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A Paradigmatic and Gestural Approach to Musical Meaning in Francis Poulenc's Sonata for Oboe and Piano

Shannon Sue Groskreutz

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A PARADIGMATIC AND GESTURAL APPROACH TO MUSICAL MEANING IN
FRANCIS POULENC’S SONATA FOR OBOE AND PIANO

By

SHANNON SUE GROSKREUTZ

A Dissertation submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
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Shannon Sue Groskreutz defended this dissertation on April 28, 2016.
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This dissertation explores musical meaning and narrative in Francis Poulenc’s music through an interaction of three main analytic approaches: the paradigmatic method of analysis as previously demonstrated by Jean-Jacques Nattiez and Kofi Agawu, and Robert Hatten’s significant work in both musical meaning and gestural theory. The richly motivic and deeply poignant final substantial work of Francis Poulenc—Sonata for Oboe and Piano (1962)—is my composition of choice in undertaking this substantial analytic feat. Hatten’s gestural theory has a significant impact on the manner in which I segment each movement of the sonata and choose appropriate paradigms for the segmented motivic units. Likewise, Nattiez’s and Agawu’s paradigmatic analyses and charts play a substantial role in how I generate my own paradigmatic charts, yet I make significant adjustments to correct for what I believe to be shortcomings in my predecessors’ charts and to supplement the narrative trajectory that I trace through each movement. Hatten’s work in musical meaning, in particular, profoundly influences my narrative analysis of each movement.

The first chapter serves as an introduction to the dissertation, followed by an in-depth review of the literature that aided me throughout this project. Sources reviewed include a variety of topics relevant to my dissertation: the paradigmatic method of analysis, narrative and musical meaning, topical analysis, tonal tensions and musical expression, intertextuality, harmonic theory, gestural theory, and Schoenbergian motivic relations. For each source I review, I consider what aspects propelled me forward in my dissertation. Additionally, when relevant, I discuss why I chose not to adopt the methods of a particular source, or I discuss how I adapted the methods of a source to help better fit my analytic needs.

Chapter 2 begins with an explanation of my adaptations to the paradigmatic method of analysis and how it benefits my analytic approach. Introduced at the beginning of the chapter are two charts that are significant to my analytic approach, the paradigmatic chart (adapted to fit my analytic needs) and the Master Diachronic Motivic Event Chart, an in-depth diachronic picture of my process of segmenting the movement into motivic units and placing them into appropriate paradigms. The main body of Chapter 2 begins with an in-depth analysis of the two main oppositional motives of the first movement, followed by a phrase-by-phrase chronological tracing of motivic interactions and transformations that influence both the form and narrative
trajectory of the movement. My conclusion that the first movement fails to provide motivic or
tonal closure influences the direction in which I take the final chapter of my dissertation.

The third and final chapter of my dissertation continues the investigation into the
thematization of lack of closure in the remaining two movements of Poulenc’s Oboe Sonata.
This lack of closure is approached through an examination of a series of phrase restarts that are
brought on by unresolved dominant thirteenth harmonies functioning as undercutting agents in
the second movement and a series of wrong dominant arrivals between the melody and
underlying harmony in the third movement, with phrases either ending on functionally-mixed iv⁹
harmonies or transgressive minor thirteenth dominant harmonies in the wrong key. Finally, I
discuss the parallel and contrasting features between the inconclusive endings of the first and
final movements of the Oboe Sonata from both an analyst’s and a performer’s perspectives. The
protagonist (from my narrative analysis) and the oboist both long for a resolution to ¹ that never
arrives. The reader still has the option to follow a detailed chronological analysis of movements
2 and 3 by reading the analytic comments that align with my motivic segmentations within my
Master Diachronic Motivic Event Charts for both movements.
CHAPTER 1

INTRODUCTION AND REVIEW OF LITERATURE

Introduction

When I listen to Francis Poulenc’s music, I am struck by the depth of Poulenc’s musical expression, his brilliant use of dramatic contrasts, his sensitivity to idiomatic instrumental and vocal writing, and his ingenious development of motives as salient and expressive aspects of his works. In the preface to *Musical Meaning in Beethoven* (1994), Robert Hatten explains that in his desire to develop a coherent theory of musical meaning and expression, “Beethoven was a natural choice, given the expressive richness of his music.”¹ I argue that Poulenc is a twentieth-century equivalent to Beethoven in regard to his masterful ability to express through his music. Hence, Poulenc is a “natural choice” for me to continue exploring Hatten’s theories of musical meaning and gesture in the context of a twentieth-century neotonal composer whose expressive depth and motivic ingenuity certainly parallel that of Beethoven’s.

While the correlations between Beethoven’s and Poulenc’s profound adeptness at musical expression would naturally point toward Hatten’s theories as a logical direction from which to explore musical meaning further in Poulenc, the affinities between the two composers are not the only reason that I have chosen to expand upon Hatten’s work in my pursuit of musical meaning in Poulenc. I find Hatten’s analytic writing, particularly his conception of the expressive content of musical gestures presented in *Interpreting Musical Gestures, Topics, and Tropes* (2004), to be fundamentally musical. When I read a thorough and effective analytic study of expressive content, I gain deeper insights into the musical meaning of the work, which in turn leads me to a richer listening experience, in which I can start to truly hear much of the expression that has been revealed analytically. Hatten’s discussion in *Musical Meaning in Beethoven* (1994) of the syntactic versus the semantic in his analysis of the first movement of Beethoven’s String Quartet in C# minor, Op. 131, gets to the crux of what a semantic interpretation can offer to the listening experience:

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The significance of the progression to the Neapolitan is anticipated by the various yieldings that have undermined previous climaxes. Although one can analyze these passages purely ‘syntactically’ as means of evading formal articulations such as cadences, or of promoting the continuity appropriate to a fugue, their ‘semantic,’ or expressive, role is too important to neglect. The yieldings serve to inflect the interpretation of those climaxes. It is this understanding, at a higher level than the mere tracking of consonance vs. dissonance or tension vs. relaxation, that enables the listener to participate in a richly worked-out dramatic scenario—not merely a topically flavored formal construct.²

Hatten’s semantic interpretation of a series of musical events that undermines the pathway to the climax allows for the delayed arrival of the climax to be all that much more compelling to the analyst, listener, or performer. Furthermore, in regard to a failed attempt to reach a state of abnegation, Hatten explains, “The ‘might have been’ of the allusion to abnegation, however, may create a deeper sense of poignance by its very failure to hold.”³ Hatten’s suggestion that the struggle itself and the failure to reach a desired goal may be more powerful than actually reaching that goal is very relevant to my semantic analytic interpretation of Poulenc’s *Sonata for Oboe and Piano* (1962). Semantic interpretations allow for human struggles and emotional journeys to be part of the analytic interpretation. I trace a narrative in which the protagonist, suffering a loss, attempts to overcome grief, but transgressive elements at the phrase endings continuously undermine the ability to reach any type of closure, such as transcendence or abnegation. I agree with Hatten that the failure to reach such a state generates a more compelling ending to the musical narrative than had the protagonist succeeded at finding peace. The struggle itself is what makes Poulenc’s Oboe Sonata so captivating. Since composers invest very deeply and personally in their compositions, I believe it is wholly appropriate to allow for analytic interpretations to consider human emotion and struggle.

As mentioned above, I am not only struck by the parallels between Beethoven’s and Poulenc’s keen abilities to musically express, but I am also struck by their exquisite mastery of motivic development. Both composers have written a multitude of cyclical works in which the

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motivic processes play an unparalleled role in the dramatic trajectory of the works. One needs only to hear the first four notes—the short-short-short-long gesture—in order to identify the Fate motive from Beethoven’s Fifth Symphony and to comprehend its centrality to the symphony’s expressive trajectory. Similarly, listening to the opening phrase of Poulenc’s Oboe Sonata, one can hear the repetition and transformation of a small motivic unit (a turn/double-neighbor tone figure), which (like the Fate motive of Beethoven’s Fifth) becomes central to the expressive trajectory of the work.

**The Paradigmatic Method as a Graphic Method of Analysis: Pros and Cons**

The paradigmatic method is an analytic tool that allows for a non-diachronic graphic representation of the various patterns occurring within a movement or piece through segmentation of the musical score. Nicolas Ruwet is one of the first scholars to apply segmentational analysis to music, as demonstrated in his 1966 article, “Méthodes d’analyse en musicologie”; however, Ruwet’s first attempts at paradigmatic analyses were somewhat problematic and limited due to his choice of monophonic repertoire—twelfth- to fourteenth-century monodies—and the equivocal nature of the repertoire’s rhythmic systems and ambiguous notation.4 Ruwet’s early, exploratory attempts at segmentational analyses were followed up, revamped, and broadened by such scholars as Jean-Jacques Nattiez (1975), Nicholas Donin and Jonathan Goldman (in the development of their Score Charter software, 2008), and Kofi Agawu (2009).5 To begin a paradigmatic analysis, the analyst segments the musical score into a multitude of small musical units. Each unit is then examined for its musical content and grouped into the same category or paradigm with other units displaying similar patterns. Through this pattern identification and classification process, the analyst generates a paradigmatic chart that displays the various patterns found within a piece through the non-contiguous placement of each unit into the appropriate paradigmatic column (see, for example, Figure 1.1—a reproduction of a

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paradigmatic chart by Kofi Agawu).\(^6\) The end result is a graphic representation of the movement or piece that values patterning and repetition or recurrence over chronological events. The paradigmatic chart can reveal insights into the formal structure of a piece that can be lacking in a more traditional form chart. For example, my paradigmatic chart of the first movement of Poulenc’s Oboe Sonata (see Appendix A) reveals a process of developing variation that alters the traditional sonata form and controls the overall trajectory of the movement—a generative process that would be difficult to graphically display in a traditional sonata form chart.

\[
\begin{array}{ccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 & 13 \\
\end{array}
\]

*Figure 1.1. Reproduction of Figure 6.1 from Kofi Agawu, *Music as Discourse*. Paradigmatic Chart: All 50 Units of Liszt, *Orpheus*. © Copyright 2009 Oxford University Press, Inc. All Rights Reserved. International Copyright Secured. Reproduced by permission of Oxford University Press, Inc.*

While Hatten’s work in musical meaning does not specifically focus solely on motivic development, Hatten certainly addresses the expressive content of motives that are significant to the expressive trajectories of the works he examines. Due to the undeniable importance of motives in Beethoven’s music, it is surprising that Hatten rejects the paradigmatic method of

\[^6\text{Agawu, *Music as Discourse*, 221.}\]
analysis outright. Referring to the process of segmenting the music into units that begins a paradigmatic exploration, Hatten asserts, “The cognitive organization of music must be assumed to be richer than such rudimentary slicing could begin to predict or discover.” What appears to trouble Hatten is Jean-Jacques Nattiez’s concept of the “neutral level” and its mechanical segmentation. In Nattiez’s 1975 paradigmatic analysis of Edgard Varèse’s “Density 21.5” (translated into English and reprinted in the 1982 edition of *Music Analysis*), Nattiez systematically and thoroughly guides the reader through his process of determining unit segmentations at the “neutral level,” a level which he claims is devoid of poietic (composer-generated) and esthesic (listener-perceived) influences. I will argue below that Hatten is overreacting in his outright rejection of the paradigmatic method of analysis.

Hatten further asserts, “[M]ethodologically I cannot endorse a neutral level . . . because in my view the expressive significance of an entity must already enter into its identification as a unit.” In other words, there is nothing ‘neutral’ about Nattiez’s ‘neutral level.’ One of the problematic issues with Nattiez’s pedagogical and meticulous systematic tracing of his method of segmenting the music into units for his neutral level is that it becomes quite evident early on that his method is in no way a neutral, mechanical segmentation of the work. For example, throughout the segmentation process of his “neutral level,” Nattiez attempts to uncover instances of a “principle of deception [delaying] the appearance of a predictable event” that he believes to be an underlying “theme” guiding the work, as well as an important characteristic of Varèse’s style. As a result, Nattiez’s segmentations in many instances intentionally reflect what he refers to as the thematic principle of deception. Consequently, although he refuses to admit it, Nattiez ventures into the poietic realm of analysis by segmenting the piece to favor what he believes to be a significant stylistic trait of Varèse’s. Additionally, in describing his neutral level of analysis, Nattiez explains, “During the course of the analysis, dominant variables have been emphasized moment by moment.” Curiously, later in the article, Nattiez criticizes James

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7 Hatten, *Musical Meaning in Beethoven*, 34.
8 Nattiez, “Varèse’s ‘Density 21.5,’ ” 244–45.
9 Hatten, *Musical Meaning in Beethoven*, 300–01, note 5, quote on 301.
Tenney for his 1980 computer-generated version of the neutral level of segmentation of “Density 21.5.” Citing divergences between Tenney’s and his analyses of the neutral level, Nattiez asserts, “Tenney takes the ‘objectivity’ of the informational approach as a basis, whereas I feel it necessary to adopt a semiological approach.”

Nattiez further explains, “The confrontation here of these two analyses demonstrates unequivocally how analysis as symbolic fact depends on the respective weight given to different variables.” While Nattiez never explicitly admits that his neutral level is not truly neutral, the reader can deduce such a conclusion from the sampling of quotes above and/or from examining Nattiez’s exhaustive process of determining the “neutral level” segmentations for him- or herself.

“Incredibly simplistic,” “entirely meaningless,” and “unconvincing fudge” are just three of the scathing descriptions aimed at Nattiez’s analysis of “Density 21.5” by Jonathan Bernard in his 1986 response to Nattiez. Not only does Bernard point out that Nattiez’s neutral level is embarrassingly rife with errors, but he also quotes Nattiez’s failure to even follow his own rules of objectivity set for the neutral level: “The analysis proceeds ‘from bottom to top,’ that is, from the smallest units to the largest, since Varèse works with the differentiation of short units.”

Bernard astutely responds, “Thus, at the very outset of his analysis, his plan of attack has already been shaped by an observation about compositional procedure [poietic influences]. How much ‘neutrality’ can there be in that?” As I addressed above, Nattiez’s faulty neutral level is corrupting his application of the paradigmatic method; likewise, Bernard similarly concludes that Nattiez’s neutral level is “worthless from an analytical point of view”:

By claiming an objectivity for his methods which they do not and cannot possibly have, Nattiez avoids all questions of [rigor] and of appropriateness to the subject material. But to ignore these questions will not make them go away. The point is that every analysis involves choices of one sort or another, choices that are controlled by assumptions at


13 Nattiez, “Varese’s ‘Density 21.5,’ ” 328 (emphasis added).


some level. It is up to the analyst to be conscious of these assumptions, for to remain unconscious of them only increases the chances that they will prove, once exposed, inconsistent and untenable.\(^\text{18}\)

If we are able to look past the problematic “neutral level” (which I have just argued is not neutral) of Nattiez’s methodology, I believe that the potential for paradigmatic analysis to be a useful tool in the discovery of musical meaning and expression could become more widely accepted. If we compare Hatten’s criticism mentioned earlier (“[M]ethodologically I cannot endorse a neutral level . . . because in my view the expressive significance of an entity must already enter into its identification as a unit.”)\(^\text{19}\) to Nattiez’s criticism (“‘Objectivity’ of the informational approach as a basis, whereas I feel it necessary to adopt a semiotic approach.”), Nattiez is, in fact, considering aspects of meaning in his segmentation at the neutral level. Therefore, if we deny the existence of a “neutral level,” then we can be forthright about the segmentation process, taking into account a unit’s “expressive significance,” thus placating Hatten’s concerns.

Being mindful of Hatten’s concerns regarding the neutral level, I account for the expressive significance of the segmentation of the music into units as part of my paradigmatic analysis of Poulenc’s Oboe Sonata (1962), the composer’s last substantial work written shortly before his death.\(^\text{21}\) Poulenc’s late woodwind sonatas form an interrelated cycle of sonatas, in which motivic saturation is foregrounded, and shared motivic figures brimming with expressive content are developed and transformed in new musical settings resulting in new expressive meanings. Therefore, my initial segmentation of the music into units accounts for the expressive significance of the motivic content that is highlighted within each individual unit. Before I ever attempted to segment each movement of Poulenc’s Oboe Sonata, I completed a thorough analysis that accounted for significant formal and structural aspects, tonal organization, and salient motivic and thematic transformations. Therefore, I was not approaching the segmentation

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\(^{19}\) Hatten, *Musical Meaning in Beethoven*, 301.

\(^{20}\) Nattiez, “Varese’s ‘Density 21.5,’ ” 329 (emphasis added).

of the work from a neutral or mechanical perspective. I had already discovered striking motivic and thematic features that I wished to convey graphically in order to highlight what Hatten refers to as the “strategic” level or processes of the piece.  

The question thus arises, “Is a paradigmatic analysis the best method to pursue for my graphic analyses of the motivic interplay that saturates Poulenc’s music, or would another graphic analytic method, such as Schenkerian analysis, be more appropriate?” Many Schenkerian scholars such as Carl Schachter, Charles Burkhart, Roger Kamien, David Beach, Allen Cadwallader, Eric Wen, and Allen Forte consider motivic associations in more depth in their Schenkerian analyses by adapting voice-leading graphs to include more emphasis on motivic content. According to David Beach, the misconception that Schenker neglected motivic associations in his analyses results from the fact that Schenker’s ideas on motives are not presented in a single location, “rather they are scattered throughout his writings.” Richard Cohn adds that since Schenker’s theories of unity changed over time, his conceptions of the role of motivic unity also necessarily changed over time, thus requiring further investigation in order to determine the most acceptably Schenkerian manner in which to approach motivic analysis. Furthermore, in Carl Schachter’s famous article, “Either/Or,” Schachter argues that motivic associations are relevant to Schenkerian analysis when they help to resolve instances in which multiple possible interpretations exist for the reading of a particular passage. On the other hand, Kofi Agawu argues that the notion of supplementing a Schenkerian graph with other analytic features such as motives is inherently problematic. According to Agawu, it would be tantamount to carelessly adding a few extra musical details on top of an already complete theory of harmonic structure, and claiming that the addition results in a more complete theory: “The ‘problem’ with a Schenkerian approach is not that Schenker overlooks certain features (as if it is ever possible not to overlook certain features in any analysis), but that the vision is notionally

22 Hatten, Musical Meaning in Beethoven, 29.
complete within the terms laid out by the theory, thus leaving little space for the facile addition of other observations.”

I disagree with Agawu that supplementation of additional analytic material to a Schenkerian graph cannot produce substantial insights, given that the work of a number of the Schenkerian scholars mentioned above provides such insights.

I will argue that an analysis that is centered on the motivic processes of a work would be better served by an analytic method that highlights and allows the strategic motivic interplay of a work to flourish as opposed to forcing the motivic content to cohere to an underlying harmonic organism. A common theme in the work of the Schenkerian theorists mentioned above who allow for the inclusion of motives in their analyses is the organicist conception that motivic associations should be examined as to how they provide unity and coherence to the underlying structure of a work. In other words, how does the inclusion of motives in their Schenkerian graphs provide further justification for their structural analyses? With such an organicist attitude, a motive that may not easily be justified as unifying could very likely be left out of the graph and dubbed a “surface feature.” A paradigmatic graph, on the other hand, allows for the possibility of such outlying motives that may contradict the underlying structure and not easily conform to one of the main paradigms of the work. Not only does a paradigmatic graph allow for such a possibility, but also the outliers visually stick out in the graph and can point to important expressive events, including motivic and/or tonal conflicts, dramatic reversals, or even Hatten’s conception of “changes in the level of discourse.”

Furthermore, there is a conception among Schenkerian theorists that an analysis should never begin with the identification of motives or motivic events; rather, the structural analysis itself should reveal any significant motivic relationships. Cohn quotes Schachter, who asserts that “one should view with caution any approach to analysis that makes thematic or motivic uniformity determinative of the structure of tonal music.” Cohn, himself, cautions that “although the ultimate demonstration of a high degree of thematic unity may be a desirable result of the analytic process, the analyst should resist the temptation to manipulate the process in order to arrive at such a result. Knowledge of motivic relationships should therefore not serve as input


27 Hatten, *Musical Meaning in Beethoven*, 161–202 (Ch. 7).

for the construction of analyses; the relationships should simply ‘fall out’ of the analytic results.”

David Beach concurs: “Recognition of motivic repetition is a byproduct of analysis.”

From the above quotations, it would appear that Schachter, Cohn, and Beach (and others who agree with the position they espouse) would thus reject the paradigmatic method of analysis, since the very premise of the method requires the analyst to segment the music into units and to assign the units to a particular paradigm, often based on the unit’s motivic or thematic content. While I have already conceded that I analyzed Poulenc’s Oboe Sonata thoroughly before I performed my initial segmentations, I will still assert that it is possible to begin an analysis organizing the motivic and thematic content without necessarily manipulating the segmentation process to achieve a desired structural result. As noted above, outlying motivic units that do not necessarily fit nicely into one of the main paradigms of a work can carry much expressive potential and can be of great analytic interest, as I intend to demonstrate.

Agawu has recently explored the benefits of the paradigmatic method of analysis in his *Music as Discourse: Semiotic Adventures in Romantic Music* (2009). In a chapter devoted to outlining the basic tenets of the paradigmatic method (Chapter 5), Agawu presents a clear and straightforward demonstration of the paradigmatic method using the first phrase (first six measures) of “God Save the King.” Because the “piece” here consists of only one phrase, Agawu segments the music pitch by pitch, and thus each resulting paradigm represents only one pitch. However, the example is not intended to limit paradigm classification to pitch content alone; rather, Agawu is merely attempting to convey the various steps of the method in as simple of a context as possible. Agawu concedes that he leaves some of the more abstract steps out of his application of the paradigmatic method: “I hasten to add that there is more to the paradigmatic method than what has been presented here. In particular—and reflecting some doubt on my part about their practical utility—I have overlooked some of the abstract aspects of the method, for despite the intellectual arguments that could be made in justification . . . I have not succeeded in overcoming the desire to stay close to the hearable aspects of music.”

For example, Agawu omits Nattiez’s concept of the neutral level—the level of segmentation that I

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argued above is not truly neutral—in which Nattiez constructs an exhaustive inventory of all possible segmentations of the music and all possible paradigmatic affiliations of the units.

