	Scherzo and trio (same movement), thematic contrast, texture change, contrasting keys, registral disjunction between sections
3. Op. 16, no. 7	c→E♭ (minor 3rd)	#2: DT: 2 (number of sections in each key, major mode in short section) MT/c: 2 (key durations, cadence to root position i)	Textural and thematic contrast between ternary form (measures 1–188) to interlude (measures 189–216); ternary is in C minor, the interlude in E♭
4. Op. 21, no. 8	F♯→D (major 3rd)	#1: DT: 2 (original thematic material vs. ending key; Trio I in V/f♯ vs. return of D) MT/D: 1 (marked resolutions)	Trio I (measures 49–93) follows an *agitato* movement, but Trio II (measures 129–227) is not; Trio II is extended in length with a tonic pedal point (measures 255–279); the mvt. ends at the fermata after a 3-bar Adagio (measures 279–81)

Example 5b. Schumann's directional-tonal works in opp. 1–23 and 26

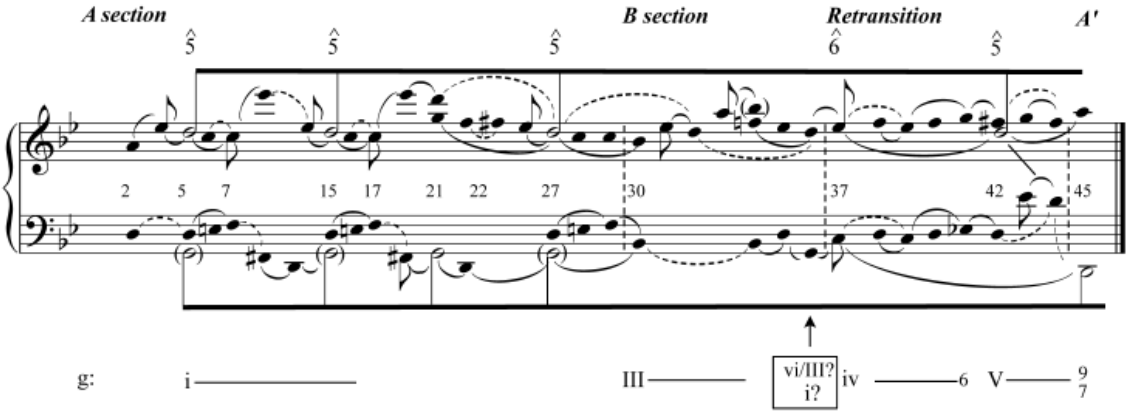
b. "Hybrid" and "Overlapped" directional-tonal works

Work	Number of sections in which each key is present	Position of Work on Abrupt/Overlapped continuum	Position of Work on DT/MT continuum	Degree of opposition between keys
1. Op. 2, no. 4	A: 3/3 f♯: 3/3	Hybrid (contrasting B section)	#3: DT: 1 (number of sections in each key) MT/f♯: 3 (PAC, //, no complete A major tonic triad)	Contextual (registral peaks in f♯)
2. Op. 4, no. 5	F: 2/3 d: 2/3	Hybrid (contrasting B sections)	#1: DT: 2 (F main theme/d cadences; key of trio/d number of sections in each key) MT/F or d: 0	Stylistic (pastoral/*Sturm und Drang*)
3. Op. 5, no. 6	a: 3/3 C: 2/3 (ends work)	Overlapped (one topic)	#3: DT: 1 (no PAC/a vs. repetition of cadence in C) MT/a: 3 (theme in a, //, pedal in a)	None
4. Op. 6, no. 11	b: 2/3 D: 3/3 (ends work)	Overlapped (one topic)	#2: DT: 1 (thematic homogeneity/cadence in D) MT/D: 2 (number of formal sections, cadences in D)	None
5. Op. 9, "Florestan-Coquette" (measures 1–3)	g: 3/3 B♭: 3/3	Overlapped (Sphinx motive)	#1: DT: 3 (number of sections in each key; g frame vs. B♭ PAC; B♭ pedal vs. new Coquette material) MT/g or B♭: 0	Stylistic (*Sturm und Drang*/ waltz)
6. Op. 9, "Replique"	B♭: 1/1 g: 1/1	Overlapped (one topic)	#3: DT: 1 (PACs in both keys) MT/B♭: 3 (duration of B♭ key, modulation to d or iii/B♭, B♭ associated with theme)	None
7. Op. 9, "Aveu"	f: 3/3 A♭: 3/3	Overlapped (one topic)	#3: DT: 1 (no PAC/fvs. repetition of A♭ PAC) MT/f: 3 (B section is in A♭ major, // in f, main theme is in f)	Contextual (register)
8. Op. 13, Var. 4	c♯: 3/3 E: 2/3 (ends work)	Overlapped (one topic)	#3: DT: 1 (no PAC/c♯ vs. repetition of PAC/E) MT/c♯: 3 (duration of keys, // in c♯, main theme in c♯)	None
9. Op. 15, no. 11	e: 7/7 G: 5/7 (ends work)	Hybrid (contrasting B and C sections)	#1: DT: 2 (duration of G key vs. main theme in e; G PAC vs. // in e) MT/G: 1 (initial e tonality is less than phrase length)	Stylistic (lyrical/toccata)
10. Op. 16, no. 4	B♭: 3/3 g: 3/3	Hybrid (contrasting B section)	#2: DT: 1 (authentic cadence in B♭ vs. // in g) MT/B♭: 2 (duration of keys; main theme in B♭)	None
11. Op. 21, no. 3	b: 3/3 D: 3/3	Hybrid (contrasting Intermezzo)	#1: DT: 2 (number of sections in each key; short duration of b opening vs. // in b) MT/D: 1 (3rd-related keys to D)	None

