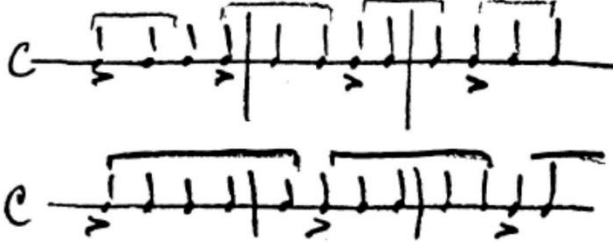


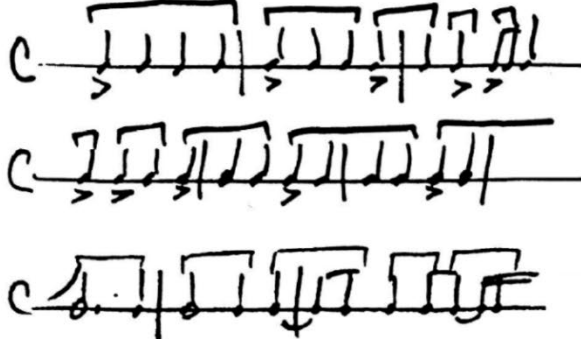
**MTO 30.3 Examples: Short, Three Sailors, Three Personalities**

(Note: audio, video, and other interactive examples are only available online)

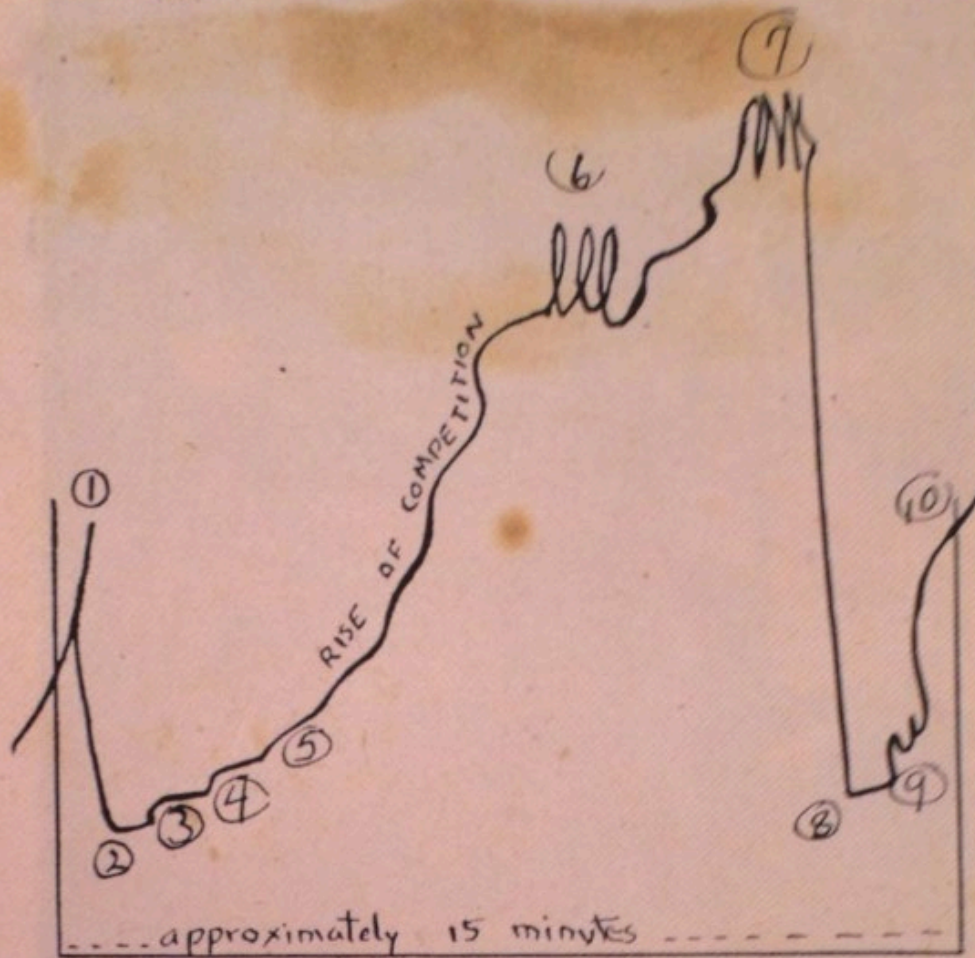
<https://mtosmt.org/issues/mto.24.30.3/mto.24.30.3.short.html>

Example 1. Bernstein, beat-grouping "distortions"

a. 

b. 