In a recent *Music Theory Online* article on Score Charter, a software tool used to create computer-generated paradigmatic charts, Nicholas Donin and Jonathan Goldman discuss some of the criticisms that have been directed toward overly complex paradigmatic analyses. They quote Bruno Nettl’s criticism of what he believes to be a trend toward impenetrable semiotic analyses, such as Nattiez’s: “[T]he methods become more and more complex; in a sense they give more information but are harder to read, lend themselves less easily to comparison, and are more difficult to apply by someone who did not originate them.”32 I concur with Nettl that at some point too much detail can make an analysis nearly unintelligible to anyone other than the generator of the analysis. With his pedagogical insistence on systematically explaining the segmentation and paradigmatic classification of every single unit in the neutral level, Nattiez’s ninety-seven page analysis of a sixty-one measure solo flute piece borders on—but in my opinion does not cross—the line into such a convoluted, unintelligible analysis. One of the aspects of Nattiez’s analysis in particular that complicates the reading and comprehensibility of it is the multitude of errors in some of the descriptions of units, such as incorrect measure or unit numbers, or the reference of a unit number when intending to refer to a measure number (or vice versa), and incorrect notes or accidentals in the musical examples.33 As noted earlier, Jonathan Bernard also expresses his frustration with Nattiez’s careless errors and the negative impact they have on the validity of Nattiez’s analysis.34 Despite such errors, what Nattiez’s analysis offers is a pedagogically sound and systematic demonstration of the paradigmatic method. Through his exhaustive detailing of the neutral level, we learn from Nattiez about several interesting aspects of the formal processes of “Density 21.5.” His uncovering of the principle of deception, in which the listener’s expectations from a previously established pattern are denied, was discussed


33 For example, on p. 249, #(4) reads, “Unit [5] begins on the same note that ends [1] and [5].” However, it should read, “Unit [5] begins on the same note that ends [1] and [3].” Also, on p. 288, the first note of [82] should be a B♭, and the sixth note of [82] should be an E#. A multitude of such technical errors can be found throughout the analysis, and, even if minor, the errors complicate the readability and comprehensibility of the analysis. See, for example, Nattiez, “Varese’s ‘Density 21.5,'” 249, 288.

earlier. In addition, Nattiez uncovers four significant paradigms which he believes represent the four fundamental types of development that structure “Density 21.5”: descending lines, flights of density that lead to climaxes, progressions that carry the music forward, and permutations that act as brief respites from forward progression.35

Following his exhaustive exploration of the neutral level, Nattiez attempts to examine “Density 21.5” from a semiological perspective by examining the poietic (composer-generated) and esthesic (listener-perceived) levels of analysis, without delving into issues of musical expression. He limits his semiological study to a comparison of analyses and how they can differ dramatically depending on the perception of certain musical elements or processes as “privileged” and other elements or processes as “secondary.” Within his semiotic study, Nattiez continuously defends the need for a neutral level that considers each element independently from the rest, thus not privileging one element over another. However, as discussed above, Nattiez fails to achieve this neutrality. Certainly his summary paradigmatic table privileges rhythm and melody over harmony.36 Curiously, Agawu’s paradigmatic analyses neglect Nattiez’s poietic and esthesic components, which is surprising due to the fact that he subtitled his book, “Semiotic Adventures in Romantic Music.”37 Are such observations part of what Agawu would classify as “unhearable” or “abstract?”

Regardless, Agawu’s avoidance of the neutral level may stem from a previous criticism (1989) that Agawu espoused toward graphic analyses in general. According to Donin and Goldman, in Agawu’s view, “[T]he abundance of charts and graphs in an analysis is sometimes used as a smokescreen to hide the lack of specific conclusions or the inability to synthesize observed facts, causing [the analyst] to publish elaborate but problematic analytical works-in-progress. . . . Agawu would like scholarly articles in scientific journals to provide compact charts that are resyntheses of the data culled over the course of the analysis, placed in a manner considerably removed from the analytical process through which the results were derived.”38

36 See Nattiez, “Varese’s ‘Density 21.5,’ ” 244–54 (neutral level of analysis), 290–94 (summary paradigmatic table), 301ff (semiological study).
37 Emphasis added.
38 Donin and Goldman, “Charting the Score in a Multimedia Context,” [29].
Although dated twenty years prior to the publishing of his recent book, Agawu’s criticism above is still somewhat ironic given the fact that he does, indeed, present intermediary paradigmatic charts in several of his analytic case studies in the second part of *Music as Discourse* (2009).³⁹

Agawu’s avoidance of Nattiez’s neutral level leads him instead to provide what he calls a “first pass” through a work’s individual units or building blocks. Agawu’s “first pass” entails a diachronic identification of each of the units of the work, which Agawu has already segmented (without relying on a “Nattiez-like” detailed explanation of the segmentation process), along with a corresponding analytic description of salient features underneath each listed unit.⁴⁰ Unfortunately, Agawu’s “first pass” tends to be his only pass through a piece, so if the reader is expecting a section in which Agawu makes a compelling analytic argument based on the analytic information culled from his first pass, or at least sums up his important analytic points, the reader will be disappointed. Instead, the “first pass” is followed by the paradigmatic chart of the piece—consisting of the units that he has just described organized according to their characteristic traits—accompanied by a brief discussion of the chart and the resulting form of the piece. Unfortunately, like Nattiez’s neutral level, in some of Agawu’s paradigmatic analyses, the “first pass” through the movement contains technical errors, consisting of mislabeled measure or unit numbers, mistaking a measure number for a unit number (or vice versa), or even incorrect instruments listed as playing specific musical lines.⁴¹ I suspect that one of the reasons for the errors in both the Nattiez and Agawu analyses stems from the fact that since paradigmatic analyses in general deal with so many of the smaller details, the sheer amount of information that is required to track and account for makes it more difficult to catch many of the smaller errors that can result. In fact, from personal experience with my own paradigmatic analyses, I can attest to the fact that it is indeed very easy to overlook minor errors in a paradigmatic analysis.

³⁹ Agawu, *Music as Discourse*, 239–315. See the second half of Chapter Seven (pp. 239–52), Chapter Eight (pp. 253–79), and Chapter Nine (pp. 281–315) for examples of Agawu’s use of intermediary charts, which he criticized twenty years earlier. Additionally, Figure 2.1 in Ch. 2 of this dissertation is a reproduction of one of Agawu’s intermediary charts.


⁴¹ For example, in the analysis of Mahler, *Symphony No. 9*, Mvt. 1, in the description of unit 1, Agawu mentions that the first violins enter at the end of bar 6, but actually the second violins enter at the end of bar 6 (see p. 256 of *Music as Discourse*). Also, in the description of unit 33, Agawu mentions that clarinet, harp, and cellos sustain the final D of the movement, but it is actually the *piccolo*, harp, and cellos that sustain the final D (see p. 270 of *Music as Discourse*). Agawu, *Music as Discourse*, 256, 270.
While Agawu’s analyses typically conclude with a brief discussion of musical meaning, they tend to fall short of offering deeper insights into musical signification. Agawu’s (lack of) discussions of musical meaning are, to me, the most disappointing aspect of his analyses. Agawu reveals his true structuralist bias by just barely touching the surface in his discussions of musical meaning. He never makes a bold semiotic claim, and he never attempts to trace a complete trajectory of musical narrative or meaning in any of the pieces he analyzes. In fact, in his analysis of Stravinsky’s *Symphonies of Wind Instruments*, Agawu simply claims that Stravinsky’s additive compositional style does not provide an opportune background for narrative.\(^{42}\) In fact, most of the “semiotic” statements that Agawu makes consist of random and inconsistent, musically under-supported extramusical comments in the analytic descriptions of some of the units. For example, in his analysis of Brahms’s Intermezzo in E Minor, Op. 119, No. 2, Agawu writes the following in his description of unit 66: “*Something* about the melody of this unit evokes a sense of pastness (emphasis added).” Then, two units later (unit 68), Agawu writes, “Five bars of uninflected E major provide the phenomenal substance for an ending, inviting us to deposit all existing tensions here and *think of heaven* (emphasis added).”\(^{43}\) Ambiguous and unsupported extramusical statements such as the two quoted above contribute to why narrative analysis is frequently criticized. In the former quote, Agawu needs to describe what “something” about the melody evokes pastness and how, and in the latter quote, the comment about heaven appears to come from nowhere. I think one of the problems here is that since Agawu has not been consistently discussing musical meaning (or constructing a narrative) throughout, extramusical statements like the two above seem out of place, and they simply do not make much sense within the context of his analysis.

I will reserve my critiques of the paradigmatic charts of Agawu and Nattiez to the beginning of my analysis of the first movement of Poulenc’s Oboe Sonata (see Chapter 2). My reasoning is due to the fact that my analysis opens with an exploration into what information can be easily deduced and what conclusions can be drawn from the paradigmatic chart itself. The particular alterations that I make to my paradigmatic charts as compared to those of Agawu and Nattiez correct for problematic issues that I have discovered in the comprehensibility of their

\(^{42}\) Agawu, *Music as Discourse*, 314.

\(^{43}\) Agawu, *Music as Discourse*, 251.
charts, as well as in the amount of useful information that can be extracted from their charts alone.

**Chromatic Harmony: Approaching Chord Extensions in Poulenc’s Music**

Since Poulenc frequently utilizes harmonies with added sevenths, ninths, and thirteenths, it is important to draw upon a harmonic theory that can readily account for such altered harmonies. Daniel Harrison’s dualist theory of chromatic harmony, *Harmonic Function in Chromatic Music* (1994), aptly deals with such added notes through the theoretical doctrine of functional mixture. In order to comprehend Harrison’s concept of functional mixture, one must first understand Harrison’s approach to the manifestation of harmonic function within chords. Rather than viewing a chord as conveying harmonic function through the sum of its parts, Harrison asserts that “harmonic function resides in the [constituent] scale degrees that make up chords.” To aid in justifying his perception of harmonic function, Harrison compares ii\(^7\) to iii\(^7\): “The intervallic differences between the two chords are nonexistent; the differences in scale-degree constituents are profound.”

Harrison identifies three separate roles that scale degrees can play in conveying harmonic function: functional bases, functional agents, and functional associates. A functional base consists of essentially a reduction of one of the three primary scale degrees (usually the scale degree that is the “lowest sounding voice in a chord”) to represent one of the three primary types of harmonic function: \(^\hat{1}\) is reduced to tonic function, \(^\hat{5}\) is reduced to dominant function, and \(^\hat{4}\) is reduced to subdominant function. If the functional base is not the “lowest sounding voice in a chord,” then Harrison stipulates that “the base must be accompanied by the functional agent” of the chord. Functional agents are unique conveyors of harmonic function because they are “attached to one function and one function only . . . without constraints or conditions.”

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46 Harrison, *Harmonic Function in Chromatic Music*, 44.


tonic agent, 5=the dominant agent, and 6=the subdominant agent. The fact that functional agents communicate only one harmonic function is the reasoning behind why a functional base can be located in a higher voice of a chord if the functional agent, whose function is absolute, accompanies the functional base. Additionally, Harrison discusses a special ability that functional agents possess and that functional bases lack—the power to express modality:

Agents are further differentiated from bases in that they communicate not only functional attitudes but also the modal character of these attitudes. Only agents are sensitive to mode since their pitch classes vary according to whether major or minor mode is being expressed.

Finally, functional associates are equivalent to the fifths of the primary triads—5=tonic functional associate, 2=dominant functional associate, and 1=subdominant functional associate—and are “entirely dependent on the presence of agents or bases for what little functional power they have.” Harrison explains the value of functional associates: “Why, then, bother with associates? Associates remind us of the fickleness of functional bases—that the same scale degree so functionally powerful in one situation can be virtually ineffective in another, condoning by its silence the propagation of another function.”

Having explained the basic tenets behind Harrison’s approach to harmonic function, the theoretical doctrine of functional mixture can be understood as an extension of the identification of harmonic function to chords whose constituent scale degrees are affiliated with more than one possible harmonic function. Secondary diatonic triads, chromatic harmonies, and chords with added extensions (such as sevenths, ninths, elevenths, or thirteenths) contain constituent scale degrees that convey more than one function and are thus classified as functionally-mixed harmonies. Harrison explains why the concept of functional mixture is beneficial to musical styles that still operate in the tonal realm, but with the addition of chromatic scale degrees and/or chord extensions:

Functional mixture as a theoretical doctrine has far-reaching consequences in the analysis of chromatic music. It is able, for example, easily to handle what are traditionally called ninth, eleventh, and thirteenth chords, and to handle them with greater sensitivity to context and behavior than is possible with the purely taxonomic approach that provides the conventional labels for these chords.\(^5\)

Poulenc frequently adds sevenths to tonic harmonies, thus mixing a dominant agent with his tonic harmonies, and ninths and thirteenths to dominant harmonies, thus mixing subdominant and tonic agents respectively with his dominant harmonies.\(^5\) For an example of the latter, I trace Poulenc’s use of the minor thirteenth in dominant harmonies as a prevalent and expressively significant “theme” throughout Poulenc’s Oboe Sonata.\(^5\) I explore the expressive significance of the added minor thirteenth to the dominant harmonies as an element of transgression that serves as an undercutting agent at half cadences. Harrison would explain that what I refer to as the “transgressive minor thirteenth” adds the minor tonic agent to the dominant function to generate a functionally-mixed harmony being pulled in two different directions.\(^5\) Harrison’s concept of the minor tonic agent within the dominant harmony aptly supports my theory of the transgressive minor thirteenth’s role in the ambiguity of function at phrase endings, generating what I refer to as “corrupted” half cadences that contribute to another overarching theme of the movement that I identify: inconclusiveness or lack of resolution. The addition of the minor ninth to the dominant harmonies also adds the minor subdominant agent into the dominant function, further supporting ambiguity of function and lack of resolution at phrase endings. Furthermore, much of the expressive meaning that I uncover within the final tonic harmony of the first

\(^{53}\) Harrison, *Harmonic Function in Chromatic Music*, 70.


\(^{55}\) Here, I am referring to themes not in the sense of melodic and rhythmic ideas that combine to form thematic groups in traditional forms such as sonata form; rather, I am referring to the broader concept of thematization that Hatten explores prevalently: “Thematic relationships . . . are not simply conformant pitch or rhythmic patterns, but may also involve relationships that cannot be notated: for example, analogies among processes (such as various implementations of the process of undercutting).” Hatten further explains, “Any element, or relationship, or analogy among relationships (for which notation may not be adequate and some verbal label or characterization is required) may be strategically exploited as thematic for a given movement.” Hatten’s concept of “themes,” then, can include “verbalized concepts” such as undercutting or yearning which may not be able to be represented adequately through notation. See Hatten, *Musical Meaning in Beethoven*, 99–100, 109, 111, quotes on 99, 109, 111.

movement of Poulenc’s Oboe Sonata is due to the help of Harrison’s theoretical doctrine of functional mixture. The final G-minor harmony also contains an added major seventh—\( \hat{7} \), the dominant agent—and an added chromatic eleventh—\( \#4 \), which Harrison describes as contributing to dominant function: “In essence, [\( \#4 \) tonicizes its] function without actually shifting the tonal center . . . \( \#4 \) reinforces [dominant function] by being \( \hat{7} \) of the dominant key.”\(^57\)

In fact, the penultimate harmony of the movement is a weak dominant harmony with a tonic pedal that bleeds into the final tonic harmony with no resolution of the dominant agent; rather, it is simply reinterpreted as the added major seventh of the final tonic harmony. Thus the functionally-mixed tonic harmony that concludes the movement contains a strong dominant flavor that begs for eventual resolution, contributing to the movement’s overall theme of inconclusiveness or lack of resolution.

Since Daniel Harrison’s theory of harmonic function focuses mainly on the analysis of 19th-century chromatic music, Deborah Rifkin extends Harrison’s theory to aid in the analysis of Sergei Prokofiev’s music. In particular, Rifkin searches for a way to interpret Prokofiev’s “wrong-note” harmonies in the context of the mostly tonal works that she analyzes. Rifkin proposes that many of the “wrong-note” harmonies in Prokofiev’s tonal works “actively participate in tonal coherence.”\(^58\) Rather than attempting to alter Harrison’s theory, she instead integrates it with a revised Schenkerian theory that relies on network associational models (instead of strictly hierarchical models) to help determine the level of tonal coherence of each piece that she analyzes. Rifkin applies Harrison’s theory of scale-degree functions by examining “tonal associations created by the functional discharge of agents, bases and associates.”\(^59\) Rifkin’s and my applications of Harrison’s conception that a single chord can be functionally mixed coincide.\(^60\)

\(^{57}\) Harrison, *Harmonic Function in Chromatic Music*, 122.


\(^{60}\) See, for example, Rifkin’s discussion of functionally-mixed wrong-note harmonies in Rifkin, “Tonal Coherence in Prokofiev’s Music,” 62.
The manner in which Rifkin approaches “wrong notes” in Prokofiev’s music in her application of Harrison’s theory varies somewhat from the manner in which I approach Poulenc’s chord extensions; however, ultimately our interpretations of Harrison’s theory lead us to similar conclusions. Rifkin chooses to use the concept of “wrong note” harmonies to be consistent with prior Prokofiev scholarship;likewise, I choose to use the concept of chord extensions to be consistent with prior Poulenc scholarship. For example, instead of interpreting a V chord with an added 6th as a dominant 13th harmony, Rifkin interprets the chord as the dominant base harmonizing the “wrong note” (the added 6th), but strongly sounding like dominant function due to the presence of the dominant base in the lowest voice (with the expectation of discharging to the tonic base) and the presence of the dominant agent in an upper voice (also with the expectation of discharging to the tonic base). Ultimately though, our functional interpretations lead us to the same conclusion: regardless of the presence of a “wrong” or “added” note, Harrison’s theory still allows us to conclude that the V chord with an added 6th is a strongly dominant-functioning harmony.

Steven Rings’s 2006 dissertation on transformational theory in tonal music, in which he develops formalized oriented networks, graphically representing tonal intention through intentional interpretation—interpretation in which “transformations model mental acts ‘performed by’ musical auditors”—is quite compelling; however, several issues arise in regard to Poulenc’s music and my particular mode of analysis that make applying Rings’s theory problematic to my work here. To begin with, Rings’s oriented networks deal primarily with triads. Added notes such as sevenths, ninths, elevenths, and thirteenths are mostly regarded as non-chord tones. As mentioned above, Poulenc’s harmonic language contains the frequent inclusion of added notes to traditional tonal harmonies, but not as non-chord tones. Rather, the added notes influence the color of traditional tonal harmonies, and Harrison’s concept of functionally-mixed harmonies more aptly describes the resulting “flavors” of the harmonies. It

61 Rifkin, “Tonal Coherence in Prokofiev’s Music,” 1–2, see also footnote 1 on page 1.
62 Daniel, Francis Poulenc: His Artistic Development and Musical Style, 73, 76.
65 See, in particular, Rings, “Tonality and Transformation,” 88, note 70, 98, note 84.
would be a worthwhile pursuit to expand upon Rings’s theory and his oriented networks to include such harmonies with added notes (not as non-chord tones); however, it would also be quite an expansive project, and it is beyond the scope of my work here. Additionally, Rings discusses how transformational analyses—as poietic and esthetic representations—tend to isolate local passages and represent apperceptions of specific gestures in a network of relationships. He explains that the transformational graphs illustrate “the kinetics of certain gestures in the music” that tend to have “considerable immediacy” for the performer(s) and/or listener(s). While such an approach is intriguing and also a worthwhile exploration (especially in conjunction with Hatten’s gesture theory), my intent here is to analyze complete movements by Poulenc as opposed to examining a number of smaller musical passages within them. Besides, a paradigmatic analytic approach almost necessitates the analysis of complete movements or works in order for the paradigmatic charts to convey useful information such as recognizable patterns throughout a movement. While Rings’s approach is possible for the analysis of complete works or movements (as demonstrated in his last two chapters), his analyses of complete works are quite extensive, and to combine such an extensive harmonic approach with an equally extensive paradigmatic approach would result in impractically long and technical analyses, making it rather difficult to trace an expressive trajectory through a movement in a coherent manner.

Finally, in his last two chapters, Rings nicely applies his oriented networks to the analysis of several short works and/or movements; however, I believe that his analytic style borders on being too technical for my analytic purposes. For example, Rings’s analysis of Brahms’s Intermezzo in A, Op. 118, No. 2, definitely uncovers some fascinating characteristics about the opening motive and its “multiplicity.” However, I believe that the one thing that is lacking in Rings’s analysis is the fact that he really does not convey to the reader the absolute beauty and expressiveness projected through the opening motive, and especially when it returns in its inverted form. Had I not already been familiar with the Intermezzo, from Rings’s analysis alone I would not have realized the amount of expressive power behind the opening motive. In my analytic descriptions of the two oppositional motives in the first movement of Poulenc’s Oboe


Sonata—the Muted-Cry motive and the Sinuous-Yearning motive, I really attempt to get the reader to fully comprehend the poignant grief projected through the Muted-Cry motive and the unfulfilled yearning projected through the Sinuous-Yearning motive. While I understand that it was not Rings’s intention to deal with musical meaning in his dissertation, I believe such an expansion of Rings’s work would be a worthwhile pursuit; however, as noted above, it is beyond the scope of this project.

**Intertextuality and Subjectivity**

Intertextuality is originally a literary theory espousing that texts and the interpretation of texts are influenced by a multidirectional web of interconnectedness to other texts and knowledge.\(^{68}\) In applying intertextuality to music, Michael Klein speaks of “that cultural net of musical texts that we bring to music as we struggle to make sense of it . . . [t]hat constellation of texts speaking both with us and among themselves.”\(^{69}\) He eloquently remarks, “The frontiers of music are never clear-cut: beyond its framing silence, beyond its inner form, it is caught up in a web of references to other music. . . . Musical texts speak among themselves.”\(^{70}\) Klein’s observations definitely ring true for Poulenc’s music, given that Poulenc certainly did not appear to harbor any anxiety about borrowing from composers whom he admired or who inspired him, and, in fact, Poulenc borrowed most frequently from himself. For example, the Flute Sonata (1956–57) was written shortly after the completion of Poulenc’s extremely successful second opera, *Dialogues des Carmélites* (1953–56), and the Flute Sonata contains a multitude of unabashed motivic borrowings from the opera. A significant addition to Poulenc’s *oeuvre*, *Dialogues des Carmélites* explores themes of spiritual piety, anguish, and martyrdom during the terrorizing years of the French Revolution.\(^{71}\) An intertext can be generated when motives from the opera are drawn upon in the context of an agitated pastoral in the first movement of Poulenc’s Flute Sonata, thus raising the stylistic register of the pastoral to a high-style pastoral

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69 Klein, *Intertextuality in Western Art Music*, ix.


with religious undertones. Poulenc’s Clarinet and Oboe Sonatas (1962) borrow not only from *Dialogues des Carmélites* and the Flute Sonata, but also from Poulenc’s third and final opera, *La Voix Humaine* (1958), which, itself, borrows frequently from *Dialogues des Carmélites*. *La Voix Humaine* is a one-act monodrama starring one onstage character—a distraught young woman who argues with her boyfriend over the phone, recalls a suicide attempt, and later ends her relationship, thus exploring themes of anguish, angst, and distraught and erratic human behavior. The Clarinet and Oboe Sonatas form intertexts with both operas, and thus the resulting expressive meanings from the borrowings can include a consideration of the religious piety and sacrifice of *Dialogues des Carmélites*, in addition to the raw human anguish and distress of *La Voix Humaine*.