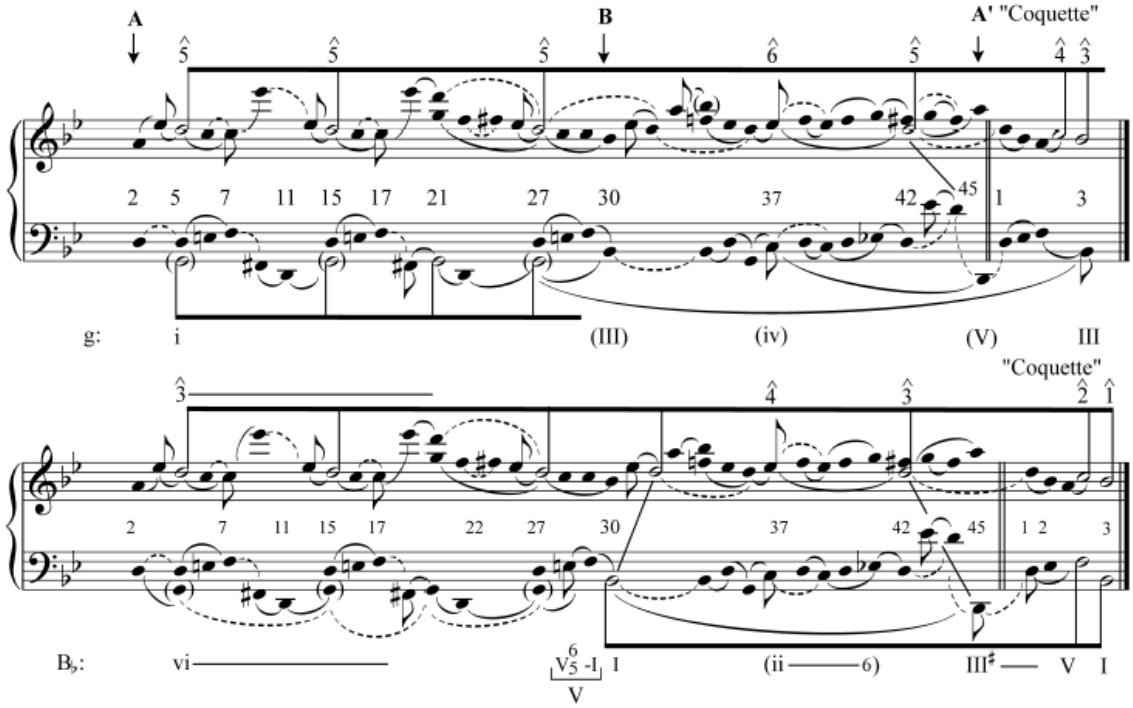
Example 6. Analysis of a #1 blending: "Florestan" from op. 9 (Carnaval)
a. Problematic end of "Florestan" movement