Example 2. Plot Layout for Fancy Free from Robbins to Bernstein



Story, plot and mood line of ballet. Time distance not exact. 1, entrance of sailors; 2, bar scene and drinking; 3, 1st girl's entrance; 4, 2nd girl's entrance; 5, reentrance of first group; 6, solo dances; 7, the fight; 8, discovery that girls are gone; 9, 3rd girl's entrance; 10, exit.

40

may 45 Dana



Example 3. Images of the Trio



Example 4. Variation Titles; Movement VI

Variation 1

“Galop”

Howard Lang

Variation 2

“Waltz”

John Kriza

Variation 3

“Danzón”

Jerome Robbins

Example 5. Harold Lang (Sailor One) lands a double *tour en l'air* in the splits



Example 6a. Mvt. VI.1, Overall formal layout: hypermetric phrases, elisions

| Measure           | Motive (s)              | Hypermeter/elisions  |
|-------------------|-------------------------|--|
| <b>Section A:</b> |                         |  |
| 534               | <i>a</i>                | (Horn Blasts)/Galop 8  |
| 542               | <i>b</i>                | Peaks 11 = 4+4+3 (elision)   |
| 553               | <i>a</i>                | (Horn Blasts)/Galop 8  |
| 542 (2x)          | <i>b</i>                | Peaks (2 <sup>nd</sup> time through) 11 = 4+4+3 (elision)                |
| <b>Section B:</b> |                         |  |
| 561               | <i>c1</i>               | Trumpets 6 = (2+2+2)   |
| 567               | <i>c2</i>               | Lyrical Melody (desc. triplet) 16 = 2+8+6                                |
| 582               | <i>c1</i> and <i>a</i>  | Horns and Galop ~8 (elision)   |
| 589               | <i>c1</i> and <i>b</i>  | Horns and Peaks ~9 (elision?)  |
| <b>Section C:</b> |                         |  |
| 598               | <i>d</i>                | Chromatic 7 = 4+3  |
| 606               | <i>d</i>                | Chromatic ~9 = 3+4+2 (elision)   |
| 614               | <i>b'</i> and <i>c2</i> | Peak-like 12-tone, desc. triplet<br>(G 3/2) Layers ~18 = 3+8+7 (elision) |
| 633/4             | <i>d'</i>               | Spinning (1+) 8! (elision?)  |



Example 7. Mvt. VI.1, mm. 534–554, showing hypermetric ambiguity

[534] *a-galop* [542] *b-peaks*

(DB?)  
1 + 2 + 1 + 2 +? 1? +? 2? + 1? +? 2? + DB + 2 + 1 + 2 +

horn blasts horn blasts horn blasts

[553] (*a-galop*)

1 + 2 + 1 + 2 + 1 + 2 + 1 + 1 2 (+) 2

horn blasts

Example 8. Mvt. VI.1 mm. 534–554, choreomusical analysis, motives a and b

[534] (tour en l'air) Splits! a-galop (plié) b-peaks [542] (Victory arm pumps) V! V! Seq. towards table

(DB?) 1 + 2 + 1 + 2 1? +? ? 1? +? DB + 2 + 1 + 2 +

horn blasts horn blasts horn blasts

Seq. away from table BREAK! Seq. towards table (plié) tour en l'air [553] (a-galop) [≈ 534] Splits!

1 + 2 + 1 + 2 + 1 + 2 + 1 + DB (+) 2

horn blasts

Example 9. Mvt. VI.1, mm. 559–562, choreomusical analysis, second time through

Example 9 shows a musical score for measures 559–562. The score is in 2/4 time and consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line has a melodic line with some grace notes. The score is annotated with choreomusical analysis:

- Measure 559: [559] *b-peaks* (1 +, 2 d, U DB, d +, U 2 (roll - - - - -), D DB, u +, D 2, u +)
- Measure 560: (roll - - - - -) to bar (1 - +, 2 +, DB +, 2 +, 1 +)
- Measure 561: [561] (second ending) atop bar - arm gesture (DB!?, (c))