The problematic issue of subjectivity arises in a theory of intertextuality. Klein demonstrates how the interpretation of a piece can change depending upon the identity and number of other texts to which the piece is compared. In particular, he demonstrates how an intertextual interpretation of the first movement of Béla Bartók’s Violin Sonata No. 1 changes dramatically between its comparison to one other text as opposed to its comparison to two different texts. Klein explains, “As we surround the violin sonata with other texts, we show attributes to be relational to an intertext, making conditional our claims about the sonata.” Klein further explains how bringing in multiple texts into an intertext can problematize an analysis: “As we bring more texts into an intertext, we risk destabilizing the very structures we wish to affirm.” I cannot argue with Klein here—interpretations will definitely change depending upon the quality and quantity of texts considered within an intertext. However, such a realization does not deter Klein from his work on intertextuality; rather, he frankly acknowledges the subjectivity of intertexts and explores the differences that arise from an analysis which considers more than one intertext (such as his Bartók analysis) in order to gain even more

72 Stylistic register is a term Hatten employs to refer to a low, middle, or high sociological style. See Hatten, *Musical Meaning in Beethoven*, 294.


75 Klein, *Intertextuality in Western Art Music*, 36.
perspective about the music. Similar to Klein, an analyst can develop a convincing interpretation
drawing upon intertextuality as long as he or she frankly acknowledges the unavoidable
subjectivity and the impossibility of discovering the “ultimate truth” of a composition. In fact,
analyses of musical meaning or narrative are already subjective in and of themselves, so
including intertextuality as an additional (subjective) tool is not going to diminish a strongly
supported analysis; rather, it will add breadth to the analysis, thus increasing our knowledge and
further shaping our perspective of the music. In my analysis of the first movement of Poulenc’s
Oboe Sonata, I develop an intertext for two of the transformed themes in order to aid in
uncovering their expressive meanings. Like Klein, I will freely admit that the intertexts that I
have generated are subjective. I have chosen previous Poulenc works in which the motivic
borrowings are associated with expressions that I also hear within the two themes of the Oboe
Sonata. Thus, my choice of comparison texts aids in confirming what I hear within the music in
order to add support to the expressive trajectory that I trace throughout the movement. In the
case of one of the themes (the Elegiac theme), I mention that the motive of the theme is also
prominently used in La Voix Humaine, but that I do not hear the anguish that emanates from La
Voix Humaine within that specific theme of the Oboe Sonata. Thus, while acknowledging the
motivic connection, ultimately La Voix Humaine does not form a part of my intertext for that
particular theme.

Narrative and Musical Meaning

Byron Almén’s A Theory of Musical Narrative (2008) engages the current sources on
narrative analysis, along with presenting his own theory of musical narrative, which he espouses,
in particular, for its flexibility. Almén’s book is currently the closest source we have to a
textbook on musical narrative. Almén asserts, “I believe that it is possible simultaneously to call
for both a solid theoretical basis for musical narrative and a receptivity to the insights and
conclusions taken from narrative discourse as they exist in their many forms in music
scholarship.”676 Almén further asserts, “I advocate a methodological eclecticism for narrative
analysis,” and he argues that one of the main benefits of narrative analysis is that one can utilize
nearly any combination of analytic methods in order to help uncover a convincing musical

676 Byron Almén, A Theory of Musical Narrative (Bloomington: Indiana University Press, 2008), x, 54, 64, quote on
64.
narrative, supported by strong musical evidence.\(^{77}\) For example, through exploring Eero Tarasti’s approach to narrative analysis, Almén discusses the concept that order does not necessarily need to be reestablished by the end of a piece; rather, the piece can end with dissolution or fragmentation and still support a musical narrative. Almén aptly explains, “Recognizing that narratives may resolve undesirably or not resolve at all is as crucial to musical narrative theory as it is to literary narrative theory,”\(^{78}\) and, indeed, it is also crucial to the comprehension of my analysis of the first movement of Poulenc’s Oboe Sonata, in which I conclude that the movement is left unresolved. We tend to want some sort of resolution in any type of narrative, whether a book, a movie, or a musical composition; however, we risk delegitimizing an already suspect mode of analysis if we try to force a desired conclusion onto the music or vice versa. Another significant nugget that Almén gleans from exploring Tarasti’s mode of narrative analysis is the fact that one does not necessarily need clearly defined characters or a protagonist to generate a successful narrative analysis:

Consider that Tarasti’s analytical method—in identifying actoriality as one of several discursive categories—allows for the articulation of a narrative design in the absence of actorial elements. For example, an analyst might track the attainment of registral, formal, harmonic, and/or temporal goals in narrative terms, even where these goals are not embodied as musical characters.\(^{79}\)

Almén further explains that it is not necessary to anthropomorphize the conflict: “Indeed, in other contexts, such as my analysis of Chopin’s Prelude in C minor (Almén 2003), the framing of interpretation in a non-actorial rhetorical mode, without recourse to anthropomorphic analogies, has appeared to be a more effective strategy.”\(^{80}\) However, in other analytic situations, Almén draws upon what he refers to as the “psychodynamic rhetorical mode of analysis,” in which a single protagonist experiences conflicting emotions, as musically represented by the oppositional elements in the music. Almén explains of his psychodynamic analysis of the first movement of Schubert’s Piano Sonata in B\(^\flat\) Major, D. 960, “The psychodynamic mode most


\(^{80}\) Almén, *A Theory of Musical Narrative*, 141.
effectively frames the network of relationships that emerge . . . that is to say, the rhetorical impact of the analysis is strengthened by employing this mode.”

Likewise, I believe that my analysis of the first movement of Poulenc’s Oboe Sonata is also strengthened by employing Almén’s conception of the psychodynamic rhetorical mode of analysis. Thus, I define one protagonist who experiences the fluctuating emotions of poignant grief and intense yearning as evoked by the two main oppositional motives of the movement.

One of the most significant commonalities between the various narrative analytic techniques that Almén explores is the centralization of the role of conflict. Almén asserts, “It is conflict—that which projects the discourse beyond its initial conditions—that propels the narrative forward, that gives the piece its psychological and aesthetic logic.”

Musical narrative cannot exist without some type of conflict, and the analyses (discussed above and below) of Almén, Hatten, Klein, Agawu, Schoenberg, Carpenter, and countless others also centralize the role of conflict. Frequently conflict is conveyed through an initial opposition that generates the problem, followed by an interaction of the conflicting elements, and concluding with some sort of resolution, or lack thereof (as discussed above). For example, one can be drawn to the oppositions of conflicting textures, dynamics, tonal areas, or themes in a sonata form. Almén explains that such opposing forces come into conflict and then emerge with new relationships in the context of the form.

Such a tracing of conflict is typical of the narrative analytic sources that Almén explores, as well as the sources I have mentioned thus far and the sources to be discussed below. Therefore, it is natural for me to take such an approach with my own analyses of musical meaning in Poulenc. For example, in the first movement of Poulenc’s Oboe Sonata, I trace the conflict between the two opposing initial motivic ideas—the Muted-Cry motive and the Sinuous-Yearning motive—by keeping track of their appearances, transformations, and interactions throughout the movement with the aid of my paradigmatic chart (see Appendix A).

Borrowed from James Jakób Liszka’s model of mythic narrative, Almén identifies three analytic levels for his model of narrative analysis: the agential level, the actantial level, and the narrative level. The agential level involves the identification of location and characterization of

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“musical-semantic units.” Tarasti’s organization of musical-semantic units into “isotopies” would fit into Almén’s agential level, as would Hatten’s determination of marked versus unmarked oppositional entities. In my paradigmatic analysis of Poulenc’s Oboe Sonata, I have created a chart that displays my segmentations of every unit throughout a movement, which I refer to as the “Master Diachronic Motivic Event Chart” (hereafter referred to as the “master chart”), which aptly fits into Almén’s agential level of analysis. Almén’s actantial level is the level of analysis in which the interaction of musical-semantic units is examined in order to trace the unfolding of a narrative. The actantial level is, thus, analogous to Tarasti’s concept of modality, in which the “‘activity’ of isotopies is imbued with meaning by interpreting that activity in relation to an environment.” Likewise, my paradigmatic charts that examine the interaction of units throughout a movement also fit into Almén’s actantial level. Given the fact that Almén’s conception of the agential and actantial levels of analysis are interrelated—the actantial seemingly growing out of the agential—Almén notes that to avoid a cluttered or awkward analytic presentation, the two levels can be discussed alongside each other: “Integration or blending of the agential and actantial levels may also be employed for rhetorical purposes—to avoid a cluttered presentation or to distribute interpretive commentary in a different order.” Thus, in order to avoid such a “cluttered presentation” of materials, my master and paradigmatic charts interface with color, creating cohesion between the two levels of analysis (compare, for example, Appendix A to Appendix B). Finally, Almén’s narrative level of analysis places the piece into one of four narrative archetypes that “deshcrive[s] the overall trend of the narrative” (to be discussed in detail below). Hatten’s classification of “expressive genres” fits into Almén’s narrative level of analysis, and in my analyses, if I am to generalize at all, the particularist in me tends to draw upon Hatten’s somewhat less limiting expressive genres as opposed to Almén’s rigid classification of four narrative archetypes, which I believe to be problematic.

84 Almén, A Theory of Musical Narrative, 74; Almén also cites from Hatten, Musical Meaning in Beethoven, 34–38.
86 Almén, A Theory of Musical Narrative, 223.
87 Almén, A Theory of Musical Narrative, 75.
88 Almén, A Theory of Musical Narrative, 74–75.
As noted above, Almén’s theory of musical narrative hinges on what I believe to be a problematic, rigid delineation of four narrative archetypes—“narrative strategies” which convey the “playing out of . . . tensions between an order-imposing hierarchy and a transgression of that hierarchy [which] can be expressed in terms of a combination of two binary oppositions: order/transgression and victory/defeat.”

Almén’s four narrative archetypes are as follows:

1. **Romance**: the *victory of an order-imposing hierarchy* over its transgression (*victory* + *order*)
2. **Tragedy**: the *defeat of a transgression* by an order-imposing hierarchy (*defeat* + *transgression*)
3. **Irony**: the *defeat of an order-imposing hierarchy* by a transgression (*defeat* + *order*)
4. **Comedy**: the *victory of a transgression* over an order-imposing hierarchy (*victory* + *transgression*).

One of the most significant flaws of Almén’s narrative archetype classification is its rigid binary organization. For example, the narrative archetypes that Almén has identified and defined each require either a victory or a defeat. However, as noted above, Almén acknowledges, “Recognizing that narratives may resolve undesirably or *not resolve at all* is as crucial to musical narrative theory as it is to literary narrative theory.”

A movement or piece may end with the process of liquidation, possibly conveying no apparent victory or defeat, and such a trajectory would not fit into one of Almén’s narrative archetypes. For example, in the first movement of Poulenc’s Oboe Sonata, I argue that both oppositional motives (the Muted-Cry motive and the Sinuous-Yearning motive) undergo liquidation, leaving neither with enough strength to be considered victorious by the movement’s end. Furthermore, Almén contradicts himself when describing how to delineate between victory and defeat. Almén explains that in his earlier work with narrative archetypes (1998 and 2003), he suggested that it was where the listener’s sympathy lies that determines the musical cues implying victory versus defeat. Almén asserts that he now believes a problem exists with his prior assessment. To fix the problem, Almén argues that the opposition of victory/defeat should be determined by the *emphasis* or *attention* on

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certain musical events, not where the sympathy of the listener lies.\textsuperscript{92} However, later in his 2008 book, Almén contradicts himself when he argues, “The determination of a narrative archetype is not solely dependent on the musical data; it is crucially linked to the interpretive standpoint of the listener or analyst, who must determine what value to place on events (i.e., which pole of the opposition will elicit the participative sympathy of the listener or analyst).”\textsuperscript{93} It would appear that Almén is trying to have it both ways.

The other binary opposition pivotal to Almén’s narrative archetype classification—an order-imposing hierarchy versus a transgression—is just as problematic. Almén never clarifies how we determine what to specify as the order-imposing hierarchy as opposed to the transgression. Are we supposed to consider solely the emphasis or attention on the musical dimensions of the oppositional elements, are we supposed to consider where the listener’s/analyst’s sympathies lie, or are we supposed to consider both? Almén does not specify. I will argue that many examples exist of pieces or movements containing initial oppositional entities, in which it would seem arbitrary to identify one of the elements as the order-imposing hierarchy and the other as the transgressor. For example, almost all of the Beethoven examples that Hatten analyzes in \textit{Musical Meaning in Beethoven} (1994) contain an initial opposition, for which Hatten never finds the need to specify one element as order-imposing and the other as transgressive. Additionally, in my analysis of the first movement of Poulenc’s Oboe Sonata, I would find it quite arbitrary to decide upon either the Muted-Cry motive or the Sinuous-Yearning motive as the order-imposing hierarchy.

\textbf{Topical analysis.} In his pivotal book, \textit{Classic Music: Expression, Form, and Style} (1980), Leonard Ratner surveys the topics employed in 18th-century music and discusses how the topics are associated with the moods, attitudes, and images of the time. A musical topic is a borrowing from the style of an earlier or established music, which retains many of its connotations when it is borrowed. Ratner describes the employment of topics in 18th-century music as a way “to touch the feelings through appropriate choice of figure and to stir the


\textsuperscript{93} Almén, \textit{A Theory of Musical Narrative}, 74–75.
imagination through topical references.” Ratner distinguishes between two categories of topics—*types* and *styles*. According to Ratner, *types* are dances or marches that may constitute an entire piece, such as a minuet or a bourrée. On the other hand, *styles* are various figurations or musical progressions within a piece. Ratner admits that the line between types and styles is blurred, because some types—such as the ländler or the minuet—can also appear in a larger piece to function as a style, rather than representing a complete type. In his second chapter, Ratner proceeds to classify the various types and styles of musical topics, describing what musical aspects define them, and providing examples of their usage in 18th-century music.

While topic theory is not central to my analysis of Poulenc’s Oboe Sonata due to its limitations, I do call upon it to help define the expressive content of some of the themes, for example the pastoral qualities of the first theme and the elegiac qualities of one of the developmental themes in the first movement.

Ratner, himself, touches on a significant limitation of topical analysis: “Apart from the clearly defined affects and topics described above, there are many passages in classic music that show less sharply defined expressive or topical profile—running passages, connective figures, spun-out melodic lines.” As Ratner admits, many smaller gestures in music that are important to its expression cannot so easily be assigned a topic. Deryck Cooke (1959) approaches such gestures in terms of the expression of their tonal tensions (described below). Ratner’s classification of topics is pivotal, in that it is one of the first attempts to classify musical topics in a comprehensive manner, thus fueling the exploration of topics and allowing for subsequent theorists to expand upon Ratner’s classification by exploring their historical and literary treatment and their potential expressive meanings. Raymond Monelle aptly sums up Ratner’s influence: “Without Ratner there would have been no topic theory in its modern form.”

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95 Ratner, *Classic Music*, 9. An example of a *type* that is employed as a *style* is the famous oboe solo ländler passage that occurs in the third movement of Beethoven’s Pastoral Symphony, mm. 90–105.


Tonal tensions and musical expression. Deryck Cooke (The Language of Music, 1959) classifies smaller musical gestures (such as those that Ratner would have trouble assigning a topic), primarily in terms of scale-degree expressions. Cooke argues, “What the actual notes of the scale are—this is the basis of the expressive language of music: the subtle and intricate system of relationships which we know as tonality. In this system we shall find the basic terms of music’s vocabulary, each of which can be modified in countless ways by intervallic tensions, time-tensions, and volume-tensions, and characterized by tone-[color] and texture.98 Furthermore, Cooke argues, “[T]he degree of emotion expressed by a particular note depends on volume, time, and intervallic tensions.”99 He explains that tonal tensions “convey the basic emotional moods, which are brought to life in various ways by the vitalizing agents of pitch, time, and volume.”100 By examining an impressive number of musical examples that exhibit the same basic expressions, Cooke actually does provide a great deal of support for the expressions that he assigns to various scale degrees. However, I will argue that the expressions of particular scale degrees are much more context dependent than can be accounted for solely by Cooke’s vitalizing agents. For example, Cooke describes the expression of the major seventh (7) when employed as “a semitonal tension up to the tonic” as “violent longing” and “aspiration in a context of finality.”101 I do not believe, for example, that Cooke’s interpretation is applicable to the major seventh that is added to the final tonic harmony of the first movement of Poulenc’s Oboe Sonata. The final tonic harmony follows a cycle of inconclusive phrases, lacking strong authentic cadences throughout the movement. Thus, while the added major seventh to the final tonic harmony may indeed suggest “longing” and “aspiration” as Cooke indicates, the pianissimo dynamic level and the sustained notes in the piano and oboe suggest nothing “violent” about the longing, and the 7 that does resolve to 1 in the left hand of the piano through octave displacement loses its sense of finality in the context of all of the other elements that do not resolve in the functionally-mixed chord, including another 7 in the right hand of the piano (mm.

99 Cooke, The Language of Music, 90.
100 Cooke, The Language of Music, 40.
101 Cooke, The Language of Music, 90, emphasis added.
Therefore, I approach Cooke’s work cautiously, acknowledging that he has done plenty of research to back up his claims about musical expression, but also acknowledging that there are always exceptions when considering musical expression (exceptions that Cooke understandably left out because they did not support his conclusions), and that ultimately one must consider the context of the musical figure and its hearable aspects before automatically assigning to it one of Cooke’s expressive meanings. Therefore, in my analysis of Poulenc’s Oboe Sonata, I start with what I hear, followed by examining the musical figure’s context, and then I find support to back up what I hear and what I have noted contextually before assigning to the figure any expressive meaning. When I cite Cooke to support the assigning of an expression to a musical gesture, I almost always include another source to further support my claim.

**Monelle on topics.** Raymond Monelle’s recent book, *The Musical Topic* (2006) expands upon Ratner’s topic theory through a comprehensive examination of the topics of the hunt, military, and pastoral, exploring in depth their literary, social, and cultural histories. Monelle surely had the flaw of Ratner’s work in mind when he asserted, “It is not possible to identify musical topics with mere labels. The complexity of literary topics shows this. Musical topics must behave similarly, and in any case are themselves often aspects of literary and cultural topics, inheritors of long histories.”102 Monelle later describes in more detail his particular mode of exploring topics:

> Musical topics [convey meaning] by virtue of their correlation to cultural units. This meaning is not ‘referential.’ Cultural units combine to form a culture, as words combine to form a language. Culture defines society, and society operates within history. In order to describe musical topics, there must be a full account of cultural mythology, of literary genre and symbolism, and of social history.103

While Monelle’s approach to topic theory is compelling and incredibly thorough, and his research can be drawn upon to help support topical analyses, it is not practical to incorporate his comprehensive approach to topics in the analysis of complete works. In fact, Monelle, himself, never analyzes a complete work (or even a complete movement) for obvious reasons. For

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example, in describing the “complex and many-sided” pastoral topic in literature, Monelle summarizes:

Originally set in a sunlit meadow where shepherds engaged in singing contests, it took on a yearning for the Golden Age, which could be associated with the Christian heaven; it was associated with Christmas, because the Nativity was first revealed to shepherds. Always amoral, it became the scene of lovers’ yearnings; sophisticated courtiers found in it the extolment of erotic love and an allegory of music. The beauty of the meadow expanded into a worship of the whole landscape, fields, rivers, and mountains, and eventually a vision of the divinity within ourselves. Yet the amorality of Eros persisted; young, irresponsible lovers continued to speak the words of pastoralism.\textsuperscript{104}

The above quotation is merely a summary of the multivalent world of the literary pastoral that Monelle uncovers. It says nothing of Monelle’s exploration into the pastoral’s cultural and social histories, or of his intriguing examination of the organology associated with the pastoral. In analyses of complete works, it is simply not practical to employ Monelle’s exhaustive approach of examining the literary, cultural, and social pedigrees of each topic encountered. Monelle’s work would be more effectively utilized in situations in which a small amount of music is examined in great detail from an interdisciplinary perspective. However, without delving into the literary, cultural, and social pedigrees of the pastoral topic, I do, in fact, draw upon Monelle for support when assigning the pastoral topic to several themes throughout the first movement of Poulenc’s Oboe Sonata.

\textbf{Limitations of topical analysis.} When presenting analyses that rely heavily upon topic identification, it is important to actually \textit{interpret} the use of topics, rather than merely list them. As one of the keynote speakers for the joint American Musicological Society/Society for Music Theory convention in Los Angeles (2006), Kofi Agawu delivered a lecture entitled, “A Topical Analysis of the First Movement of Mozart's String Quintet in E-flat Major, K 614,” in which he

\textsuperscript{104} Monelle, \textit{The Musical Topic}, 271.
listed the musical topics Mozart employed throughout the first movement. By the end of the presentation, I found myself disappointed, because Agawu neglected to move past the stage of the identification of topics into the interpretative realm of analysis. A listing of topics does not result in an expressive trajectory, and in failing to go any further with his analysis, that is all that Agawu left us with—a listing of topics. Overall, topical identification is a useful analytic tool; however, it is merely a tool and it needs to be combined with sufficient interpretation and other analytic approaches if one hopes to extract musical meaning from topical analysis.