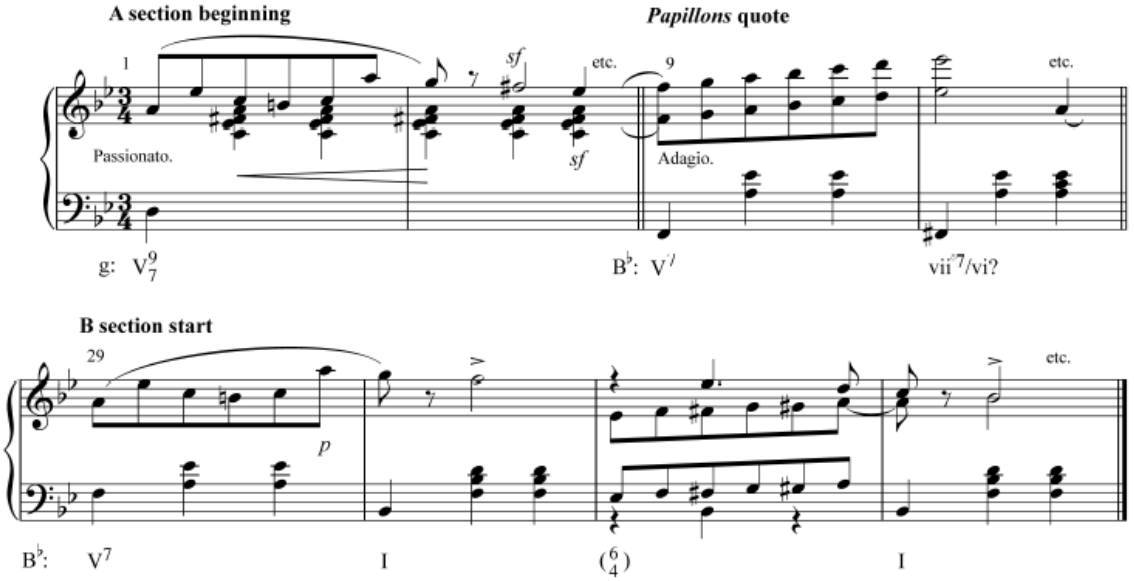
Example 6. Analysis of a #1 blending: "Florestan" from op. 9 (Carnaval)
b. Fragile monotonal structure in G minor



Example 6. Analysis of a #1 blending: "Florestan" from op. 9 (Carnaval)
c. Directional-tonal move from G minor to B♭ major (tonal pairing view)