Example 10. Mvt. VI.1, mm. 614–633, G 3/2 layers of grouping dissonance

Example 10 shows a musical score for measures 614–633. The score is in 3/4 time and consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line has a melodic line with some grace notes. The score is annotated with grouping dissonance analysis:

- Measure 614: [614] (2) 4 2 4 2 4 2 3 2
- Measure 615: 3 4 2 4 2 4 2 3 2
- Measure 616: 3 4 2 4 2 4 2 3 2
- Measure 617: 3 4 2 4 2 4 2 3 2
- Measure 618: 3 4 2 4 2 4 2 3 2
- Measure 619: 3 4 2 4 2 4 2 3 2
- Measure 620: 3 4 2 4 2 4 2 3 2
- Measure 621: 3 4 2 4 2 4 2 3 2
- Measure 622: 3 4 2 4 2 4 2 3 2
- Measure 623: 3 4 2 4 2 4 2 3 2
- Measure 624: 3 4 2 4 2 4 2 3 2
- Measure 625: 3 4 2 4 2 4 2 3 2
- Measure 626: 3 4 2 4 2 4 2 3 2
- Measure 627: 3 4 2 4 2 4 2 3 2
- Measure 628: 3 4 2 4 2 4 2 3 2
- Measure 629: 3 4 2 4 2 4 2 3 2
- Measure 630: 3 4 2 4 2 4 2 3 2
- Measure 631: 3 4 2 4 2 4 2 3 2
- Measure 632: 3 4 2 4 2 4 2 3 2
- Measure 633: [633] elision?



Example 11. Mvt. VI.1, mm. 582–590, choreographic support of motives

Example 11 shows a piano accompaniment with chords and a melodic line above. Annotations include 'V' (vibrato) in red, '(bow)' in orange, and 'hands together overhead' in orange with asterisks. Measure numbers [582] and [589] are shown. Blue brackets group the piano accompaniment into four measures.

Example 12a. Mvt. VI.1, mm. 594–614, elisions and hypermetric play

Example 12a shows a piano accompaniment with chords and a melodic line above. Annotations include measure numbers [594], [598], and [614] in blue. Blue brackets group the piano accompaniment into four measures. Fingerings (1, 2) and articulations (2?, 2?/1) are indicated. The word 'elision' is written in blue at the end of measure 614.

Example 12b. Mvt. VI.1, mm. 598–614, grouping dissonance

Example 12b shows a piano accompaniment with chords. Annotations include 'manège 1' through 'manège 4' in orange, and '!!' in black. Measure numbers 4, 3, 3, 4, 2 are shown in blue. Blue brackets group the piano accompaniment into four measures.

Example 13. John Kriza (Sailor Two): "kind of dreamy and sweet"



**Example 14.** Mvt VI.2, overall formal layout: motives, rhythmic effects

| Mm.  | Musical Motives                  | Effects:                             |
|--|----------------------------------|--------------------------------------|
| <b>Section A:</b>  |                                  |                                      |
| 642:   | a1 b1 a2 b1 b-echo               | clipped 3                            |
| 652:   | a1 b1 (b-echo)                   | clipped 3                            |
| 657:   | a1* a2-end a2L a2L a2L           | 3 vs. 4, interval augmentation       |
| 668: (~642)  | a1 b1 a1 b1 a2 b1 b-echo         | higher winds, longer notes on top    |
| <b>Section B:</b> C time (4/4) march feel, yet no clear DB |                                  |                                      |
| 682:   | dotted-quarter rhythms           | hypermetric grouping                 |
| 687:   | dotted, syncopated scalar motion | rhythmic augmentation                |
| <b>Transition:</b>   |                                  |                                      |
| 693:   | a1-sync, b1-sync                 | interval + rhythmic augmentation     |
| 701:   | dotted-quarter rhythms           | (hyper) metrical displacement        |
| 708: (~701)  | a1-sync, b1-sync                 | metrical displacement, transposition |
| 712:   | a1-sync, b1-sync                 | fullest orchestral range             |
| <b>Section A<sub>1</sub></b>                               |                                  |                                      |
| 716:   | a1 b1 a1 b1 b1  a1 a1 a1-dot     | smooth, trailing end                 |