**Hatten on topics and musical meaning.** Referring to Agawu’s 1991 historical accounting of topics, Hatten critiques, “Unfortunately, there is very little attempt to interpret the expressive significance of these signs.” In his later book on musical gestures, Hatten even more eloquently criticizes Agawu’s hesitancy toward interpreting topics: “Agawu hesitates at the gates of expressive interpretation.” Hatten expands upon Ratner’s 1980 classification of musical topics and Agawu’s 1991 complementary historical accounting of musical topics by considering the expressive potential of topics in conjunction with the concepts of topical fields, expressive genres, markedness theory, and troping. Hatten refers to larger regions containing topical oppositions as topical fields, such as the heroic, or the tragic. If one topical field is overarching to a movement or piece, such as the pastoral, or if a change-of-state takes place between different topical fields, such as tragic-to-triumphant, then the piece can be categorized into one of Hatten’s “expressive genres.” Hatten describes the benefits of his expressive genres in regard to “[placing] interpretive activity in the proper realm” and properly guiding the analyst’s focus: “Once a genre is recognized or provisionally invoked, it guides the listener in the interpretation of particular features (such as the abnegation or resignation progression) that can


help flesh out a dramatic or expressive scenario."\textsuperscript{109} Markedness—a semiotic term generalized by Michael Shapiro (1983) to refer to an “asymmetrical valuation of an opposition,” can be applied to oppositions between many different musical dimensions, including topics. When a musical entity such as a topic is marked with respect to its opposition, the marked entity’s meaning gains specificity.\textsuperscript{110} For example, in my analysis of the first movement of Poulenc’s Oboe Sonata, an unmarked pastoral topic transforms into a marked high-style spiritual pastoral when a motive borrowed from Poulenc’s \textit{Dialogues des Carmélites} representing spiritual longing is used as the motivic cell of a new cellurally-constructed theme. Like markedness theory, the concept of musical troping can involve many different musical aspects, including topics. In music, troping occurs when two previously contrasting expressive musical entities come together in a single location (or process) to generate a new expressive meaning. Hatten identifies three conditions that must be established in order for a trope to occur:

1. The trope must emerge from a clear juxtaposition of contradictory, or previously unrelated, types.
2. The trope must arise from a single functional location or process.
3. There must be evidence from a higher level . . . to support a tropological interpretation, as opposed to interpretations of contrast, or dramatic opposition of characters.\textsuperscript{111} 

Hatten’s analysis of the first movement of Beethoven’s Op. 101 reveals an example of troping involving topics. Hatten describes the new meaning that emerges from the tropological interpretation of the mixing of tragic elements with the pastoral: “[T]he mixing of tragic elements endows the pastoral with greater seriousness and the elevation of style in turn supports the interpretation of the pastoral as a poetic conceit for a spiritual state of innocence (or serenity) subject to the disturbances of tragic experience (or remembrance).”\textsuperscript{112} In conjunction with Hatten’s concepts of topical fields, expressive genres, markedness, and troping, Hatten expands

\textsuperscript{109} Hatten, \textit{Musical Meaning in Beethoven}, 89.


\textsuperscript{111} Hatten, \textit{Musical Meaning in Beethoven}, 170.

\textsuperscript{112} Hatten, \textit{Musical Meaning in Beethoven}, 96.
the study of topics from merely musical signs to be identified and classified to a much more comprehensive study of their expressive connotations within the study of musical meaning.

Another significant concept that Hatten explores in his analyses of musical meaning is the idea that a theme does not necessarily have to imply a musical passage represented by notation; rather, certain “verbalized concepts” that cannot be fully expressed through notation can also become thematized within a piece:

Thematic relationships . . . are not simply conformant pitch or rhythmic patterns, but may also involve relationships that cannot be notated: for example, analogies among processes (such as various implementations of the process of undercutting).\(^{113}\)

Hatten further explains:

Any element, or relationship, or analogy among relationships (for which notation may not be adequate and some verbal label or characterization is required) may be strategically exploited as thematic for a given movement.\(^{114}\)

Hatten’s notion of the thematization of verbalized concepts is significant to my analysis of Poulenc’s Oboe Sonata. I identify the consistent addition of the minor thirteenth into the dominant harmonies at the ends of phrases as a transgressive undercutting agent to the attempted transcendence of the Sinuous-Yearning motive at half cadences. The added minor thirteenth is the minor tonic agent, which is strongly associated with the Muted-Cry motive. Thus, as the Sinuous-Yearning motive is attempting to reach a state of transcendence at the end of each phrase, the addition of the minor tonic agent to the dominant not only thwarts the transcendence with its grief, but also adds ambiguity into the dominant harmony in the form of modal confusion and unresolved “dissonance.” Furthermore, the added minor thirteenth is most often accompanied by the added minor ninth—\(^{\hat{6}}\), the minor subdominant agent, which further suggests the grief of the Muted-Cry motive and adds more functional ambiguity into the dominant harmonies that consistently lack resolution. Moreover, the consistent use of the transgressive minor thirteenth in conjunction with other identifiable musical features of the Muted-Cry motive at the end of each phrase, lead to a lack of motivic, harmonic, and formal resolution throughout the entirety of the first movement, that then also infects the final two


\(^{114}\) Hatten, *Musical Meaning in Beethoven*, 109, 111.
movements of the sonata. Thus, the other verbalized concept that I consider to be thematized is the “lack of closure/resolution” or “inconclusiveness” which plagues the expressive trajectory of the entire sonata.

While Hatten continuously espouses the significance of his theory of markedness throughout *Musical Meaning in Beethoven* (1994), ultimately, I believe that his theory of markedness is more useful to his concept of style growth as opposed to his theory of musical meaning in general. On the benefits of markedness theory to style growth, Hatten asserts:

In helping to explain how new structures and meanings emerge from asymmetrical oppositions . . . markedness provides a systematic motivation for change (what I have termed growth) within a *synchronic* state such as a grammar or a musical style. In other words, markedness can capture the changes that develop a system, not just those that lead to the creation of a new one, as in a *diachronic* investigation.115

Hatten develops a model of style growth from an integration of Charles Sanders Pierce’s categories of being—Firstness, Secondness, and Thirdness—in conjunction with the asymmetrical oppositions of markedness theory. Essentially, if a marked opposition at the strategic level can be generalized to become a new style type, then the new style type can be encoded into the style, resulting in style growth.116 Hatten explains his cyclical model of style growth as follows:

The road from Firstness to Thirdness moves from impression of qualities, through oppositional definition, to strategically marked meaning. If the strategically marked meaning fills a useful niche in the semantic universe, then it is likely to become part of the style, as well.117

While I agree that markedness theory is critical to Hatten’s conception of style growth, I am not as convinced that it is essential to analyses of musical meaning in general. Hatten explains that at one level a particular element can be marked, but at another level it may be unmarked. Such an observation can leave open the possibility that an analyst can somewhat arbitrarily force any musical entity to be marked or unmarked as he or she pleases as long as the analyst specifies the

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particular level at which the element is marked or unmarked. For example, referring to a hybrid theme that incorporates elements of both the first and second themes of the first movement of Beethoven’s Op. 130, Hatten’s quote below is just one of many instances in Hatten’s analyses in which he refers to an element as both marked and unmarked:

The hybrid theme is thus unmarked in that it has a less original identity and less stylistically typical role; nevertheless it is marked with respect to its striking integration of features from the generative themes. 118

According to Hatten, the hybrid theme is both unmarked and marked. How does such an ambiguous statement further the expressive meaning of the theme or the movement? I will argue that Hatten’s analysis, here, would not have been hindered by leaving out the markedness discussion altogether.

**Hatten’s gesture theory.** In *Interpreting Musical Gestures, Topics, and Tropes* (2004), Hatten explains that his goal is “to construct a theoretically useful concept of musical gesture, and to demonstrate its importance for the analysis and interpretation of musical structure and expressive meaning.” In regard to what defines a gesture in music, Hatten explains, “Musical gestures are grounded in human affect and its communication—they are not merely the physical actions involved in producing a sound or series of sounds from a notated score, but the characteristic shaping that give those sounds expressive meaning.” 119 Hatten further defines gesture in music as follows:

[S]ignificant energetic shaping through time—a definition general enough to include all forms of meaningful human movement. For music, although my focus is on *aural* gesture—significant energetic shaping of *sound* through time—the interpretation of aural gesture entails a wide range of gestural competencies, including the interpretation of visual notation and the correlation of aural gesture with other sensory, motor, and affective realms of human experience. 120


120 Hatten, *Interpreting Musical Gestures, Topics, and Tropes*, 95.
Thus, for Hatten, an analysis of gesture is an extremely comprehensive approach to analysis that “synthesizes pitch structure, pitch contour, rhythmic structure, metric placement, articulation, dynamics, timing, and all the subtle variables of performance that so often elude notation.”

For the analysis of musical meaning, I prefer such a comprehensive approach as provided by Hatten’s gesture theory. For example, in my analysis of the first movement of Poulenc’s Oboe Sonata, I describe the two opening gestures—the Muted-Cry gesture and the Sinuous-Yearning gesture—in the comprehensive spirit of Hatten’s gesture theory, including an intimate description of such sensorimotor intentional acts as the oboist’s gentle releasing of the tongue off of the reed while maintaining a firm embouchure to generate the oboe’s “muted” tone of the Muted-Cry gesture without also creating an undesired accent.

Hatten considers the potential “thematization” of a musical gesture as a motivic idea to be one of the most significant strategic functions of a gesture. He explains that a gesture is “thematized” if it is “foregrounded as a motive and used consistently in a work.” Hatten further argues for the significance of thematized gestures to musical meaning and expression as follows:

A thematic gesture is typically designed so as to encapsulate the expressive tone and character of the work or movement; thus, its expressive properties help the listener understand and interpret musical meaning at higher levels as well. What might otherwise appear accessory—the articulations, dynamics, and temporal character of a motive—are potentially structural in that, by their embodiment in thematic gestures, they contribute to the shaping of an emerging expressive trajectory . . . unusual features of the resulting forms may be expressively motivated by the progressive evolution of thematic gestures.

Describing the impact on the musical meaning of a piece, in which the gestures have become thematized, Hatten asserts, “When gestures become thematic, their embodied meaning becomes thematic, as well, affecting the expressive character of the ongoing musical discourse.”

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121 Hatten, Interpreting Musical Gestures, Topics, and Tropes, 214.

122 Hatten, Interpreting Musical Gestures, Topics, and Tropes, 123, 135, quote on 123.

123 Hatten, Interpreting Musical Gestures, Topics, and Tropes, 135.

124 Hatten, Interpreting Musical Gestures, Topics, and Tropes, 163.
analysis of the first movement of Poulenc’s Oboe Sonata, what I refer to as the “Muted-Cry motive” is really a thematic gesture in the manner Hatten describes above as opposed to a typical motive. I address how the Muted-Cry motive consists of a combination of musical features that embodies suffocating grief. As varied combinations of its associated musical features appear regularly throughout the movement, the suffocating grief of the Muted-Cry motive shapes the emerging expressive trajectory. The reason that I refer to the Muted-Cry thematic gesture as a motive throughout the analysis is because, as a thematic gesture, in Hatten’s terms, it is “foregrounded as a motive and used consistently” throughout the movement.  

Hatten additionally argues that one of the most significant benefits to considering musical gestures in analyses of musical meaning is the ability of a musical gesture to promote continuity between events that may otherwise be separated: “One of the most interesting properties of gesture is its continuity, even across rests or articulated silence.” Hatten further explains, “When gestures encompass more than one musical event (a note, a chord, even a rest), they provide a nuanced continuity that binds together otherwise separate musical events into a continuous whole.” Such an understanding of musical gesture is critical to my analysis of the second movement of Poulenc’s Oboe Sonata, in which rests separate nearly every note of the main opening oboe gesture; however, the gesture can still be felt as one continuous “energetic shaping through time.”

Another important aspect of gesture that Hatten explores is the potential for a gesture to be rhetorical. He explains, “Rhetorical gestures, by disrupting the unmarked flow in one or more dimensions of the musical discourse, help direct the dramatic trajectory of an expressive genre.” Hatten more broadly defines the strategic function of rhetorical gestures to include “any event that disrupts the unmarked flow of a musical discourse,” and he further clarifies that “rhetorical gestures are characterized by sudden changes in energy, force, direction, and

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125 Hatten, Interpreting Musical Gestures, Topics, and Tropes, 123.
126 Hatten, Interpreting Musical Gestures, Topics, and Tropes, 3.
127 Hatten, Interpreting Musical Gestures, Topics, and Tropes, 94.
128 Hatten, Interpreting Musical Gestures, Topics, and Tropes, 95.
129 Hatten, Interpreting Musical Gestures, Topics, and Tropes, 125.
130 Hatten, Interpreting Musical Gestures, Topics, and Tropes, 135.
character, and hence imply the marked presence of a higher, narrative agency." I argue that the dramatic thematic transformations that occur through the principle of developing variation within the first movement of Poulenc’s Oboe Sonata qualify as rhetorical gestures according to Hatten’s explanation above. As each newly-transformed theme enters, it takes on a dramatically different character from the previous theme through its contrasting musical features, thus evoking its own unique expressive meaning and temporarily controlling the movement’s expressive trajectory.

Several limitations to Hatten’s gesture theory need to be acknowledged. To begin with, Hatten’s “theory” of gesture is not so much a discretely laid-out theory (in the formal sense) as it is a deeply profound exploration of the constituents of a musical gesture and a gesture’s expressive potential within a musical work. Hatten repeatedly explains that there is no way to formally classify different gestural types and functions, because they are so context dependent, in addition to the fact that multiple ways exist in which one can perform a particular gesture in a stylistically competent manner. Thus, the reader cannot expect a formalized theory of gesture, in which various gestural functions are assigned expressive correlations. Rather, Hatten’s “theory” of gesture guides the analyst in how to examine musical gestures in order to begin to uncover their expressive potential. Additionally, given the degree and various modes of explanation required to thoroughly interpret musical gestures, Hatten addresses the practical limitations that must be placed on gestural analyses:

[O]ne might draw on several methods of analysis, several kinds of evidence, even several modes of explanation to converge on an interpretation that is intersubjectively apt, from the perspective of contemporaneous competencies, for historian, performer, and theorist alike. Given that this degree of explanation is impractical to provide for every musical gesture, some of my own interpretations may appear impressionistic.

Likewise, I have had to consider the above constraint on my own analyses that draw upon Hatten’s gesture theory. For example, it would not be practical for me to analyze every single

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133 Hatten, *Interpreting Musical Gestures, Topics, and Tropes*, 288–89.
gesture in Poulenc’s Oboe Sonata in the exhaustive manner in which I approach the opening two oppositional gestures, because such an analysis would quickly become overwhelming in length.

Finally, Hatten’s gesture theory also has implications to the field of performance and analysis. In a discussion of the “embodiment of gesture in music,” Hatten explains that it is not necessary to perform a gesture to experience it: “We do not have to perform to understand and experience the embodiment of a gesture—we embody gesture imaginatively as participating listeners, or even more imaginatively in silent audiation of a score.”

While I agree with Hatten that a performance of musical gestures is not necessary to fully comprehend them, it is certainly intriguing to consider performance implications in regard to Hatten’s gesture theory. Although a study of analysis and performance is not within the scope of this dissertation, it is an important topic, and Hatten does provide some helpful insights into what his gesture theory can offer to the field:

Ideally, a gestural approach can bring theorists and performers closer together as they share perspectives on various stylistic traditions. To put it simply, theorists can learn to appreciate the structural role of performers’ expressive nuances, and performers can learn to recognize the expressive significance of the structures analyzed by theorists. Hatten later comments on how a theory of gesture can open performers’ minds to latent expression of musical gestures that may have otherwise been overlooked:

Another reason some performers miss the gestural discourse of a movement . . . is their bias for pitch-oriented motivic development. The bias factors out articulations as mere surface detail—expressive, to be sure, but lacking in structural significance and thus left to the performer’s spontaneous discretion. It is no wonder that the resulting performance fails to project the progressive evolution of thematic gestures.

I will conclude my discussion of musical gesture with one final thought as to what gesture theory can add to the field of performance and analysis with an example from the very end of Poulenc’s Oboe Sonata. With Poulenc’s performance directive “triste et monotone” (mournful and monotonous) at a pianississimo dynamic level in the final sixteen bars of the

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Oboe Sonata, it is not merely a performance suggestion; rather, the directive is a critical component to the final gesture of the sonata, conveying one last devastating intrusion of the Muted-Cry motive into the Sinuous-Yearning motive, resulting in a gesture nearly devoid of emotion, as the protagonist has become completely numb to his or her grief. Absolutely no hope remains. If the oboist adds vibrato, or if the pianist attempts to phrase the monotonous ostinato figure, then the tragically expressive power behind the gesture of numbness and hopelessness will likely be lost on performers and listeners alike.

**Schoenbergian Motivic Relations**

Patricia Carpenter’s writings on Schoenbergian motivic relations and organicism are a significant resource for motivic analyses. For example, in “A problem in Organic Form: Schoenberg’s Tonal Body” (1998), Carpenter lays out Schoenberg’s motivic theory and his belief in the “primacy of the whole.” Carpenter explains Schoenberg’s conception that an organic work of art has a unity, referred to as a *Gestalt* or “functional whole,” in which the whole equals more than the sum of its parts. According to Carpenter, Schoenberg defines the musical idea not as a theme according to traditional music theory, but rather as the process in which a “tonal problem” generates unrest and the method by which the balance is eventually re-established. The “problem” that Carpenter is referring to in her title is the challenge to the tonic by the addition of other tones. When tonal problems are worked out and the tonic is restored, the problem is then resolved.

Carpenter describes the *Gestalt* as a “configuration of motives,” and the *Grundgestalt* as the “basic shape” that is recognizable and returns repeatedly within a piece. In an analysis of Brahms’s Intermezzo, Op. 76, No. 6, Carpenter examines the motivic content of the *Grundgestalt*—primarily its rhythmic and intervallic content—and compares it to its transformed presence in the coda. She suggests that Schoenberg’s concept of “developing variation” answers the questions: “how do these materials arrive coherently at this state” and “why?” Carpenter explains that in Brahms’s Intermezzo, Op. 76, No. 6, the repetition of the *Grundgestalt* in the dominant creates the tonal problem by introducing nondiatonic tones whose

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functions need to be clarified. Therefore, Carpenter proceeds to use the motivic material that she has identified as rhythmic and intervallic elements of the Grundgestalt, as a tool in helping to determine the function of the nondiatonic pitches, and ultimately she explains their function by examining their relations to the tonic in regard to the expanded tonality of the work in its entirety, thus resolving the tonal problem.  

My motivic exploration of Poulenc’s Oboe Sonata incorporates some of the Schoenbergian concepts that Carpenter demonstrates, but also deviates from Schoenbergian motivic analysis in some significant respects. First of all, I am not convinced that Schoenberg’s concept of the Gestalt applies to Poulenc’s Oboe Sonata. In fact, in my analysis of the first movement of the Oboe Sonata, I argue that the themes appear to be byproducts of the continuous motivic transformations throughout the movement. Another difference stems from more of a terminological departure rather than a departure in the concept of how we view the motivic structure of a work. What I refer to as a motive is similar to what Carpenter is referring to as the Grundgestalt, or basic shape, and what I refer to as the elements or musical features within the motive, Carpenter refers to as the motivic materials within the Grundgestalt. Additionally, the primary “problem” in Carpenter’s Schoenbergian motivic analysis is a tonal problem, in which she proceeds to explain the presence of nondiatonic pitches in the context of the tonal events throughout the entire piece. While I certainly address significant tonal problems throughout my analysis, as discussed earlier, I have adopted a more comprehensive approach to identifying problems and tracing how they work themselves out (or fail to work themselves out) in the spirit of Hatten’s gesture theory, thus considering a plethora of musical dimensions beyond just tonal problems, including orchestration, dynamics, register, timbre, modality, rhythm, metric placement, pulse, contour, and topic. For example, I identify a registral and dynamic problem generated by the grief-ridden Muted-Cry motive as a result of its pianissimo dynamic level in conjunction with the highest register of the oboe. When attempts by the Sinuous-Yearning motive to reach a state of transcendence occur within the soft dynamic level and the high register (which is the appropriate atmosphere for transcendence according to Hatten), the grief of the

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142 See, for example, Hatten, Musical Meaning in Beethoven, 15, 88–89.
Muted-Cry motive is inevitably evoked because of its association with the same soft dynamic level and high register. My above description of the musical expression evoked by the motivic interaction leads to another departure from Carpenter and Schoenberg, in that I also deal with issues of musical meaning evoked through the transformations and interactions of the motives. In contrast, Carpenter and Schoenberg limit the examination to the music itself when identifying and tracing a tonal problem that needs resolution, thus finding the answer purely within the music and not concerning themselves with an expressive trajectory that might be conveyed through the problem and its working-out process.

In Fundamentals of Musical Composition (1967), Schoenberg’s conception of a motive as a “germ” of the musical idea very closely parallels my conception of the Sinuous-Yearning motive as a motivic cell, in which its repetitions and transformations result in a series of themes (or musical ideas). Schoenberg explains:

The motive generally appears in a characteristic and impressive manner at the beginning of a piece. The features of a motive are intervals and rhythms, combined to produce a memorable shape or contour which usually implies an inherent harmony. Inasmuch as almost every figure within a piece reveals some relationship to it, the basic motive is often considered the ‘germ’ of the idea. Since it includes elements, at least, of every subsequent musical figure, one could consider it the ‘smallest common multiple’. And since it is included in every subsequent figure, it could be considered the ‘greatest common factor’. 143

The Sinuous-Yearning motive that I identify as one of two oppositional motives that plays a critical role in the expressive trajectory of the first movement of Poulenc’s Oboe Sonata, fits much of Schoenberg’s criteria above as the “‘germ’ of the idea.” It appears very close to the beginning of the movement (m. 3), and it features characteristic rhythms that give it its active, yearning quality, as well as characteristic intervals that give it its double-neighbor tone shape. Additionally, I argue that it features a sinuous contour or shape that is identifiable even when the neighbor-tone motion has been distorted through intervallic expansion. Furthermore, it implies a G-major tonic harmony in its initial appearance (although it is not limited to the tonic harmony in its transformations), and it is included in a majority of the segmented units of my paradigmatic

chart of the first movement (see Appendix A). Thus, according to Carpenter, Schoenberg would have viewed what I have identified as the Sinuous-Yearning motive as “the source of coherence in [the] work and the subject of the musical discourse.”