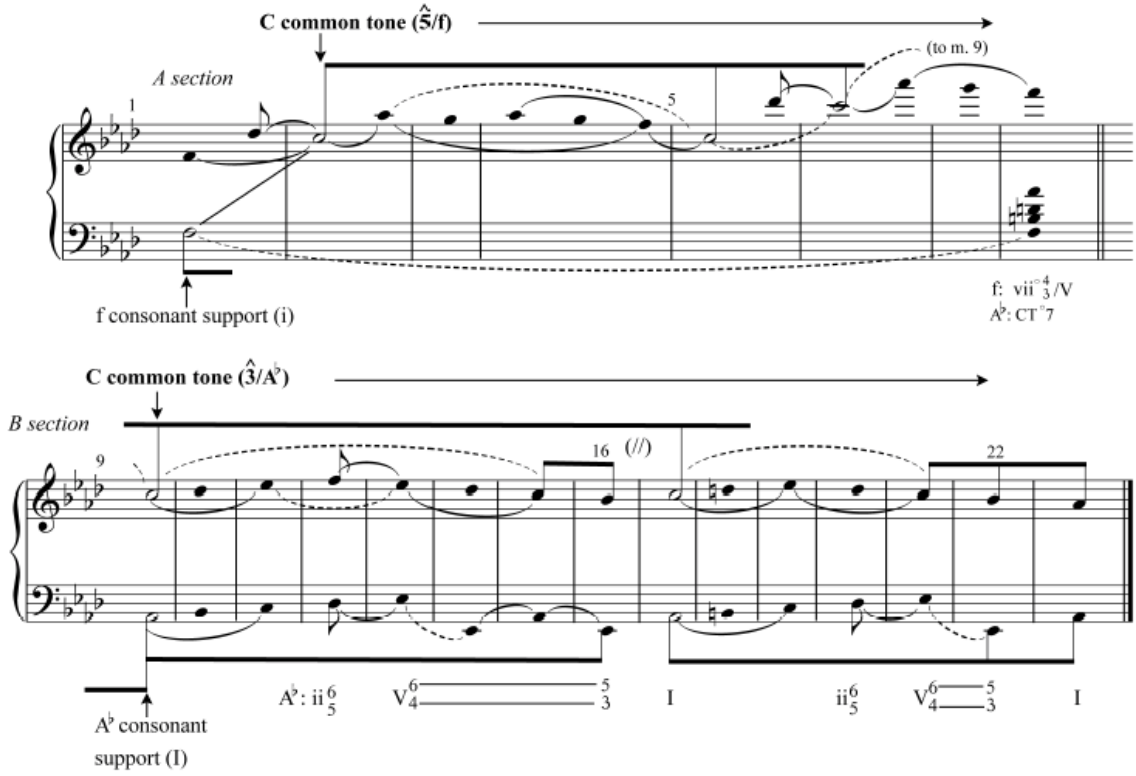


Example 6. Analysis of a #1 blending: "Florestan" from op. 9 (Carnaval)
d. Topical events at the surface of "Florestan"



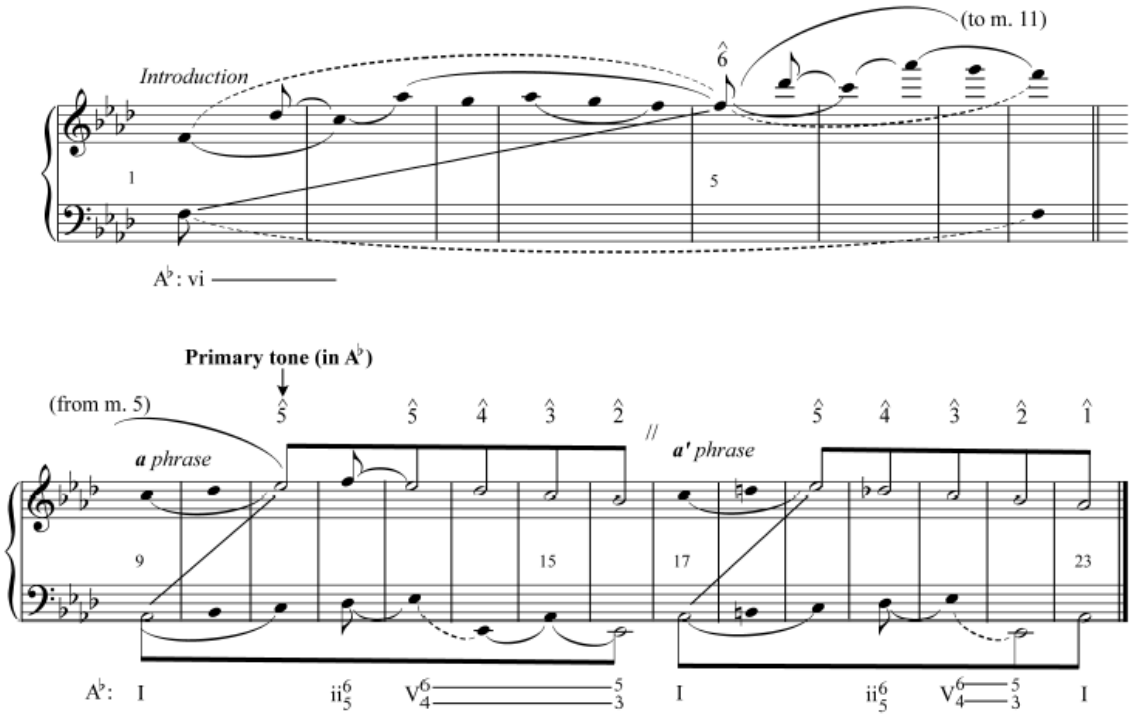
Example 7. Analysis of a #2 blending (op. 2, no. 7)