**Example 15a.** Mvt. VI.2, mm. 642–652 meter as notated

The musical score for Example 15a consists of two systems of music, each with a treble and bass clef staff. The first system covers measures 642 to 652. Above the first staff, blue brackets and labels identify motives: 'a1' (measures 642-643), '(beats) 3,2.5' (measures 643-644), 'b1' (measures 644-645), '3,3' (measures 645-646), 'a2' (measures 646-647), and '3,1.5' (measures 647-648). The second system covers measures 649 to 652. Above the first staff, blue brackets and labels identify motives: 'b1' (measures 649-650), 'b-echo' (measures 650-651), 'b-echo 3,3,3,3' (measures 651-652), and 'a1' (measure 652). Below the second staff, a blue annotation reads '3/4 over 6/8 in bass' under measures 649-650.

Example 15b. Mvt. VI.2, mm. 642–652, barlines redrawn to explicate choreographic phrases

Example 15b shows two systems of music. The first system covers measures 642-652. The second system covers measures 653-662. The music is in 3/4 time and features a variety of choreographic phrases such as "pas-de", "pas-de-bour-ree", "Turn", "Jump", "Balance", and "Balancé".

**System 1 (mm. 642-652):**

- Measure 642: *Swing/front (L)*
- Measure 643: *swing/back*
- Measure 644: *"pas - de"*
- Measure 645: *Swing/front*
- Measure 646: *swing/back*
- Measure 647: *Turn*

**System 2 (mm. 653-662):**

- Measure 653: *Swing/front (R)*
- Measure 654: *swing/back "pas - de-bour-ree"*
- Measure 655: *Turn*
- Measure 656: *Turn*
- Measure 657: *Turn*
- Measure 658: *Turn*
- Measure 659: *Turn*
- Measure 660: *Turn*
- Measure 661: *Turn*
- Measure 662: *Turn*

Example 16. Mvt. VI.2, a1 at m. 652 compared to m. 642, groups of 3 or 2

Example 16a compares measures 652 and 642. The music is in 3/4 time and features choreographic phrases such as "Jump", "Balance", and "Balancé".

**System a) (mm. 652-662):**

- Measure 652: *Jump*
- Measure 653: *Jump*
- Measure 654: *Jump*
- Measure 655: *Balance*
- Measure 656: *Balancé*

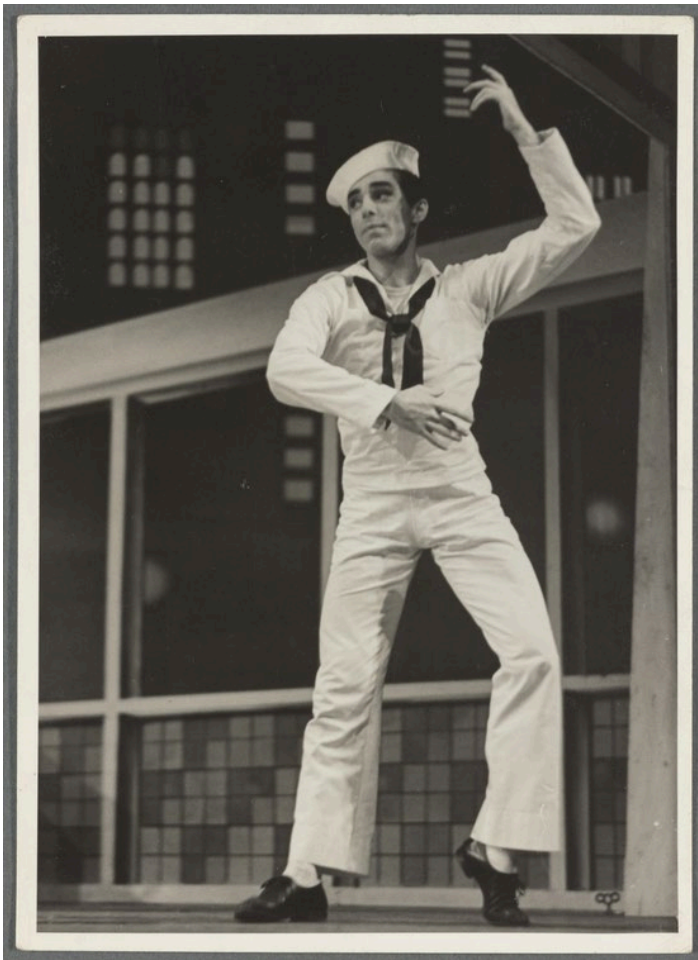
Example 16b shows measures 642-652. The music is in 3/4 time and features choreographic phrases such as "pas-de", "Swing/front", "swing/back", and "Turn".