Also significant to my analysis of Poulenc’s Oboe Sonata—particularly the first movement—is Schoenberg’s concept of “liquidation” that he addresses in his *Fundamentals of Musical Composition* (1967):

> Liquidation consists in gradually eliminating characteristic features, until only uncharacteristic ones remain. . . . Often only residues remain, which have little in common with the basic motive.

The process of liquidation that occurs with the two oppositional motives of the first movement of Poulenc’s Oboe Sonata—the Muted-Cry motive and the Sinuous-Yearning motive—is a critical component to both the process of developing variation that I argue is occurring throughout the movement as well as the movement’s expressive trajectory. I assert that the Sinuous-Yearning motivic cell, which is composed of a turn figure that includes a lower and upper neighbor tone, is transformed through the process of liquidation into several other motives that feature either a lower neighbor tone, an upper neighbor tone, or both. Because the neighboring-tone construction of the Sinuous-Yearning motive is so audible and recognizable, there is only one instance in which the liquidation of the Sinuous-Yearning motive into its neighboring elements results in the “residues . . . [having] little in common with the basic motive” as Schoenberg describes. During the sustaining of the final tonic harmony of the first movement, a brief left-hand piano gesture consists of F♯2 moving to G1 (the original lower-neighbor tone pitch classes of the Sinuous-Yearning motive), inverted into a major seventh through octave displacement and separated/interrupted by the original transgressive minor thirteenth pitch class—the B♭—that represents liquidation of the Muted-Cry motive. I argue that the liquidation of the Sinuous-Yearning motive is less audible, but yet expressively effective at conveying the lack of motivic resolution that ends the movement.

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147 ASA (Acoustical Society of America) octave designations are used throughout this dissertation.
More controversially, I take Schoenberg’s concept of the liquidation of motives into motivic residues and apply it to the liquidation of a motive’s expressive content into its expressive essence. I describe the Muted-Cry motive’s embodiment of suffocating grief through its particular combination of musical features in the comprehensive spirit of Hatten’s gesture theory. I discuss how even though the Muted-Cry motive is not a pianto gesture and does not contain a pianto gesture, that the overall weeping quality of the gesture is as poignant, if not more so than a standard pianto gesture. Thus, I consider the pianto gesture, which occurs at some expressively significant moments, to be the result of the liquidation of the Muted-Cry motive’s expression of grief into its expressive essence—the weeping of the pianto gesture.148

Summary

In summary, while Nattiez and Agawu certainly set the stage for the application of the paradigmatic method to their semiotic analyses, Nattiez’s neutral level of analysis resulted in complex (and somewhat inaccessible) analyses, whereas Agawu took some of the complexity out of the method, yet failed to reveal significant insights into musical meaning. My hope is to draw upon the beneficial aspects of both Nattiez’s and Agawu’s procedures, while at the same time making the necessary adjustments to the paradigmatic method that will allow it to become a more accessible mode of analysis and, in particular, to strengthen its ability to aid in the interpretation of musical meaning. I begin my analytic investigation with a detailed explanation of my methodology, including what alterations I have made to the paradigmatic chart to make it a more effective analytic tool, and what conclusions can be drawn from the paradigmatic chart alone before delving into a detailed exploration of the music. Additionally, I find Hatten’s work in musical meaning and gesture to be not only extremely comprehensive and compelling, but also to be fundamentally musical, and thus my exploration into musical meaning in Poulenc significantly engages Hatten’s work. Furthermore, I draw upon Ratner’s, Monelle’s, Almén’s, and Hatten’s studies of musical topics, Almén’s exploration into musical narrative through his methodological eclecticism, Klein’s inspiring insights into intertextuality, Cooke’s well-researched explorations into the tonal tensions of musical figures, Harrison’s practical dualist theory of harmonic function, and Schoenberg’s and Carpenter’s groundbreaking work with

motivic relations and liquidation. What I hope to attain is a comprehensive method of analysis for exploring musical meaning in Poulenc that significantly draws upon the underappreciated and underused paradigmatic method of analysis, in conjunction with the intriguing potential and striking musicality of Hatten’s esteemed work in musical meaning and gesture.
CHAPTER 2

FAILURE TO TRANSCEND:
A PARADIGMATIC AND GESTURAL INVESTIGATION INTO LACK OF CLOSURE
IN THE FIRST MOVEMENT OF POULENC’S OBOE SONATA

The Paradigmatic Chart

Appendix A\textsuperscript{1} presents my paradigmatic chart for the first movement of Francis Poulenc’s Sonata for Oboe and Piano.\textsuperscript{2} This chart differs significantly from those by Kofi Agawu in \textit{Music as Discourse} (for example, see Figure 2.1 in this chapter, a reproduction of Agawu’s paradigmatic chart of units 1–35 of Igor Stravinsky’s \textit{Symphonies of Wind Instruments})\textsuperscript{3} and those by Jean-Jacques Nattiez in his extensive analysis of Varèse’s “Density 21.5” (for example, see Nattiez’s summary paradigmatic table that is five pages in length).\textsuperscript{4} The first part of my analytic discussion will focus on the differences between the paradigmatic charts and why I believe the unique features of my paradigmatic charts create a more useful and approachable analytic tool than the charts of my predecessors. While my charts share certain basic tenets of the paradigmatic method of analysis with Agawu’s and Nattiez’s methodologies, my particular application of the paradigmatic method of analysis attempts to remedy any specific problematic issues that arise in their paradigmatic analyses.

To begin with, my paradigmatic chart of the first movement of Poulenc’s Oboe Sonata (and my paradigmatic charts for the second and third movements) corrects what I believe to be a flaw in the charts of my predecessors—the constraint of not allowing for the inclusion of a segmented unit into more than one paradigm. Nattiez’s five-page long summary paradigmatic table of Varèse’s “Density 21.5” does occasionally indicate that a unit belongs to more than one rhythmic paradigm; however, his chart is so complex and long that it fails to facilitate pattern

\textsuperscript{1} For the paradigmatic charts (Appendices A, C, and E), the numbers in the individual cells represent segmented unit numbers (as segmented in the master diachronic motivic event charts—Appendices B, D, and F), not measure numbers from the musical score.


recognition. Therefore, when Nattiez does occasionally indicate a unit fitting more than one rhythmic paradigm, it does not contribute as much as it could to his analysis, because it is very difficult to identify whether or not there is a pattern of units belonging to more than one rhythmic paradigm. On the other hand, Agawu never allows for a unit to belong to more than one paradigm—a serious flaw that I believe skews the results of his charts when he assigns to only one paradigm some units that clearly consist of musical dimensions affiliated with multiple paradigms. For example, in Agawu’s analysis of Franz Liszt’s Orpheus, within his “first pass” analytic description of unit 33, Agawu writes, “[Unit 33] is equivalent to unit 23 from a formal point of view, although the actual melodic intervals are reminiscent of [unit] 20.” Subsequently, Agawu does not indicate any kind of association between unit 33 and unit 20 in his paradigmatic chart, which I believe distorts his analytic results (see Figure 1.1 from Ch. 1 of this dissertation). It would be analytically beneficial to consider why, for unit 33, Liszt borrows the melodic intervallic content from a completely different unit (unit 20) than the unit that is formally equivalent to unit 33—unit 23. If Agawu had allowed for units to be placed into more than one paradigm, then we could have examined the question of whether unit 33 is simply an outlier, or whether there is a recognizable pattern of Liszt borrowing material from units not formally associated with the unit that is the recipient of the borrowing. Agawu does make note of the issue and defends his decision to include a unit in only one paradigm in his subsequent discussion of the form of Orpheus:

The main difficulty with this kind of representation is that, by placing individual units in one column or another (and avoiding duplications), it denies affiliations with other units. But this is only a problem if one reads the material in a given unit as an unhierarchized network of affiliations. In that case, rhythmic, periodic, harmonic, or other bases for affiliating units will be given free rein, and each given unit will probably belong to several columns at once. But the arrangement is not a problem if we take a pragmatic approach and adopt a decisive view of the identities of units. In other words, if we proceed on the assumption that each unit has a dominating characteristic, then it is that characteristic that will determine the kinds of equivalences deemed to be pertinent. The

6 Agawu, Music as Discourse, 218.
less hierarchic approach seems to promote a more complex view of the profile of each given unit, thus expanding the network of affiliations that is possible among units. It runs the risk, however, of treating musical dimensions as if they were equally or at least comparably pertinent and therefore of underplaying the (perceptual or conceptual) significance of certain features.  

I counter that it is indeed possible to preserve a unit’s “dominating characteristic” in a paradigmatic chart without denying its affiliations to other paradigms. In fact, Donin and Goldman’s Score Charter software tool allows for the possibility of a unit to be placed in more than one paradigm. The analyst simply needs to develop a visual method with which to distinguish the unit’s dominant paradigmatic affiliation (if one exists). Thus, in my paradigmatic charts, I allow for the possibility of a unit to be included in more than one paradigm, placing an exclamation mark after the unit number within its dominant paradigm. If I conclude that a unit fits equally well into more than one paradigm, I include the unit number in each appropriate paradigmatic column without subsequently placing an exclamation mark after the unit number in any of the columns. My adaptations preserve the readability of the paradigmatic chart without skewing its results. The benefits of allowing a unit to be placed in more than one paradigm are aptly demonstrated in my paradigmatic representation of the first movement of Poulenc’s Oboe Sonata, in which numerous units are shown to be affiliated with multiple paradigms (see Appendix A). In fact, not only do the units belong to multiple paradigms, but also the units appear to be developing and growing out of each other. Thus, my paradigmatic chart aptly displays my belief that the first movement of Poulenc’s Oboe Sonata is constructed upon developing variation principles, but yet organized to fit into the sectional divisions of a quasi-sonata form. Additionally, the first two paradigmatic columns of my chart are in line with my analytic conviction that nearly every motivic unit of the movement is associated in some respect with either the first and/or second paradigms—two oppositional motives that I believe control the expressive trajectory of the entire movement. Because I believe that the first two oppositional paradigms and their interactions are critical to the expressive trajectory, I have placed my own constraint on my paradigmatic chart for the first movement. I limit the use of


exclamation marks which indicate the predominant paradigm to the first two paradigmatic columns, because I wish to reflect visually my speculative argument that the trajectory of the movement is controlled mainly by the suffocating grief of the Muted-Cry motive, the intense yearning of the Sinuous-Yearning motive, and the fluctuating emotions that result from the oppositional interactions between the two.

Another difference between my paradigmatic chart and those of Agawu and Nattiez is the complete formal chart (including themes, key areas, and larger formal sections) that I attach to the left-hand side of my paradigmatic chart, which allows for a visual representation of how paradigms combine to create formal sections (see Appendix A, form chart, left-hand side). In Agawu’s paradigmatic chart of Liszt’s Orpheus, all fifty unit numbers are organized into various paradigms, but with no indication of formal sections (see Figure 1.1—a reproduction of Agawu’s chart).

It is possible to speculate that as the units move into paradigms further to the right of the chart, the music may be moving into new formal sections. However, just by examining the chart alone, there is no way to figure out what formal sections there are, what paradigms they include, and what Agawu believes the form of the movement to be. On the other hand, in Nattiez’s five-page paradigmatic chart of Varèse’s “Density 21.5,” Nattiez does include capital letters to indicate sections that are formally related; however, the complexity and the length of the chart make it difficult to make any sense out of how the paradigms combine to create the various formally-linked sections. In contrast, my paradigmatic chart identifies with ease where the various themes enter, what paradigms they reflect, what other units they are related to, whether or not there is any pattern to the changes in tonal area linked with paradigms or formal sections, and how the various paradigms combine to create the larger formal divisions of the movement.

For example, regarding my speculation that the movement is based upon developing variation principles, one can observe three interpretive consequences: (a) I believe there to be only one completely original theme within the entire movement (the Sinuous-Yearning theme introduced at the beginning of the exposition); (b) the developing variation process is densest within the development section, yet the tonal movements are most active within the exposition; and (c) the coda serves to recall snippets of the previously transformed themes in conjunction with

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10 See Nattiez, “Varese’s ‘Density 21.5,’ ” 290–94 (five-page paradigmatic chart).
juxtaposing the home tonic’s major and minor modalities (see Appendix A—my paradigmatic chart of Mvt. 1).

Another difference between my paradigmatic chart and the charts of my predecessors is my inclusion of descriptive titles at the top of each paradigmatic column, aiding the reader in keeping track of the particular musical features associated with each paradigm, which I believe is critical to tracing the expressive trajectory of the movement. For example, the descriptive label of the second paradigm on my paradigmatic chart reads, “Sinuous-Yearning Motive/Theme (SY).” My analytic description of the musical features associated with the Sinuous-Yearning motive allows the reader to know what to expect whenever a unit is placed into that particular paradigm. Nattiez does include titles for his paradigms, but they are rather generic: “Rhythmic types,” “Intervalllic Sequences,” and “Melodic Pattern.” Furthermore, due to Nattiez’s particular construction of the summary paradigmatic chart, the reader needs to refer to a legend on a different page than the chart in order to determine to what particular rhythmic paradigm Nattiez is referring. For instance, the reader will need to turn back to page 254 to associate the rhythmic type “a2” of unit 1 as a rhythmic figure displaying “two regular shorts plus one long.”¹¹ One paradigmatic component that I do find compelling within Nattiez’s summary paradigmatic table is his identification of four paradigmatic types of function that he believes Varèse uses to replace the tension–release dialectic of the tonal system: “permutations”—stagnant passages emphasizing usually just two notes, delaying the appearance of a new note; “progressions”—passages in which new notes are added to progress the music forward; “flights”—passages with increasing dynamics, rhythmic augmentation, and “an unrelenting rise in pitch” to a climax; and “descents”—descending passages, normally following the flights, and thus releasing the tension built up in the climaxes.¹² On the other hand, Agawu provides no titles at all for the paradigms in his paradigmatic charts (see Figure 2.1—a reproduction of Agawu’s paradigmatic chart of units 1–35 of Stravinsky’s Symphonies of Wind Instruments). While reading Agawu’s analyses, it is easy to get lost in the charts, because there is no guide as to what the paradigmatic columns represent. The charts almost look like an unformatted string of numbers (see Figures 1.1 and 2.1). In order to aid in my understanding of Agawu’s analyses, I found myself writing


descriptive titles above his paradigmatic columns so that I could keep track of what features were associated with each paradigm. For instance, in Agawu’s paradigmatic chart of Stravinsky’s *Symphonies of Wind Instruments* (examine Figure 2.1 for an exact reproduction), I labeled the first paradigmatic column the “Bell motive” and the second paradigmatic column the “Chorale” so that I could associate specific musical features with units that Agawu indicates are affiliated with either of those two paradigms.\(^{13}\) Furthermore, as I discuss in my Review of Literature (Chapter 1), Agawu does not provide deep insights into what his paradigmatic analyses could offer to the exploration of musical meaning and narrative. As mentioned previously, in Agawu’s analysis of Stravinsky’s *Symphonies of Wind Instruments*, Agawu simply claims that Stravinsky’s additive compositional style does not provide an opportune background for narrative.\(^{14}\) Such a statement is hard for me to accept, especially given the fact that I argue that Poulenc employs an additive compositional style in the first movement of the Oboe Sonata, yet I still manage to trace an expressive trajectory throughout the movement with the aid of my paradigmatic chart. In contrast to Agawu’s structuralist bias and hesitancy to make bold semiotic claims, I wish for the paradigmatic chart to be as useful an analytic tool as possible in the process of exploring musical meaning. My analytic prose and paradigmatic chart allow for a speculative journey into the exploration of musical meaning at all levels of the analysis.

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\(^{13}\) See Agawu, *Music as Discourse*, 309.

\(^{14}\) Agawu, *Music as Discourse*, 314.
Finally, the two remaining components of my paradigmatic charts that are not found on the paradigmatic charts of Agawu and Nattiez—gridlines and color-coding—are included simply to make the paradigmatic charts as effective and approachable of an analytic tool as possible. Paradigmatic analysis is, in my opinion, an underused method of analysis, and I believe the primary reasons to be the complexity of the analyses and the inaccessibility of the charts. I do not believe that the lack of gridlines or color-coding negatively affect Agawu’s or Nattiez’s paradigmatic charts; however, anything that I can do to enhance the readability and comprehension of the charts will prove beneficial to both me, as the analyst, and to my readers. Additionally, the inclusion of color-coding allows for the paradigms to stand out more from one another, and the color-coding also allows for my paradigmatic chart and my Master Diachronic Motivic Event Chart—another chart that is unique to my paradigmatic analyses—to interface with color.

The Master Diachronic Motivic Event Chart

I have replaced Nattiez’s “neutral level” of segmentation and Agawu’s “first pass” through a piece with a detailed chart of all of the segmented units of a movement, which I entitle the “Master Diachronic Motivic Event Chart” (hereafter referred to as the “master chart”). The master chart consists of a musical example reduced to its motivic content for each unit (in other words, a reduced version of the basic motivic gesture(s) of the unit), identified by measure number(s), unit number, a brief analytic description of salient features, and as succinct a paradigmatic relationship as I can draw to previous motivic content (see Appendix B). As mentioned previously, the master chart and the paradigmatic chart interface with color in order to more easily discover significant connections between the two charts (compare Appendix A to Appendix B). Additionally, the color-coding aids in identifying nonadjacent units belonging to the same paradigms throughout the master chart—a chart that is constructed diachronically but does not necessarily have to be read diachronically. My master chart replaces Nattiez’s process of determining unit segmentations at the “neutral level”—a level which Nattiez claims is devoid of poietic (composer-generated) and esthesic (listener-perceived) influences,15 and a level which I argue in my Review of Literature is not truly neutral. While I considered simply annotating a

15 Nattiez, “Varese’s ‘Density 21.5,’” 244–47.
score with unit and section numbers similar to what Nattiez does on pages 246–47, ultimately a score is limiting in the amount of annotations that one can add to each musical unit. Therefore, I settled on a chart in which I could include a motivic reduction of each unit and more useful annotations as to what paradigm(s) the unit is associated with and what other useful connections could be drawn. The master chart also offers my readers a “first pass” through the movement that provides much of the same information that is available from Agawu’s “first pass”—a diachronic identification of each of the units of the work, which Agawu has already segmented (without relying on a “Nattiez-like” detailed explanation of his segmentation process), along with a corresponding analytic description of salient features underneath each listed unit.  

Several aspects of Agawu’s “first pass” through a piece are problematic. To begin with, Agawu rarely provides musical examples to go along with his analytic descriptions of the units. While it is certainly not a requirement for such an analysis to feature musical examples of the individual units (and I understand that the scope of some of the works he has analyzed would make it very difficult to provide musical examples), the lack of musical examples requires much more effort of the reader. The reader must not only locate a score, but must also take the time to mark up the score, because Agawu’s analytic descriptions of the units often associate a later unit with a much earlier unit. For example, in Agawu’s “first pass” through Liszt’s *Orpheus*, the analytic description underneath unit 44 reads, “This is the equivalent of unit 3 (and 5 and, most recently, 38).” Without the inclusion of musical examples, unless the reader has been continuously marking up the score while reading through Agawu’s “first pass,” the reader is going to have a very difficult time recalling what features were significant to units 3, 5, and 38. My inclusion of the musical examples (which are mostly lacking in Agawu) allows for a quicker “reading” through the movement, in which the reader does not necessarily have to refer to (or mark up) a score. Additionally, as I discussed in my Review of Literature, Agawu’s “first pass” is not followed up by any type of analytic argument developed from the analytic features Agawu identifies within his diachronic “first pass.” The lack of compelling analytic arguments was the most disappointing aspect of Agawu’s analyses for me, so I decided that if I could include the information that Agawu provides in his “first pass” in a chart format, then I would have the body

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16 See, for example, Agawu’s “first pass” of Stravisnky’s *Symphonies of Wind Instruments* in Agawu, *Music as Discourse*, 302–11.

of my chapters available in order to offer the reader deeper analytic arguments by culling the analytic information detailed within the master chart. However, reading through my master chart is optional, because in my main analytic prose, I cover the significant aspects of the master chart. My intention is to allow for the option of reading and listening through the master chart as a “first pass” through the movement, followed by reading through the analytic prose with the master chart in hand for reference, particularly for looking up unit numbers. Alternatively, the reader can choose to skip the “first-pass” reading of the chart, instead simply reading my analytic prose and referring to the master chart as needed.

Conclusions to Be Drawn from the Paradigmatic Chart

As discussed earlier, and as demonstrated in my paradigmatic chart (Appendix A), I believe that the form of the movement is based on developing variation principles, but yet the movement is organized formally to fit into the sectional divisions of a quasi-sonata form. In the paradigmatic chart, I have identified two main oppositional motives (one depicting grief, the other depicting yearning) whose salient features of one or the other, or both, I controversially argue can be heard in some respect in every segmented unit of the movement. Additionally, the chart displays my speculative argument that there is only one completely original theme in the movement—the Sinuous-Yearning theme—that transforms into the remaining four themes through principles of developing variation. The chart also displays that the section with the densest amount of thematic transformation is the development section, yet the development section falls short of exploring a number of different tonal areas—a feature that we have come to expect in the standard sonata form. Another examination of the paradigmatic chart reveals that there is exploration of a number of different key areas, but earlier within the exposition—another alteration to the standard sonata form. Additionally, the recapitulation recalls only one theme—the first theme of the movement—and the coda serves to recall snippets of the other transformed themes in conjunction with the juxtaposition of the major and minor modalities of the home tonic. Furthermore, exclamation marks—constrained by me to only the first two paradigmatic columns for the analysis of the first movement—indicate instances in which I argue that both oppositional motives are present, yet one predominates. Finally, the presence of the first two oppositional paradigms in the last two segmented units with the lack of an exclamation mark in either paradigm indicates that either the movement has come to some sort of motivic resolution
by the troping of grief and yearning into something more—such as transcendence or abnegation—or it indicates that both motives are somewhat present at the end with no resolution of the conflict. Throughout the remainder of my analysis of the first movement, I will argue the latter—that the movement is plagued by lack of resolution—motivically, harmonically, and formally—so much so that the lack of resolution becomes thematized in itself.