a. Directional-tonal reading from F minor to A♭ major



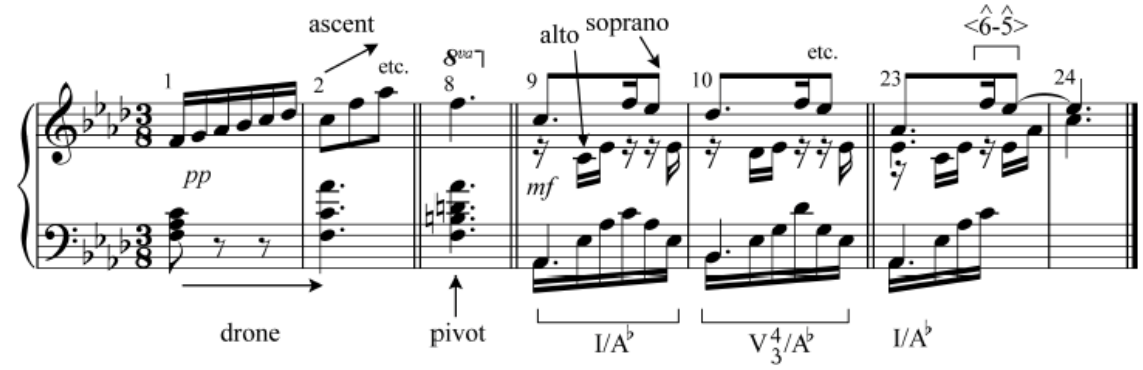
Example 7. Analysis of a #2 blending (op. 2, no. 7)

b. Monotonal view in A♭



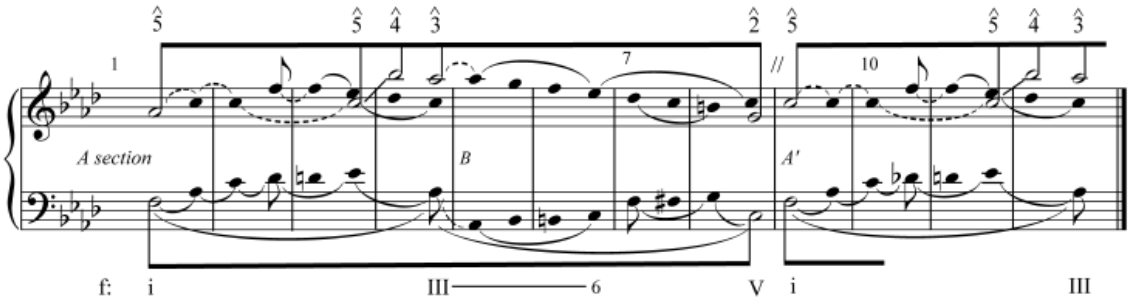
Example 7. Analysis of a #2 blending (op. 2, no. 7)

c. Surface events in op. 2, no. 7



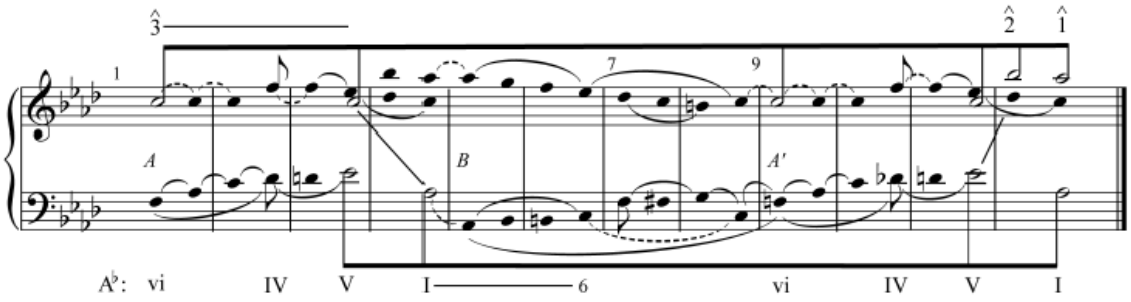
Example 8. An analysis of a #3 blending: "Aveu," op. 9 (Carnaval)