**System b) (mm. 642-652):**

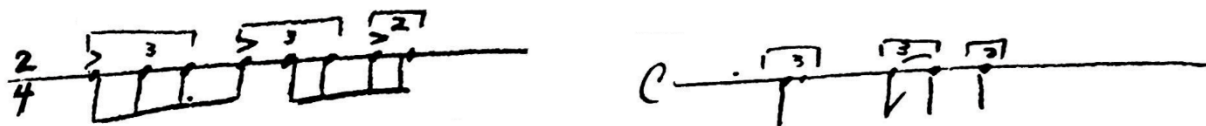
- Measure 642: *Swing/front (L)*
- Measure 643: *swing/back*
- Measure 644: *"pas - de"*
- Measure 645: *Swing/front*
- Measure 646: *swing/back*
- Measure 647: *Turn*



Example 17. Jerome Robbins (Sailor Three) in Fancy Free



Example 18. Bernstein, "rhumba with a small r"



Example 19. Mvt. VI.3, overall formal layout: phrases, repeating themes

| Measures/Phrases | Section Motives | Comments                                      | Key Sig./Key                             |
|------------------|-----------------|---|--|
| <b>A:</b>        |                 |   |  |
| 737              | 4+4 =8          | "seven" motive, ostinato <i>a</i>             | 2/4 measure                              |
| 745              | 4+4 =8          | melody <i>a</i> (ostinato <i>a</i> continues) | ascending arc                            |
| 753              | ~2              | melody <i>a</i> echo                          | 3/4 measure, transition                  |
| 755              | 4+4 =8          | melody <i>a</i> (adding desc. trip)           | added layers                             |
| 763              | 4+4 (-1) =7     | melody <i>b</i> , ostinato <i>b</i>           | descending arc, elision                  |
| 770              | 4+2 =6          | "seven" motive, ostinato <i>a</i>             | 2/4 measure from before, 2-bar link      |
| 776              | 4+4+4 =12       | melody <i>c</i> , ostinato <i>a</i>           | picc. solo: octave leaps, desc. triplets |
| <b>B:</b>        |                 |   |  |
| 788              | 4+4+4 =12       | ostinato <i>d</i> , melody <i>d</i>           | new rhythms and orchestration            |
| 800              | 4               | melody <i>e</i> (ostinato <i>d</i> continues) | developed from desc. trip                |
| 804              | 6               | ostinato <i>a</i> , melody <i>e</i>           | combining A and B                        |
| <b>A(B):</b>     |                 |   |  |
| 810              | 4+2 =6          | "seven" motive, ostinato <i>a</i>             | 2/4 measure                              |
| 816              | 4+6 =10         | melody <i>a</i> (ostinato <i>a</i> continues) | extended echo, woodblock                 |
| 826              | 5               | percussive rhythms                            | 3/4 meter, diminuendo                    |

Example 20. Mvt VI.3, mm. 763–767, melody b over syncopated 332 ostinato a



Example 21. Rhythmic Motives: Group A vs. Group B

Rhythm Group A

[737] 1 4 1 4

[744] S.D. (1) + 2 + 4

[755] S.D. 1 + 2 + 3 + 4 +

[755] B.D. 1 + 4 1 + 4 +

Rhythm Group B

[788] S.D./B.D. 1 2 + 3 4 + (1) + 2 + 3 4 +

[800] tri-pl-et 1 + tri-pl-et 1 +

Example 22. Mvt. VI.3, mm. 737–744, choreography for “seven motive”

[737] (elided measure)

Up out down in clap clap out swerve Clap foot

Bursting snap prep Turn down Collect (Hold)

Example 23. Mvt. VI,3, mm. 745–754, swivel section, down/out accents

[745] (swivels) L R L R ! L R L !! R L

[751] R L heel toe Down out up in Down out turn in in toe [753] down out up up down prep Turn Land down catchsteps

Example 24. Mvt. VI.3, mm. 820–830, with final Body Percussion

[820] (upstage hip-swivels) L R (tapping on) stools Sit bar

climb up Foot thigh slaps Foot chest Prep leap Land on knee



Example 25. Jerome Robbins in Fancy Free