**My Speculative Analytic Journey**

As we progress into the analytic section of this chapter, I feel it necessary to make very clear my intentions. As I briefly alluded to in my Review of Literature, I am taking a speculative journey into Poulenc’s Sonata for Oboe and Piano in order to document my own exploratory process in engaging with paradigmatic analysis and its insights into other modes of analysis, including structural analysis, formal analysis, analysis of musical meaning and narrative, and gestural analysis. Throughout this experimental journey, I am searching for an analytic synergy that can both illuminate benefits of paradigmatic analysis, as well as allow me to gain a deeper understanding of the inner workings of such a poignant masterpiece. As the reader joins me along my analytic journey, I caution him or her not to take my interpretations as definitive fact, but rather as very much a speculative enterprise, guided by the support I provide through musical evidence and scholarly sources. I fully acknowledge that it would be equally possible to take a different analytic route through the Oboe Sonata that could be substantiated by an alternative interpretation of the musical evidence and a different set of scholarly sources. Similarly, as I discussed in my Review of Literature, Michael Klein openly admits that intertextual analyses are completely subjective, depending on which texts and how many texts one brings into the conversation. He aptly demonstrates how his interpretation of the first movement of Béla Bartók’s Violin Sonata No. 1 drastically changes between two different intertextual analyses, one considering only one other text and the other considering two other texts. Klein is not deterred by this subjectivity; rather, he embraces it in order to gain a deeper perspective about the music.18 Similar to Klein, I ask the reader to indulge my exploratory process into Poulenc’s Sonata for Oboe and Piano as one of many routes into the piece and a way of gaining more perspective about the music and experimenting with analytic integration of multiple modes of

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analysis. The reader is encouraged to make his or her own interpretations based on the musical and scholarly evidence presented.

**The Thematization of Lack of Resolution/Inconclusiveness and the Transgressive Minor Thirteenth**

The first movement of Poulenc’s Oboe Sonata is afflicted by a lack of resolution in a number of musical dimensions—so much so that one can apply Hatten’s concept of “thematization” to the inconclusiveness that permeates the movement. In this context, I am not referring to themes as melodic and rhythmic ideas that combine to form thematic groups in traditional forms such as sonata form; rather, I am referring to the broader concept of thematization that Hatten explores: “Thematic relationships . . . are not simply conformant pitch or rhythmic patterns, but may also involve relationships that cannot be notated: for example, analogies among processes (such as various implementations of the process of undercutting).”

Hatten further explains, “Any element, or relationship, or analogy among relationships (for which notation may not be adequate and some verbal label or characterization is required) may be strategically exploited as thematic for a given movement.” Thus, Hatten’s concept of “themes” can include “verbalized concepts” such as undercutting or yearning, which may not be able to be represented adequately through notation.

A closer look at the construction of the first movement will reveal a cyclic pattern of unresolved phrases that I will later argue expressively reflects the cyclic nature of the grieving process. My analytic journey will take the reader through a series of unresolved phrases exhibiting a common trajectory, in which the yearning of the Sinuous-Yearning motive is expressed through its repetitions and transformations (particularly into ascending gestures), which are then undercut by the grief of the Muted-Cry motive, represented through combinations of its identifiable musical characteristics, leading to inconclusive phrase endings on half cadences. At each half cadence, aspects of the Muted-Cry motive interfere with the Sinuous-Yearning motive’s attempts to reach a state of transcendence, thus prompting a phrase restart and

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preventing the dominant harmony at the phrase ending from being able to resolve to its tonic to reach the harmonic security of an authentic cadence. Contributing to the ambiguity of the phrase endings is another element that I argue becomes thematized throughout the movement—the addition of the transgressive minor thirteenth to the dominant harmony at the half cadences. Deryck Cooke’s research supports the expression of anguish that an added minor thirteenth (which he refers to as an added minor sixth) can inflect onto the dominant harmony: “[W]hen the minor third is harmonized, not by the tonic triad, but by the dominant major triad, it functions harmonically as the minor sixth of that triad, and the element of anguish enters in . . . the feeling of anguish is unmistakable.”22 Additionally, referring to a passage in Handel’s Messiah that employs the minor thirteenth in a dominant harmony, Cooke argues that “the music . . . eventually plunges into real anguish, with a threefold repetition of the minor third harmonized as a minor sixth in the dominant,” in conjunction with the text, “A man of sorrows and acquainted with grief.”23 Also contributing to the transgressive quality of the minor thirteenth when added to a dominant harmony at the phrase endings of the first movement is the ambiguity that is imbued within the harmony through Daniel Harrison’s harmonic concept of functional mixture. Harrison would refer to the dominant harmony with the added minor thirteenth as a functionally-mixed dominant harmony that adds the minor tonic agent to the dominant function. Such a harmony contributes to an ambiguity of key and mode and an inconclusiveness of harmonic resolution that plagues the phrase endings throughout the movement, contributing to the overarching “theme” of lack of resolution. Furthermore, when the minor thirteenth is added to the dominant harmony, it is typically accompanied by the added minor ninth, thus also infusing the minor subdominant agent into the dominant function,24 further supporting functional ambiguity and inconclusiveness at phrase endings.

To begin my analytic journey into Poulenc’s Oboe Sonata, I will take the reader through a very detailed examination of the first phrase of the movement in order to more closely examine the typical inconclusive phrase trajectory described above. However, before I can discuss the

23 Cooke, The Language of Music, 82.
trajectory of the first phrase any further, I need to introduce the reader to the two oppositional motives of the movement (the Muted-Cry motive and the Sinuous-Yearning motive) which I controversially argue control the expressive trajectory of the entire movement through the presence of salient features of one or the other (or both) in each segmented unit. I follow the lead of Robert Hatten and Byron Almén in their multitude of hermeneutic analyses, in which they identify initial oppositional musical elements and proceed to describe the resulting oppositional interplay throughout the music as a means of tracing musical expression and/or narrative. Opposition in music is to be expected; however, opposition becomes an integral part of the musical discourse when two extremely contrasting gestures are juxtaposed from the outset, demanding some sort of resolution, which I have already observed is denied throughout the movement. The two motives are set in extreme opposition to one another, contrasting in nearly every musical dimension possible, including orchestration, dynamics, register, timbre, modality, rhythm, pulse, contour, and topic.

The Initial Opposition: The Muted-Cry Motive vs. The Sinuous-Yearning Motive

The Muted Cry Motive

The Oboe Sonata opens with a somber solo oboe gesture (mm. 1–2, unit 1), which I have labeled the “Muted-Cry motive,” that, in every musical dimension imaginable, conveys a poignant grief that cannot even be fully expressed due to the oboe’s muted voice. The gesture stands alone, as if in reflection, with no support from the piano accompaniment and detached from the structural downbeat and the first phrase of the sonata (which begins in m. 3). The oboist enters at a pianissimo dynamic level on the pitch D6. Such an entrance requires an extreme amount of embouchure stability and breath control, as well as the gentlest releasing of the tongue off of the tip of the oboe reed at the precise moment of articulation, so as not to create an unwritten and undesired accent. Such a careful and precise placing of the tongue on the tip of

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25 See Hatten’s hermeneutic analysis of Beethoven’s String Quartet in B♭, Op. 130, in Musical Meaning in Beethoven, Ch. 6, 133–45, and Almén’s narrative analysis of Chopin’s Prelude in G Major, Op. 28, No. 3 in A Theory of Musical Narrative (Bloomington: Indiana University Press, 2008), Ch. 1, 4–10, for one example each (of many) of Hatten’s and Almén’s reliance on initial musical oppositions, highlighting the “working-out” process of the oppositions to formulate the expressive trajectories of the pieces.

26 ASA (Acoustical Society of America) octave designations are used throughout this dissertation.
the reed while maintaining a firm and supporting embouchure contributes to the muted quality of the oboe’s voice. Additionally, in the indicated register with the *pianissimo* dynamic level, the resulting timbre of the oboe will be brighter and thinner than had the pitch class D been written one or two octaves lower. By brighter, I do not intend to imply a positive quality; rather, a brighter and thinner oboe timbre is one that is lacking depth of sound, as if mimicking a high-pitched cry. Overall, the gesture is descending: first by a major third (D6–B♭5), followed by a perfect fifth (B♭5–E♭5), and spanning the dissonant descending interval of a major seventh (D6–E♭5). The only ascending part of the gesture is the final dissonant, “languishing” melodic augmented second (E♭5–F♯5). The earlier B♭ and the augmented second from E♭ to F♯ that completes the gesture imply scale-degrees ↓3, ↓6, and 7, respectively, of the key of G minor.

The oboist sustains the leading tone, F♯5, through the fermata, allowing the unresolved leading tone to dissipate. Given the languid sustained durations, the fermata at the end, and the absence of piano accompaniment to force the oboist to keep diligent time, the gesture is imbued with a lack of pulse, and thus seemingly outside of the present, and retrospective in nature.

While the motive does not contain a *pianto* falling minor second (a straightforward sighing or weeping gesture), the atmosphere generated from the musical dimensions just described above in detail arguably projects an even more poignant tragic state than what a simple *pianto* gesture could evoke alone. Here, we can refer to Hatten’s application of the concept of “intermodality”—“shared representation of events across the sensorimotor system”—to musical gesture. Hatten explains that in linguistics, a remark that someone is “feeling down” can be understood “as an aptly literal description of those bodily postures and facial gestures that naturally accompany feelings of sadness or grieving.” In an example of Hatten applying the concept of intermodality to a musical gesture that he believes evokes grief, even though it is not

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a standard \textit{pianto} or lament gesture, Hatten explains, “Through the immediacy of intermodality, a listener can access the affective quality of the gesture: heaviness of grief that is not expelled by force (as in the emotion of disgust), but ‘sighed off,’ only to return with an insistence that suggests its implacability.”

Poulenc left out of the Muted-Cry gesture the musical specificity needed to directly correlate it to a \textit{pianto} or lament gesture; however, certainly enough musical evidence exists to assign to the Muted-Cry gesture a more general topical region of poignant grief from the pain of loss.

In my analytic interpretation, I argue that as an embodiment of poignant grief, the Muted-Cry motive will never return in its original form; rather, its poignant grief saturates the expressive trajectory of the first movement through the strategic implementation of its identifiable musical characteristics. The identifying characteristics of the Muted-Cry motive can include any of the following (usually involving more than one characteristic at a time): solo oboe, minor modality, descending gesture, high register (the oboe’s highest possible register), \textit{pianissimo} dynamic level, the specific pitch-class content, the span of a dissonant seventh, the dissonant melodic augmented second, the fermata and its sustained final unresolved pitch, and rhythmic augmentation as compared to the Sinuous-Yearning motive. Following up on my discussion that the Muted-Cry motive is not a \textit{pianto} gesture nor does it contain a \textit{pianto} gesture within its original form (yet it embodies grief or weeping as much, if not more, than the standard \textit{pianto} gesture), there are a number of \textit{pianto} gestures that occur at significant junctures throughout the movement that I argue represent the liquidation of the Muted-Cry motive into its expressive essence. My use of the term liquidation here does not exactly align with Arnold Schoenberg’s original explanation of the process: “\textit{Liquidation} consists in gradually eliminating characteristic features, until only uncharacteristic ones remain. . . . Often only residues remain, which have little in common with the basic motive.” However, for the purposes of my analytic venture, I have reworked the term to apply to the expression of a motive being reduced to the motive’s expressive essence. The Muted-Cry motive is not a motive in the most traditional sense; rather, it is a set of musical characteristics that combine in varying ways to inject grief into the trajectory. Thus, I feel that it is appropriate to take some liberties with the use of the term

\begin{footnotesize}
\textsuperscript{31} Hatten, \textit{Interpreting Musical Gestures, Topics, and Tropes}, 187.

\end{footnotesize}
liquidation when applied to the expressive essence of the Muted-Cry motive as long as I acknowledge my departure from Schoenberg’s intentions.

Finally, I speculate that the fact that the Muted-Cry motive initiates in the oboe’s highest possible register at a *pianissimo* dynamic level effectively makes achieving transcendence throughout the movement nearly impossible. 33 I will speculate that Poulenc sabotaged the fulfillment of transcendence the moment he chose the register and dynamic level for the Muted-Cry motive. The oboe cannot ascend to a higher register, and thus its highest register is associated with the suffocating grief of the Muted-Cry motive, not transcendence. I will trace how almost every time the oboe attempts a transcending gesture, it is inevitably undercut by the grief-ridden atmosphere of the Muted-Cry motive. I will also reveal that in the coda, the piano eventually attempts to take over the role of transcendence; however, the thematized “lack-of-resolution” that plagues the entire movement also infects the final tonic harmony, thus preventing the piano from achieving transcendence.

**The Sinuous-Yearning Motive**

The gesture set in opposition to the Muted-Cry motive, the Sinuous-Yearning motive (introduced in m. 3, unit 2), provides a dramatic contrast in mood and overall atmosphere. 34 A sudden shock of tonality occurs as the piano enters in G *major* with a simple, diatonic chordal accompaniment, prolonging the tonic with one of Poulenc’s characteristic active tonic pedals in the left hand. 35 The embellished tonic pedal emphasizes octave Gs in the upper and lower bass registers, with intervening octave major thirds of the tonic triad, while in the right hand, the soprano voice pulsates the fifth of the tonic triad in eighth notes as its own active dominant pedal to emphasize some aspects of dominant function as well. Elements of expectant dominant function are further emphasized by the dissonance of 5 against 4 in the soprano and alto voices of the right hand.

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33 Hatten refers to passages in a higher register with softer dynamics as generating an “atmosphere of serene contemplation or transcendence.” See, for example, Hatten, *Musical Meaning in Beethoven*, 15, quote on 88–89.

34 The Sinuous-Yearning motive’s name will be discussed in detail later in this section.

Certain aspects of the Sinuous-Yearning gesture (particularly within the piano accompaniment) suggest the pastoral topic. Leonard Ratner’s description of the pastoral topic is rather confined to the type of rustic music consisting of a sustained drone bass of either the tonic or the tonic and its fifth, and a simple melody or melodic flourish above.\(^{36}\) In regard to Ratner’s description, while the piano accompaniment does not contain a sustained drone bass, a subtler drone effect is generated between the bass Gs and the soprano Ds. Additionally, the oboe melody (which I will return to in detail below) can certainly be classified as a simple melody. On the other hand, Hatten’s concept of the pastoral is broader (Hatten even designates it as one of his expressive genres for Beethoven), and he includes a much more extended list of possible pastoral features.\(^{37}\) In Hatten’s more liberal view of the pastoral, even more characteristics of m. 3 (unit 2) exhibit pastoral features, including the harmonic stasis, the simple melodic contour (to be discussed below), the major mode, and the soft dynamics.\(^{38}\) Additionally, Byron Almén’s identification of some features that he would describe as “more-or-less” pastoral also seems to apply to the Sinuous-Yearning motive: “diatonic melody, reinforced by octave doublings, and by chord tones emphasizing pedal-like common tones.” Almén describes one of the possible expressive states of the pastoral topic as “embodying a normative cultural ideal.”\(^{39}\)

Returning briefly to Hatten’s discussion of the pastoral, Hatten describes “a spiritual state of innocence (or serenity) subject to the disturbances of tragic experiences (or remembrance)” as depicting a high-style pastoral when the pastoral is combined with tragic elements.\(^{40}\) Furthermore, Hatten claims that when pastoral elements are infused into a hymnalike texture “deep spiritual significance” can be evoked.\(^{41}\) Hatten’s and Almén’s descriptions of the high-


\(^{39}\) Almén, *A Theory of Musical Narrative*, 44, 141. Along similar lines of an idealized pastoral, Michael Klein asserts, “Pastoral discourse inscribes oppositions between retreat to the countryside and return to the city. Descriptions of the countryside and its people may be highly idealized, to the extent that they represent notions of a lost golden age, or a land and time that never really existed. But that retreat into Arcadia must be balanced by a return to the real world with lessons learned, otherwise pastoral narrative becomes mere sentimental escapism.” See Klein, *Intertextuality in Western Art Music*, 68.


style pastoral above seem more appropriate for the expressive content of the Sinuous-Yearning gesture’s pastoral topic, as opposed to the low-style rusticity of Ratner’s pastoral description. Moreover, Raymond Monelle, in *The Musical Topic: Hunt, Military and Pastoral* (2006), supports Almén’s conception of the pastoral as an idealized state, not reflecting the reality of actual peasantry; however, Monelle adds that the pastoral often contains undertones of melancholy: “[T]he elegiac longing for a lost period of happiness was always a pastoral theme.”

Monelle cites, for example, Virgil’s pastoral as existing “within his own mind, a state of being that he can imagine but can never attain.” Additionally, Monelle describes a melancholy “yearning for the Golden Age” in the Virgilian pastoral: “The Golden Age, the state of simplicity, has been lost and can never be recovered.” If one accepts that the musical atmosphere associated with the Sinuous-Yearning gesture is imbued with Hatten’s and Almén’s conception of the high-style pastoral, and integrates Monelle’s suggestion of undertones of melancholy due to the longing for an unattainable idealized state, then the thematization of lack of resolution and inconclusiveness begins to make sense within the context of the two oppositional gestures. Furthermore, I will argue that the Sinuous-Yearning gesture is imbued with its own oppositional duality—that of stasis, as represented by its neighboring-tone construction and its tonic pedal-point harmonization, and a yearning for an idealized state of spiritual peace or transcendence, as represented by its metric placement, active rhythm employing diminution (as compared to the Muted-Cry motive), and continuous repetitions and transformations (often into ascending gestures).

Above the pastoral accompaniment, the oboe plays the primary motivic and melodic figure that defines the shape of the Sinuous-Yearning motive—a motive that, as mentioned

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44 Almén refers to the pedal point as “the musical icon par excellence of stasis.” Later, he adds, “The device of the pedal point has, in the abstract, a dual character. It can signify calm, simplicity, and pastoral contentment, or it can signify rigidity, stasis, and frustrated immobility.” Almén, *A Theory of Musical Narrative*, 153, 156. Here, the tonic pedal point harmonizing the Sinuous-Yearning motive appears to engender both qualities.
above, appears to juxtapose two distinct oppositional characteristics: stasis and yearning. The former is reflected in the motive’s twisting and oscillating movements due to its neighbor-tone construction. The motivic pitch content simply consists of the lower and upper neighbor tones to the tonic, G, similar to the common turn ornament, but inverted. The function of such neighboring tones (or neighboring chords) is often described as promoting stasis. On the other hand, the more active, yearning character of the Sinuous-Yearning motive derives from its driving sixteenth notes, its metric placement on an offbeat, and its cellular activity—forming the kernel of an additive and sentential phrase through its repetitions, extensions, intervallic expansions, and transformations. The motive begins on the second sixteenth subdivision of the measure, which projects a sense of restlessness and urgency to arrive on a beat, thus implying a more active motivic process, regardless of the fact that it is composed of two neighbor tones. The leading tone, F♯, which is left unresolved to dissipate in the air at the end of the Muted-Cry gesture, returns an octave lower and one dynamic level higher in a darker and fuller register of the oboe, and it is relegated to a subservient role as the lower neighbor tone to the tonic, G. In contrast to my description of the Muted Cry’s brighter oboe timbre, the darker oboe timbre of the Sinuous-Yearning motive does not necessarily imply an ominous sound; rather, a darker oboe tone refers, here, to a fuller, sweeter quality that adds depth to the oboe’s tone. An oboist would be expected to round out and slightly loosen his or her embouchure, subtly dropping the jaw to play with a fuller, darker tone, and to avoid the pitch going sharp, thus resulting in a sweeter, fuller, and less muted tone as compared to that of the Muted-Cry motive.

Wilfrid Mellers uses the term “noodling” to describe the first theme of the movement: Wilfrid Mellers, Francis Poulenc (New York: Oxford, 1993), 169. While I toyed with a multitude of different names for the motivic gesture, such as Mellers’s “noodling,” in addition to “neighboring” and “serpentine,” I ultimately returned to “Sinuous-Yearning,” because I found it to fit the internal oppositional conflict of the motive better than the other names. The description of “neighboring” ultimately became too specific, because I speculatively argue that figures that “noodle” or twist around a given pitch that do not necessarily contain neighbor tones can be regarded as intervallic expansions of the neighbor tones from the Sinuous-Yearning motive, and completely ascending gestures can also be regarded as transformations of the Sinuous-Yearning motive that heavily favor its yearning quality. On the other hand, the description of “serpentine,” (while it certainly could make sense in the context of a pastoral topic) also brings along with it some negative connotations, such as “sly” or “wily,” which I do not believe accurately reflect the true character of the Sinuous-Yearning motive.

Daniel further discusses Poulenc’s affinity toward cellular construction of motives or phrases: Daniel, Francis Poulenc: His Artistic Development and Musical Style, 3. See also his discussion of Poulenc’s additive compositional style on pp. 60 and 128.
Contour and rhythmic oppositions are also distinctly defined between the Muted-Cry motive and the Sinuous-Yearning motive. The directional contours of the two motives are inversions of each other. The Muted-Cry motive consists of a down–down–up contour, thus displaying primarily a lamenting descending gesture; whereas, the Sinuous-Yearning motive consists of an up–up–down contour—primarily a yearning ascending gesture that cannot seem to maintain its ascent due to its neighbor-tone construction. Additionally, I argue that rhythmic oppositions between the two motives play a significant role throughout the movement. The Muted-Cry motive consists of a slow-paced and deliberate rhythm of half notes and quarter notes, including a fermata at the end of the gesture; whereas, the Sinuous-Yearning motive consists of three sixteenth notes that begin off the beat and propel the music forward to arrive on a longer note value on the second beat of the measure. As a result, the Muted-Cry motive sounds *rhythmically augmented* in comparison to the Sinuous-Yearning motive. Furthermore, the consistent quarter-note (left hand) and eighth-note (right hand) pulsation of the piano accompaniment reinforces a steady pulse, underlying and supporting the more rhythmically active Sinuous-Yearning motive, in contrast to the unsupported, ametric feel of the Muted-Cry motive.