a. F-minor graph of tonal pairing



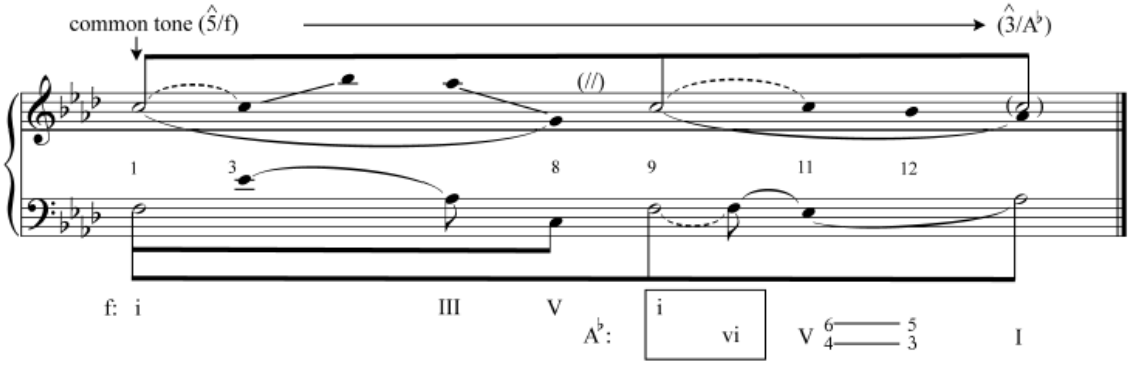
Example 8. An analysis of a #3 blending: "Aveu," op. 9 (Carnaval)

b. A♭-major graph of tonal pairing



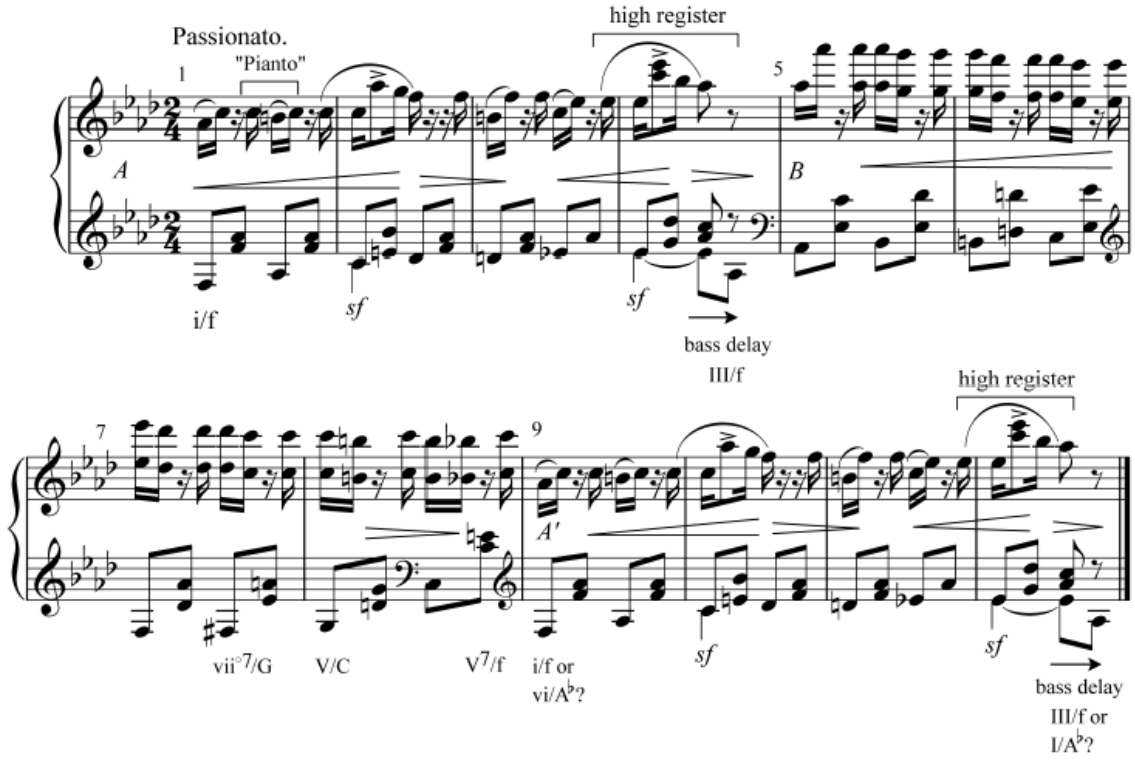
Example 8. An analysis of a #3 blending: "Aveu," op. 9 (Carnaval)

c. Directional-tonal view of "Aveu."