**The First Phrase: The Sinuous-Yearning Motive/Theme**

A Detailed Analytic Description of the Phrase’s Trajectory

I take the reader on an analytic journey through the first movement, in which I speculate that small motivic cells are repeated and transformed to construct extended cellular themes. What follows is a detailed analysis of how the first phrase—a phrase that reveals sentential qualities—is constructed from the Sinuous-Yearning motivic cell’s repetitions and transformations that drive it forward through a Neo-Classic take on a very traditional progression, I–vi–ii–V. Additionally, I cover in detail how aspects of the Muted-Cry motive undercut the yearning of the Sinuous-Yearning motive, leading to a half cadence with no motivic or harmonic resolution, thus prompting a phrase restart.47

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47 While in most cases I reference both unit numbers and measure numbers, the master chart (Appendix B) will serve to quickly associate a unit number with its corresponding measure number(s) and the musical example to which I am referring.
The yearning quality of the Sinuous-Yearning motive is foregrounded within just its first three unit appearances through repetition and through distortion of neighbor-tone motion by means of ascending gestures. After the Sinuous-Yearning motive’s initial introduction and juxtaposition with the oppositional Muted-Cry motive in unit 2 (m. 3), the Sinuous-Yearning motive is first extended through repetition (unit 3, m. 4). The repetition of the motivic cell aids in imbuing the motive with an active, yearning quality. In the subsequent measure (m. 5, unit 4), the Sinuous-Yearning motive restarts, but here its initial ascent is expanded to a perfect fourth (from a minor third) due to a reversal in direction—an ascending gesture in which the pitch A₄ becomes a passing tone to B₄ rather than a neighbor tone to the tonic, G. Additionally, the motive is extended as the pitch A₄ is returned to and initiates another stepwise ascent that spans a perfect fourth (A₄–D₅), answering the initial ascending fourth (F₄–B₄). Thus, within unit 4, we encounter distortion of the neighbor motion in favor of an ascending gesture. Hatten often describes such ascending gestures as evoking the act of yearning.⁴⁸

Aspects of the Muted-Cry motive undercut the yearning of the Sinuous-Yearning motive, plaguing the second half of the first phrase with an undertone of grief. In unit 5 (mm. 5b–6), a dramatic descending octave displacement (E₅–E₄) is interpolated into the Sinuous-Yearning motive, which is now elaborating 6 with F♯₄, neighbor motion (in place of ¹), supported by a vi₇ harmony in the accompaniment (F♯ is now subordinate to G). The octave displacement cuts short the peak on ⁵–⁶, preventing the gesture from achieving transcendence. Additionally, the Sinuous-Yearning motive has been rhythmically augmented, thus recalling the rhythmic aspect of the Muted-Cry motive. I speculate that when the Sinuous-Yearning motive undergoes rhythmic augmentation, a tinge of the poignant grief of the Muted-Cry motive inserts itself into the yearning of the Sinuous-Yearning motive, thus projecting the melancholy yearning that Monelle describes. Furthermore, two descents of dissonant sevenths are highlighted—D₅–E₄ and E₅–F♯₄, recalling another identifying characteristic of the Muted-Cry motive, its descending seventh span. The descent of a dissonant seventh is made even more dramatic by the fact that the previous unit consists of a nearly entirely ascending gesture. Thus, the intrusion of Muted-Cry motivic characteristics into the unit 5 gesture (mm. 5b–6) dramatically undercuts the

⁴⁸ See, for example, Hatten, Musical Meaning in Beethoven, 57.
ascension to $\hat{5}$ of the previous unit. However, the grief of the Muted-Cry motive has not completely eclipsed the yearning of the Sinuous-Yearning motive, as the Sinuous-Yearning motive is extended by the ascending stable interval of a perfect fifth (E4–B4), which can be contrasted with the dissonant unstable augmented second that ends the original Muted-Cry motive.

Besides transforming the Sinuous-Yearning motive into an ascending gesture (in an attempt to reach $\hat{5}$), I contentiously argue that another way to distort the static neighbor motion of the motive is through intervallic expansion, which is what takes place in unit 6 (m. 7). The Sinuous-Yearning motive reacts to the intrusion of aspects of the Muted-Cry motive from unit 5 (mm. 5b–6) through an assertive yearning gesture, in which previously static neighbor tones are expanded to consonant thirds, with the support of a higher dynamic level in both the piano and the oboe. The pianist and the oboist are directed to play *mezzo forte*, with a *crescendo* throughout the gesture in the oboe, representing the first dramatic dynamic contrast thus far. In regard to the unit’s harmonic context, a reversal in pitch hierarchy results from the reharmonization of the Sinuous-Yearning motive as a ii$^9$ chord in G major. The originally stable tonic pitch, G, is added to the gesture and now serves as the unstable dissonant seventh of the ii$^9$ chord, and the pitch A is no longer the unstable upper neighbor to G; rather, it is now the more stable root of the ii$^9$ chord. The gesture begins somewhat unstably as if reacting to the events of the previous unit, yet ends stably on the root of the underlying harmony, further supported by a *crescendo* in the oboe. Unfortunately, the intervallic expansion only succeeds in slightly disguising the static neighbor motion of the Sinuous-Yearning motive, as there is still lower and upper neighbor motion surrounding the primary chord tone, A4.

The first phrase ends with what I refer to as a “corrupted” half cadence through a dramatic ascending motivic gesture, in which the Sinuous-Yearning motive strives to reach a state of transcendence, which is undercut by the intrusion of aspects of the Muted-Cry motive. Hatten refers to passages in a higher register with softer dynamics as generating an “atmosphere of serene contemplation or transcendence.”49 The musical setting is appropriate for transcendence; the Sinuous-Yearning motive has ascended to its highest register thus far accompanied by a *molto decrescendo* in both instruments. Unfortunately, aspects of the Muted-

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Cry motive insert themselves into the gesture in a transgressive manner that corrupts the suitable atmosphere for transcendence. First, the final leap of a diminished fifth from E5 to B♭5 in the oboe results in poignant melodic dissonance to end the first phrase, thus recalling the poignant dissonance of the melodic augmented second that ends the Muted-Cry motive. The unstable diminished fifth also contrasts with the more stable E4–B4 perfect fifth ending of unit 5 (mm. 5b–6), in which the Muted Cry’s rhythmic augmentation aided in undercutting the gains in ascent from the previous unit, yet the Sinuous-Yearning motive asserted itself at the end with a stable ascending perfect fifth (E4–B4). In contrast, there is no assertiveness and no stability in the E5–B♭5 melodic diminished fifth that ends the unit 7 (m. 8) gesture, contributing to the “corruption” of the half cadence. Additionally, the pitch B♭5 on which the unit 7 gesture arrives is problematic, because it is also an identifying pitch of the Muted-Cry motive, specifically the pitch that gives the motive its minor-mode flavor. Furthermore, the B♭5 in m. 8 is the minor thirteenth of a V\textsuperscript{m13}/G harmony. Thus, within the dominant harmony at the half cadence, the minor thirteenth, B♭5, (♭3 of G minor; the minor tonic agent)\textsuperscript{50} hints at the minor mode and its association with the Muted-Cry motive. Not only is the dominant harmony left unresolved and corrupted by the minor thirteenth acting as a transgressive and undermining agent, but also the motivic conflict between the Muted-Cry motive and the Sinuous-Yearning motive comes to no resolution. As I discussed earlier regarding the thematization of lack of resolution and the transgressive minor thirteenth, the first phrase initiates a pattern that is repeated over and over again with each new phrase: (a) the Sinuous-Yearning motive attempts to move on from the pain of loss through its repetitions and transformations; (b) the Sinuous-Yearning motive’s repetitions and transformations are undercut by intrusions of aspects of the Muted-Cry motive; (c) the phrase is left unresolved on a dominant harmony corrupted and turned melancholy through the addition of a transgressive minor thirteenth; and (d) the motivic and tonal conflict is left unsettled, prompting a phrase restart.

\textsuperscript{50} Harrison, Harmonic Function in Chromatic Music, 45.
The Thematization of the Transgressive Minor Thirteenth as an Undercutting Agent

Although added notes such as sevenths, ninths, and thirteenths are not uncharacteristic of Poulenc’s style, I argue that the minor thirteenth is employed in a transgressive manner at the end of the first phrase. As the unexpected arrival point of the motivic ascent for transcendence in unit 7 (m. 8), the minor thirteenth (B♭), as the identifying pitch of the minor modality of the Muted-Cry motive, carries along with it associations of grief and anguish. As discussed earlier, Deryck Cooke explains that harmonizing the minor third of the minor tonic harmony by the major dominant harmony introduces an undeniable tinge of anguish into the arrival of the dominant harmony. Furthermore, Daniel Harrison’s conception of functional mixture supports Cooke’s interpretation of the added minor thirteenth in the dominant harmony serving as an element of anguish. When the minor tonic agent is added to the dominant harmony, the harmonic function, key, and mode are left somewhat in question. Additionally, a minor thirteenth dominant harmony typically includes the minor ninth, thus also adding the minor subdominant agent into the dominant harmony, further questioning harmonic function, key, and mode.

Throughout the first movement of Poulenc’s Oboe Sonata, the consistent employment of the transgressive minor thirteenth at half cadences becomes thematized as an undercutting agent that contributes to inconclusive, ambiguous phrase endings, prompting phrase restarts. As discussed earlier, Robert Hatten asserts that consistent musical processes throughout a movement or piece that may not necessarily be able to be represented through notation alone can become significant “verbalized [thematic] concepts.” The thematization of the transgressive minor thirteenth as an undercutting agent plagues the trajectory of the first movement, and I argue it

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51 Daniel, Francis Poulenc: His Artistic Development and Musical Style, 76.

52 Cooke, The Language of Music, 30, 38, 40, and 90. Also, refer to my previous discussion of Cooke’s classification of the minor sixth (thirteenth) added to the dominant harmony earlier in this chapter, under the subheading, “The Thematization of Lack of Resolution/Inconclusiveness and the Transgressive Minor Thirteenth” (58–60).

53 Harrison, Harmonic Function in Chromatic Music, 45–70. Also, refer to my previous discussion of Harrison’s harmonic concept of functional mixture earlier in this chapter, under the subheading, “The Thematization of Lack of Resolution/Inconclusiveness and the Transgressive Minor Thirteenth” (58–60).

54 Hatten, Musical Meaning in Beethoven, 99. Also, refer to my previous discussion of Hatten’s concept of “thematization,” under the subheading, “The Thematization of Lack of Resolution/Inconclusiveness and the Transgressive Minor Thirteenth” (58–60).
foreshadows the eventual conclusion of the entire sonata. Chapter 3 traces its appearances and similar functions in the second and third movements, leading to a devastating lack of conclusion to the entire sonata.

Occasionally, the dominant harmony at the end of a phrase will include a major thirteenth as opposed to a minor thirteenth. In such cases, I speculate that there is still a feeling of lack of resolution, whether it is the major or the minor 3 added to the dominant harmony as a thirteenth; in the context of the dominant harmony, 3 is a non-chord tone that desires to resolve down by step to the fifth of the dominant harmony. However, a V\(^{M13}\) will not possess the minor mode flavoring of a V\(^{m13}\), because 3—the major tonic agent—is employed as opposed to 3—the minor tonic agent. Thus, while I acknowledge that the major thirteenth added to the dominant harmony still contributes to the feeling of lack of resolution at phrase endings, I will not go so far as to refer to the major thirteenth as transgressive on its own. Rather, in such cases, there is almost always other musical identifying characteristics of the Muted-Cry motive that accompany the added major thirteenth, thus imbuing grief into the gesture in place of 3.

The conclusion of the second phrase is one such instance in which the major thirteenth is employed within the final dominant harmony in conjunction with other characteristics of the Muted-Cry motive to make up for the lack of 3. Similar to the final unit of the first phrase (unit 7, m. 8), the final unit of the second phrase (unit 13, m. 14) ends inconclusively while evoking aspects of both the Sinuous-Yearning and Muted-Cry motives. The addition of a minor ninth to the dominant major thirteenth harmony adds a tinge of minor modality and functional mixture into the concluding harmony in place of the minor thirteenth. The added minor ninth (A\(^\#\)) is the minor subdominant agent, thus mixing some subdominant function along with minor modality into the dominant harmony. Additionally, A\(^\#\) is enharmonically equivalent to B\(^\#\), the pitch class that provided the minor modality to the opening Muted-Cry gesture. Furthermore, in unit 13 (m. 14), the pitch around which the sinuous motion occurs is F\(^\#\)4, which functions as an added major ninth to the underlying ii\(^9\) chord on the downbeat of m. 14 and an added major thirteenth in the subsequent V\(^{M13}\)/D on the second beat of the measure. Instead of the pitch G4 present as an upper neighbor tone to F\(^\#\)4, I speculate that the upper neighbor-tone motion is distorted through intervalllic expansion to a perfect fourth (F\(^\#\)4–B4), but the gesture still maintains its sinuous
shape. Even though the final F♯ is the major thirteenth of the dominant harmony in D major, the fact that the pitch class F♯ is the concluding note of the unit 13 gesture (serving as an unresolved major thirteenth) recalls the concluding F♯ of the original Muted-Cry motive that serves as an unresolved leading-tone. Additionally, the entire unit 13 gesture is rhythmically augmented as compared to the original Sinuous-Yearning motive, thus recalling the rhythmic augmentation of the Muted-Cry motive. As a result, the slightly less poignant but still unresolved major thirteenth is employed in conjunction with two important characteristics of the Muted-Cry motive—the unresolved ending pitch class of F♯ and rhythmic augmentation—thus still imbuing grief within the final dominant harmony.

An even more dramatic inconclusive phrase ending occurs when both the major thirteenth and the transgressive minor thirteenth occur within a single dominant harmony at the end of a phrase. The end of the third phrase, unit 19 (mm. 20–21), is one such case. Harmonically, the music has arrived at the dominant of E♭ major, which is a closely-related key to G minor, but not G major. Whether one regards E♭ major as VI of G minor or bVI of G major, the tonal motion has moved from the forward-looking dominant key area of D major to a more reflective subdominantly-flavored key area, often associated with the mollification of tension.\textsuperscript{55} The protagonist may be looking to the past and reflecting upon happier times in an attempt to find solace. However, the undercutting of the motivic transformation coupled with the corruption of the final dominant harmony by both the major and minor thirteenths actually leads to the first time that the Muted-Cry motive predominates over the Sinuous-Yearning motive at the end of a phrase. The unit 19 gesture (mm. 20–21) contains sinuous motion from the Sinuous-Yearning motive that has undergone intervallic expansion. In particular, the descending dissonant interval of a seventh (C5 down to D4)—a characteristic dissonant interval associated with the Muted-Cry motive’s span—is interpolated into the gesture. Additionally, the motive has been rhythmically augmented, thus even further associating it with the Muted-Cry motive. Yet, when the dominant harmony arrives, the oboe lands on a G4—the major thirteenth of V\textsuperscript{M13} /E♭ major. However, one beat later the oboe slides down chromatically to G♭4, the transgressive minor thirteenth of the

\textsuperscript{55} See Hatten, \textit{Musical Meaning in Beethoven}, 43, 171, 215. Also, note that near the beginning of the third phrase, a brief tonicization of C major—subdominant key of G major—takes place in unit 16 (mm. 17–18), between the tonal movement from D major (mm. 14–15) to E♭ major (mm. 20–26).
dominant harmony. Additionally, the pitch class \( G \) is enharmonically equivalent to \( F^\# \)—the unresolved final note of the original Muted-Cry motive and the same pitch class that the oboe arrives on at the end of the second inconclusive phrase (unit 13, m. 14). Furthermore, the oboe’s descending chromatic motion, \( G \) (major thirteenth) to \( G^b \) (minor thirteenth), which is surprisingly coupled with the piano accompaniment’s descending chromatic motion, \( C \) (major ninth) to \( C^b \) (minor ninth), can be heard as a rhythmically-augmented double pianto gesture, thus dramatically imbuing even more grief into the phrase ending.\(^56\) Even though the shape of the unit 19 gesture still resembles the sinuous motion of the Sinuous-Yearning motive, as discussed above, there are far more elements of the Muted-Cry motive present within the unit 19 gesture. Even the dynamic level of unit 19—pianissimo in both instruments—is the same dynamic level of the Muted-Cry motive. As is illustrated in my paradigmatic chart of the movement (see Appendix A), unit 19 is the first unit in which I assign predominance to the Muted-Cry paradigm of a unit in which both paradigms are present.

**Almén’s Psychodynamic Rhetorical Mode of Analysis.** As has been described above in the detailed analysis of the first phrase, the Sinuous-Yearning motive’s yearning for transcendence is undercut several times by the intrusion of aspects of the Muted-Cry motive. I will argue that the conflict between the Muted-Cry and Sinuous-Yearning motives set up within

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\(^{56}\) A notable rhythmic distinction between the original 1963 edition and the 2004 revised edition exists in regard to this significant half cadence gesture. The 2004 edition is edited by Millan Sachania, who consulted Poulenc’s final manuscript and earlier draft, both of which are dated summer 1962 by Poulenc (although as Sachania indicates in his Editorial Preface, a correspondence between Poulenc and Pierre Bernac indicates that Poulenc was still tinkering with the final manuscript in November 1962). The 2004 revised edition indicates that the oboe’s \( G \) (major thirteenth) should be held for two entire beats (instead of just one beat as indicated in the earlier edition), consequently leaving the oboe’s \( G^b \) (minor thirteenth) to only last for half a beat (instead of a beat and a half as in the earlier edition). Sachania makes no remarks about this change in his Editorial Preface; however, I speculate that he made the change so that the double pianto gesture between the oboe (13th–b13th) and piano (9th–b9th) rhythmically aligns. This alignment change could be interpreted as emphasizing the double pianto figure within the texture, thus strengthening the lamenting quality of the half cadence. On the other hand, the original 1963 edition indicates that the oboe’s \( G^b \) (the transgressive minor thirteenth) is to be held longer (a beat and a half) within the half cadence. Additionally, the misalignment between the oboe’s 13th–b13th pianto gesture and the piano’s 9th–b9th pianto gesture could be interpreted as contributing to the “corruption” of an already unusual and significant half cadence. Compare Francis Poulenc, *Sonata for Oboe and Piano*, Edited and with preface by Millan Sachania, Revised edition (London: Chester Music, 2004) to Francis Poulenc, *Sonata for Oboe and Piano*, reprint of 1963 edition (London: Chester Music, 1990).
the first three measures and developed within the first phrase, can be aptly interpreted as the inward struggle of a grieving protagonist who is yearning for spiritual peace or transcendence, which is being continuously undercut by the protagonist’s cyclic bouts of grief. The particular mode of narrative analysis that deals with such inward struggles correlates to what Byron Almén refers to as the “psychodynamic rhetorical mode” of analysis:

In contrast to analyses that present narrative conflict on, say, a social level (pitting one cultural group against another) or an interpersonal level (pitting one individual against another), with distinct sections of the music representing opposed groups, a psychodynamic analysis interprets the unfolding material as displaying opposed or conflicting aspects within a single individual.57

In such a psychodynamic narrative analysis, we can assert that within the first eight measures of the sonata, the protagonist has expressed grief through the Muted-Cry gesture, has expressed a yearning to overcome grief through the Sinuous-Yearning gesture, has attempted to reach a state of transcendence through transformations of the Sinuous-Yearning motive into ascending gestures, but has failed to achieve transcendence due to cyclic bouts of grief, represented by the intrusion of aspects of the Muted-Cry motive into the transformations of the Sinuous-Yearning motive. As my paradigmatic chart of the movement displays, the Sinuous-Yearning motive and the Muted-Cry motive are relatively equally represented at the conclusion of the first phrase (refer to unit 7 on the paradigmatic chart, Appendix A).

Motivic and Thematic Transformation: The Developing Variation Process

Paradigmatic and Formal Considerations

I have previously acknowledged that in my particular application of the paradigmatic method of analysis, I allow for the inclusion of a unit in more than one paradigm, unlike my predecessors, Agawu and Nattiez. This unique feature of my paradigmatic charts is critical to my analysis of the first movement of Poulenc’s Oboe Sonata and what I reveal to be its unique form. I argue that the first movement displays a formal division into standard sonata form sections, but with the themes generated from the principles of developing variation. In my analytic inquiry into the formal process of the movement, I contentiously speculate that the first

theme (the Sinuous-Yearning theme), which is simply the byproduct of the motivic transformations of the Sinuous-Yearning motivic cell from unit 2 (m. 2), undergoes a series of thematic transformations through the development of its motivic cell in order to generate the remaining themes of the movement. Thus, after the Sinuous-Yearning theme concludes in m. 33 (unit 31), I speculatively argue that no new thematic material is introduced; rather, transformations of the Sinuous-Yearning motivic cell result in the generation of a series of significantly contrasting transformed themes (similar to how Beethoven’s Fate motive is transformed in each successive movement to adapt to the style of the movement). The unique alterations that I have made to my paradigmatic chart allow for the ease of tracing the various thematic transformations as a result of the process of developing variation, and the chart aptly illustrates where each transformation takes place in the context of the standard sonata form. My paradigmatic chart shows where the thematic transformations begin, how the thematic transformations become the focal point of the development section, and how the coda serves to recall fragments of the various transformed themes (see Appendix A). A standard paradigmatic chart of Agawu or Nattiez would have placed the units of the transformed themes into only one paradigmatic category—the one which Agawu or Nattiez deemed to be the most predominant—thus obscuring the principles of developing variation at work in the generation of the themes, which I speculate to be central to the movement’s formal process, growth, and expressive trajectory. The subsequent section of my analysis takes the reader through my analytic interpretation of “oneness” and traces the various thematic transformations of the Sinuous-Yearning theme, along with discussing the expressive meaning projected through each transformation. I will once again caution the reader that, in a more speculative approach, I am taking one available route of many possible routes into the piece, and my interpretations should not be taken as definitive fact. In order to best follow my analytic interpretation, I would advise the reader to refer to the paradigmatic chart of the first movement (Appendix A) in order to follow along with how I interpret the thematic transformations building off of one another. Additionally, the paradigmatic chart identifies the sectional divisions and key areas of the movement, so that one can always view the thematic transformations in the context of the form of the movement—another unique feature of my paradigmatic charts that set them apart from Agawu’s and Nattiez’s.
The Role of Theme 2: The Satiric-Sinuous Theme

The second theme enters at unit 32 (mm. 34–35), and similar to Theme 1, Theme 2 is cellularly constructed from repetitions of a short motivic cell—a singly-dotted rhythmic motive that I speculate is a transformation of the Sinuous-Yearning motive. Specifically, the rhythm of the new motive consists of an offbeat dotted sixteenth and thirty-second note combination serving as a pick-up to an eighth note on the beat—a rhythm that has not been previously drawn upon in the movement. However, even though the rhythm of the motive is new, its melodic content is not. The motive centers on the pitch, F5 (5 of B♭ major), and F5 is elaborated by sinuous motion. The pitch G5 serves as the upper neighbor to F5, and I speculate that the pitch D5 serves as the lower “neighbor” to F5, which has undergone intervallic expansion and is actually a minor third lower than F5. I have already argued that Poulenc plays around with the neighbor motion of the Sinuous-Yearning motivic cell as early as unit 6 (m. 7), in which the neighbors are expanded to thirds; therefore, in my analytic interpretation, the D5 of unit 32 (mm. 34–35) is functioning like a lower neighbor tone to F5, but it has been similarly expanded into a third. In other words, I speculate that the melodic content of the new motivic cell is a transformation of the Sinuous-Yearning motivic cell, highlighting its lower and upper neighbor motion, with intervallic expansion of the lower neighbor motion. There are two slightly different versions of the transformed motivic cell. Both contain the same rhythm and the same pitch content; however, the two motivic cells vary in the order in which the pitches appear, resulting in the second of the two motivic cells resembling a cambiata figure. See Example 2.1 below to compare the original Sinuous-Yearning motivic cell to the two different versions of the transformed motivic cell of Theme 2 (the Satiric-Sinuous label will be explained later).