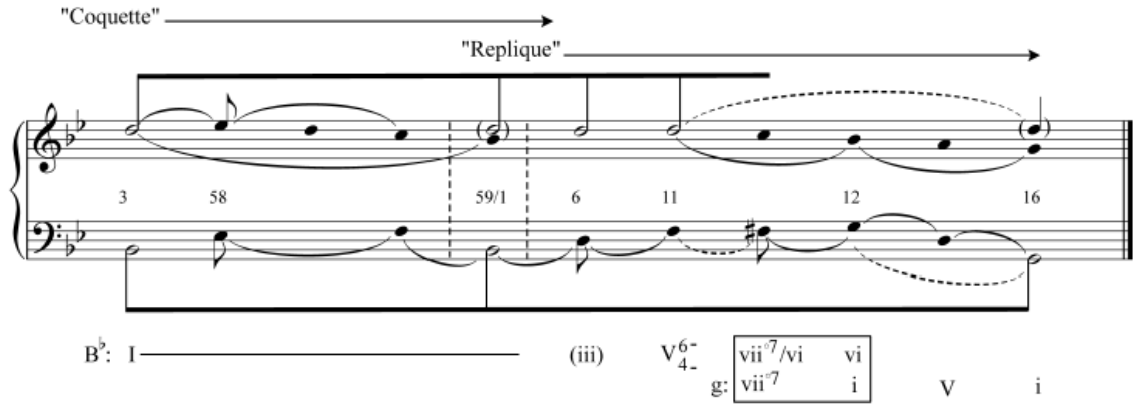
Example 8. An analysis of a #3 blending: "Aveu," op. 9 (Carnaval)

d. Topical events at surface



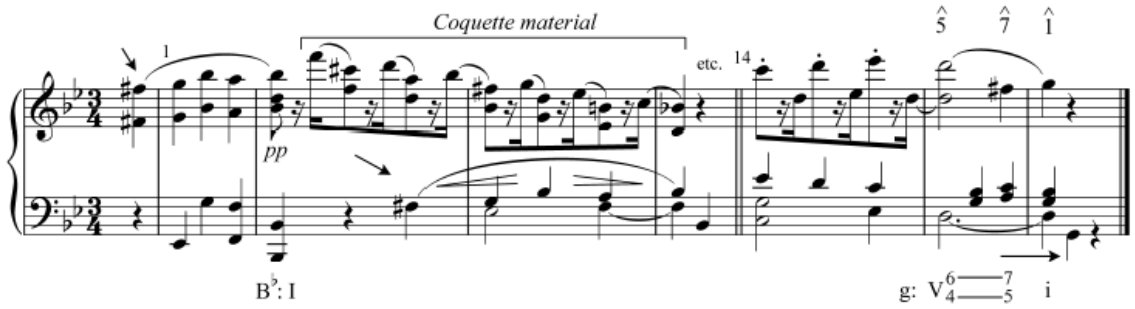
Example 9. Dual-tonal/monotonal play in "Coquette" and "Replique" (op. 9)

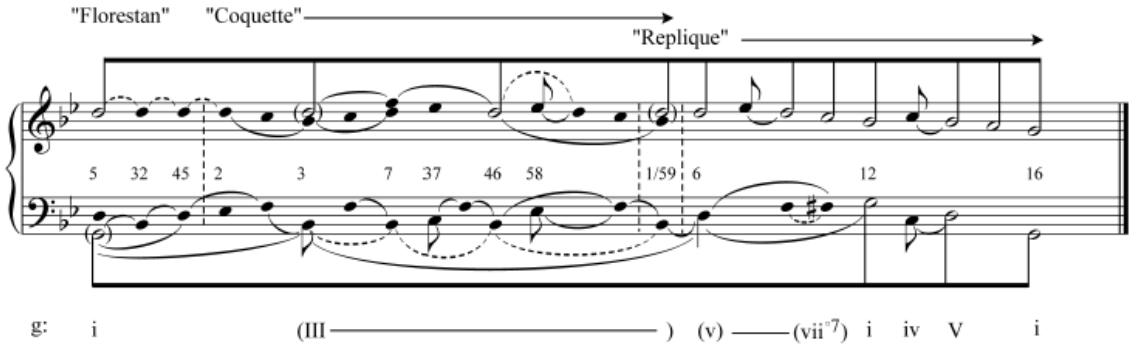
a. "Coquette'Replique:" directional-tonal structure



Example 9. Dual-tonal/monotonal play in "Coquette" and "Replique" (op. 9)

b. Surface events in "Replique"



Example 9. Dual-tonal/monotonal play in "Coquette" and "Replique" (op. 9)

c. "Florestan'Replique:" a problematic, large monotonal structure in G minor