Example 2.1. Poulenc, Oboe Sonata, Mvt. I
Transformation of Sinuous-Yearning Motivic Cell into Satiric-Sinuous Motivic Cell.
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It is important to provide some harmonic context leading to the entrance of the second theme. Through a series of brief modulations, the music has just completed an exploration into the increasingly flatter subdominantly-flavored keys of E♭ major (mm. 18–26), A♭ major (mm. 26–30), and G♭ major (mm. 31–32). A turn to the flat keys often signifies a lessening of harmonic tension, thus suggesting that the protagonist has been reflecting on the past or imagining an idealized world in search of serenity. The entrance of Theme 2 in B♭ major is somewhat unexpected given that the harmonic preparation in the previous unit points toward B♭ minor as the next impending key area. Unit 31 (mm. 32b–33) consists of two harmonies that prepare for a B♭-minor tonic. The first harmony, on the third beat of m. 32, is a ii°7/B♭ that then progresses to a V7/B♭ on the downbeat of m. 33. The ii°7 is diatonic to B♭ minor, and the minor thirteenth of the dominant harmony is ♯3 of B♭ minor, but yet the new theme enters in B♭ major. While the B♭-minor harmonic preparation for Theme 2 results in a surprise when the theme actually enters in B♭ major, the harmonic preparation is in fact suitable for the ending of the previous phrase, given that from the very first phrase of the movement, Poulenc has set up a cycle of unresolved phrases, each ending with grief undercutting yearning as a result of the intrusion of aspects of the Muted-Cry motive into the Sinuous-Yearning motive, and often with the aid of the transgressive minor thirteenth. The fact that B♭ major is closely related to G minor (not G major) perhaps suggests that the true home key of the movement is the Muted Cry’s key of G minor, and that the yearning aspect of the Sinuous-Yearning motive is doomed from the


59 Hatten explains, “Emphasis on subdominant harmony as well as modulation to the flat side is consistent with what might be considered a second fundamental principle of pastoral expression in music: mollified tension and intensity.” Hatten, *Interpreting Musical Gestures, Topics, and Tropes*, 56.
One could interpret the harmonic surprise of B♭ major as the protagonist experiencing an insight in the form of a dose of reality after emerging from the fantasy world of the previously flatted subdominantly-flavored tonal areas, in which the yearning of the Sinuous-Yearning motive has remained unfulfilled.

In my more speculative approach, I argue that the newly-transformed theme exposes a fundamental flaw within the original Sinuous-Yearning motive. Earlier, I described how the Sinuous-Yearning motive contains an internal oppositional juxtaposition: the static character of its neighboring motion versus its more active, yearning quality displayed through its shorter rhythmic durations, its off-beat metric placement, and its continuous motivic transformations, particularly when it transforms into ascending gestures. Thus far, Poulenc has composed a seemingly endless cycle of inconclusive phrases that consistently end with the grief of the Muted-Cry motive undercutting the yearning of the Sinuous-Yearning motive. In Theme 2, the stasis of the Sinuous-Yearning motive is foregrounded and exposed as a flaw, while the yearning qualities of the Sinuous-Yearning motive have subsided.

In his dissertation, “Semiotics, Pragmatics, and Metaphor in Film Music Analysis” (2006), Juan Chattah develops an analytic model for irony in film music, and he clarifies various rhetorical devices that can contribute to irony. In particular, he differentiates between satire and parody: “Satire achieves its purpose by highlighting the subject’s faults; whereas parody achieves its purpose through imitation.” Additionally, Chattah differentiates between satire and sarcasm: “Sarcasm (like satire) also highlights the subject’s faults to ridicule or criticize; but while satire focuses on social sectors, sarcasm focuses on an individual (i.e. a clear victim).”

It is worth noting that Hatten also speaks of the possible negative connotations of yearning: “Interestingly, yearning (Sehnsucht) has its negative aspects, in the sense that it is usually unfulfilled, as in most love songs.” Hatten, Musical Meaning in Beethoven, 57. Hatten goes into further detail about the even greater expressive effect that can be achieved from a theme that is striving to overcome (such as a yearning gesture), but subsequently fails, as opposed to a solely tragic theme. Referring to the rondo episodes of Schubert’s D. 784 finale that exhibit unfulfilled yearning, Hatten eloquently describes the resulting deeper expressive effect: “To experience the fragile episode theme’s attempt to reconcile the tragic while lacking full support from the accompaniment is to experience an even greater expressive effect than would be gained by the direct representation of a stylistic gestural type correlated with grief. Our reaction to the pathos of a theme that cannot achieve what it attempts is a more complex and deeper kind of tragedy than that created merely by playing a theme in minor. It is this heartrending vision of the desired within the context of the impossible that makes the episodes so dramatically effective.” Hatten, Interpreting Musical Gestures, Topics, and Tropes, 200.
Chattah explains that all three rhetorical devices—satire, parody, and sarcasm—can draw upon hyperbole—“exaggeration.”

I speculate that the new—yet familiar—theme that begins with unit 32 (mm. 34–35) conveys satire and/or sarcasm through the use of hyperbole. The new theme does not imitate the Sinuous-Yearning motive, thus it is not functioning as a parody; rather, I argue that the new theme mocks the fundamental flaw of the Sinuous-Yearning motive—that of stasis, thus projecting satire or sarcasm. The stasis of the new theme is exaggerated through the repetition of its motivic cells—drawing upon hyperbole—in order to further mock the underlying flaw of the Sinuous-Yearning motive—thus exploiting satire and/or sarcasm. While the hyperbole that exaggerates the static flaw is very effective due to the cellular nature of the new theme, whether the new theme is displaying satire or sarcasm is a matter of perspective. The new theme is conveying sarcasm if it is merely interpreted as exposing the fundamental flaw of the opening Sinuous-Yearning motive, thus representing the futile yearning of the protagonist. However, on a deeper level of discourse, the new theme can be regarded as satiric if it is interpreted as exposing the difficult or seemingly futile task of emerging from the cyclic grieving process. I tend to be more drawn to the deeper-level satiric interpretation, since cyclic processes and inconclusiveness are narrative themes that run throughout the entirety of the movement in other musical dimensions as well, such as inconclusive and cyclic phrases that end on corrupted half cadences (often with the transgressive minor thirteenth) forcing phrase restarts, the absence of authentic cadences, and the continuing oppositional interplay, yet non-resolution, of the two main motives of the movement (the Muted-Cry and Sinuous-Yearning motives). Additionally, Poulenc was writing the Oboe Sonata as he was nearing the end of his life and reflecting on his recently deceased friend, Sergei Prokofiev. It is reasonable to speculate that Poulenc was projecting some of his reflections on dying and the grieving process through his last substantial work. Given that I am arguing that the new theme is constructed from a transformation of the Sinuous-Yearning motivic cell (see Example 2.1), and that it maintains its sinuous motion, but merely to mock its static flaw in the context of a discourse on the futility of yearning, I will henceforth refer to the second theme as the “Satiric-Sinuous theme.”

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The key of the Satiric-Sinuous theme also contributes to the satire of the theme. The B♭-major surprise is threefold in function. First, it catches our attention because, as discussed above, we expect B♭ minor given the harmonic preparation in the previous unit. Second, the major mode contributes a lighthearted feel to the theme that is appropriate to the theme’s mocking quality. Third, as discussed above, B♭ major is closely related to G minor (III of G minor), not G major, thus the Satiric-Sinuous theme also provides musical commentary on the fact that the hopeful G-major key of the Sinuous-Yearning motive may not be the true home key of the movement. Rather, the Muted-Cry’s woeful key of G minor may be the home key, and thus the key to which all other tonal events will eventually be compared, and the key that will ultimately determine the outcome of the movement.

Also contributing to the satire of the Satiric-Sinuous theme is the fact that the theme is supported by a stagnant B♭-major tonic prolongation and a prolongation of ♯5 in the melody. When the oboe takes over the melody in unit 33 (mm. 36–37), the oboe and the soprano voice of the piano simply exchange melodic material. Thus, one could interpret the Satiric-Sinuous theme as the diminution of a prolongation of F5—♯5. In other words, when passing the Satiric-Sinuous theme back and forth, the piano and the oboe merely swap the diminution of the sustained pitch, F5 (♯5), over a stagnant tonic prolongation; thus neither the harmony nor the melody progresses.

**Contrasting Interjections to the Satiric-Sinuous Theme.** The lighthearted/playful satire of the Satiric-Sinuous theme is interrupted by a Contrasting Interjection (unit 34, mm. 38–39) that is tinged in minor, leads to the end of the phrase, and reintroduces the undercutting Muted-Cry motive as the predominant paradigm. There is a sudden modal shift to B♭ minor—the key we initially expected for the Satiric-Sinuous theme—as if correcting for the unexpected B♭-major entrance of the Satiric-Sinuous theme. The Contrasting Interjection still contains sinuous motion—upper neighbor motion elaborating the B♭ tonic (B♭4–C♭5–B♭4), along with additional intervallic expansions that sinuously descend and ascend throughout the gesture. However, the change in modality to B♭ minor recalls the implied minor modality of the original Muted-Cry motive. Additionally, the Contrasting Interjection is rhythmically augmented in
comparison to the Satiric-Sinuous theme, recalling the rhythmic augmentation of the Muted-Cry motive when juxtaposed with the Sinuous-Yearning motive. Also, the prominent pitches B♭5 and G♭5 in unit 34 (mm. 38–39) are prominent pitches in the original Muted-Cry motive as well: B♭5 is the first pitch in the Muted-Cry motive to suggest minor modality and G♭5, enharmonically F♯5, is the final pitch of the Muted-Cry motive that is left unresolved. Furthermore, melodic dissonance is emphasized through an ascending leap of a diminished fifth, E5–B♭5—the same ascending diminished fifth that was so devastating to the ending of the first phrase (unit 7, m.8). Another diminished fifth is suggested at the end of the gesture when C♭5 slides up chromatically to C♯5, emphasizing the G♭5–C♯5 descending diminished fifth as if the gesture has mistakenly leaped too far downward to C♭5 (the flatted fifth of the underlying dominant harmony), thus correcting the mistake by sliding up a semitone to C♯5.

In addition to serving as a serious reminder of the suffocating grief of the Muted-Cry motive, the Contrasting Interjections attempt to influence the tonality of the Satiric-Sinuous theme. At the first phrase restart of the Satiric-Sinuous theme, unit 35 (mm. 40–41), the Satiric-Sinuous theme rejects the Contrasting Interjection’s change in modality to B♭ minor. The oboe plays the theme down an octave one dynamic level higher—piano instead of pianissimo—projecting stubbornness against being influenced by the Contrasting Interjection’s minor modality. A less sorrowfully-tinged Contrasting Interjection in the major mode interrupts the Satiric-Sinuous theme at unit 36 (mm. 42–43), denying the Satiric-Sinuous theme its two-bar repetition. Here, at a more authoritative mezzo forte dynamic level, the Contrasting Interjection abruptly shifts to D major (a major-thirds progression). The shift to D major is an interesting choice given that it is the dominant key of G major—the expected key of the second theme in a sonata form if the home tonic is really G major. The second restart of the Satiric-Sinuous theme (unit 37, mm. 44–45) concedes to the Contrasting Interjection’s key of D major. Thus, the second theme of the sonata form is now temporarily supporting a home tonic of G major.

The satire of the Satiric-Sinuous theme is displayed even more prominently in unit 37 (mm. 44–45). The theme is placed in the right hand of the piano, which is now sinuously elaborating the pitch A5 due to its transposition to D major, and the theme is superimposed with an extended oboe trill an octave lower on A4. I speculate that the oboe trill represents another
transformation of the Sinuous-Yearning motive—here highlighting its static quality through its upper-neighbor motion that continuously returns to the original pitch, A4. Thus, two transformations of the Sinuous-Yearning motive that highlight its static flaw are superimposed, foregrounding even further the satiric function of the Satiric-Sinuous theme.

Another Contrasting Interjection ultimately leads the Satiric-Sinuous theme to an inconclusive ending plagued by Muted-Cry elements in an ambiguous tonal atmosphere. The Contrasting Interjection interrupts the satire one last time, abruptly shifting the tonality by another major thirds progression to F# major at unit 38 (mm. 46–47). However, before the gesture can conclude in F# major, the pitch class C# is enharmonically reinterpreted as D♭, which serves as the transgressive minor thirteenth of a V^m13/B♭, thus returning the tonality to B♭ through another major thirds progression. Within the shift from F# major to the dominant of B♭ (m. 46 to m. 47), the left hand of the piano contains an awkward F#–E♭ augmented second, recalling the dissonant and unsettling augmented second that ends the Muted-Cry motive (with the pitch classes reversed). The phrase ends ambiguously on the dominant of B♭, with the added minor ninth and transgressive minor thirteenth anticipating minor modality. Thus, the Contrasting Interjections ultimately force the Satiric-Sinuous theme to at least acknowledge the suggestion of the key of B♭ minor (the key denied twice earlier by the Satiric-Sinuous theme) at the phrase ending, which also serves as the end of the Satiric-Sinuous theme and the end of the exposition of the sonata form.

The Development Section as a Series of Contrasting Thematic Transformations
The Failed Ascension Theme and The Anguished Shriek: An Expressive Apex

Robert Hatten differentiates between an expressive apex or climax versus an expressive crux in his hermeneutic analyses, acknowledging that the two do not necessarily have to coincide. An expressive apex or climax indicates a section that typically includes the highest pitch, usually supported in intensity by an increase in dynamic level and possibly more intense rhythmic activity. On the other hand, an expressive crux represents an “expressive focal point” that does not necessarily have to feature a high pitch or loud dynamics; rather, it features some
striking musical event that is significant to the expressive meaning and musical discourse of what has preceded it and what is to follow.\(^\text{62}\)

The third theme of the movement (units 39–42, mm. 48–53) is another cellularly-constructed theme that I will argue represents one of the expressive apexes (climaxes) of the movement. Within the third theme, the highest oboe pitch of the movement, E\(^6\), is reached at a fortissimo dynamic level. The theme begins in the key of B\(^b\) \textit{minor} —the key that was denied twice by the Satiric-Sinuous theme, but yet the key that was harmonically prepared for at the end of the exposition. The motivic cell from which the third theme is constructed consists rhythmically of a doubly-dotted eighth note followed by two sixty-fourth notes, and a longer duration arrival note that is elided to the beginning of the next motivic cell. Melodically, the motivic cell consists of lower neighbor motion that elaborates the starting pitch (see Appendix B, master chart, unit 39, m. 48 or Example 2.2 below). However, as the oboe begins a threefold ascending repetition of the doubly-dotted rhythmic motivic cell, the lower neighbor motion is temporarily expanded to a major third for the first of the three repetitions of the motivic cell. I speculate that the doubly-dotted rhythmic motivic cell of the third theme is not new; rather, it is a rhythmically-intensified transformation of the singly-dotted rhythmic motivic cell of the Satiric-Sinuous theme, which itself is a satiric transformation of the original Sinuous-Yearning motivic cell (see Example 2.2 below).

![Example 2.2. Poulenc, Oboe Sonata, Mvt. I. Transformation of Motivic Cell from Sinuous-Yearning to Satiric-Sinuous to Failed Ascension.](https://example.com/example2.2.png)

Along the same lines, the B\(^b\)-minor Third theme beginning at unit 39 (m. 48) is not new; rather, it represents a transformation of the Satiric-Sinuous theme into a more serious rhythmically-

\(^{62}\) See, for example, Hatten, \textit{Musical Meaning in Beethoven}, 59, 152, quote on 59.
intensified theme that attempts to reach a state of transcendence through an ascent to the highest oboe pitch in the movement, E6, at a dynamic level of fortissimo—the first appearance of fortissimo in the movement as well as the highest dynamic level of the entire movement.

While the neighboring motion of the Sinuous-Yearning motivic cell is clearly present in the doubly-dotted rhythmic motivic cell, it is the yearning quality of the Sinuous-Yearning motive that drives the motive upward toward possible transcendence. Hatten often refers to such ascending gestures as evoking the act of yearning.63 Representing the most determined and forceful attempt yet to achieve transcendence, Theme 3 appears to react strongly against the stasis of the Satiric-Sinuous theme. The theme begins in B♭ minor—the parallel minor key to that of the Satiric-Sinuous theme and also the key that the Satiric-Sinuous theme rejected twice. Additionally, the doubly-dotted rhythmic motivic cell attempts to escape from its static neighbor motion through intervallic expansion. In the first repetition of the motivic cell, m. 48b, the lower neighbor motion is expanded to a major third (A4–F4–A4). However, in the next two repetitions of the motivic cell, m. 49, the lower neighbor motion returns (B4–A4–B4 and D5–C5–D5). The return of the lower-neighbor motion is followed by a bold upward leap of a major sixth, D♭5 to B♭5—♭3 to ♯1 (the upper tonic). However, as soon as the upper tonic is reached, an immediate fall back to ♭3 takes place, followed by an even larger ascending leap of an augmented ninth to E6—the highest oboe note in the movement at the highest dynamic level (fortissimo), thus reaching what I believe to be one of the expressive apexes of the movement.

The ascending leap of an augmented ninth to E6 from the end of unit 39 (m. 49) into unit 40 (m. 50) sounds out of place to me. I will speculate that the ascending leap represents a failed attempt to reach F6—♭5—of B♭ minor. Since the doubly-dotted motive failed to maintain its ascent to the upper tonic in m. 49, in haste and frustration the motive reaches even higher for the next tonally suitable point of arrival—♭5—F6. Unfortunately, the doubly-dotted motive falls short of its destination, landing instead on E6, which triggers a furious descending run in a frustrated moment of resignation, accompanied by an out-of-place brief tonicization of E minor. Hatten speaks of descending gestures as evoking “resignation” or “yielding,” particularly when

63 See, for example, Hatten, Musical Meaning in Beethoven, 57.
they suggest ‘lapsing’ from an implied ascent.” Thus, two resignational gestures are identifiable within mm. 49–50: the 3–1–3 lapsed ascent in m. 49 (unit 39) and the undershooting of 5 lapsed ascent in m. 50 (unit 40). There is also harmonic support to back up my theory that the doubly-dotted motive undershoots 5. Up to this point, every single phrase has ended inconclusively on a dominant harmony, so for the sake of continuing the cycle of unresolved phrases, it would have made sense for unit 40 (m. 50) to also end on a dominant harmony of B♭ minor. However, for the sake of the musical discourse, the motive falling short of its destination represents a failure to ascend high enough to reach and maintain a state of transcendence. Therefore, I have chosen to label Theme 3 (which is a transformation of the Satiric-Sinuous theme) the “Failed Ascension theme.” One could argue that the Failed Ascension theme is doomed to fail from the start, because transcendence is not normally attained aggressively at a fortissimo dynamic level; rather, transcendence is most often associated with a serene atmosphere of soft dynamics in the higher register.

The furiously descending run of unit 40 (m. 50) is only a momentary gesture of resignation, as it triggers a restart of the theme and its ascension. A sudden tonal shift back to B♭ minor (unit 41, mm. 51–52) signals the restart of the theme. However, having expended so much energy on the failed ascension of units 39 (mm. 48–49) and 40 (m. 50), the restart of the Failed Ascension theme represents a slightly more lackluster attempt to reach a state of transcendence. The doubly-dotted rhythmic motivic cell is only repeated twice, instead of three times, in its ascent. The final motivic cell of the unit 39 gesture is omitted from the end of the unit 41 gesture, thus the unit 41 gesture only ascends as high as D♭5, not the B♭5 upper tonic of unit 39, and it falls back to B♭4—1 (the lower tonic). The failure of unit 41 (mm. 51–52) to ascend to at least the same level as unit 39 inevitably results in its failure to ascend to F6 in unit 42 (m. 53). In fact, the motive lands on D6 (unit 42, m. 53), a step lower than its previous arrival on E6 (unit

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64 Hatten, *Musical Meaning in Beethoven*, 57.

65 Actually, unit 40 does end on a dominantly-flavored harmony in the tonicized key of E minor. The pitches can be organized into a vii7 with a bass note of G—which Harrison would refer to as a functionally-mixed dominant harmony with the addition of the minor tonic agent as the bass note. See Harrison, *Harmonic Function in Chromatic Music*, 45–65.

40, m. 50), triggering another furiously descending run, now temporarily tonicizing the key of D minor.

I speculate that the furiously descending runs of units 40 (m. 50) and 42 (m. 53) represent more than simply a byproduct of the doubly-dotted motive’s failure to ascend high enough to F6 (5). The E6 and D6 of units 40 and 42 respectively are located in the oboe’s extreme high register, which alters the oboe’s timbre, resulting in a thinner tone that has been described as “spine-chilling” and “piercing.” The rhythm of the descending runs is derived from the doubly-dotted rhythmic motivic cell; however, a number of other characteristics suggest that the runs are also a transformation of the original Muted-Cry motive. First, both gestures imply the brief tonicization of a minor key—E minor in unit 40 (m. 50) and D minor in unit 42 (m. 53)—thus recalling the implied minor modality (G minor) of the original Muted-Cry motive. Furthermore, just like the Muted-Cry motive ends on the leading tone of G minor, both units 40 and 42 end on the implied leading tones of their respective tonicized keys—unit 40 ends on D#, the leading tone of E minor, and unit 42 ends on C#, the leading tone of D minor. Additionally, both descending runs take place in the same register as the Muted-Cry motive, and thus share some pitches in common with the Muted-Cry motive: the unit 40 (m. 50) descending run shares the pitches D6 and F5 with the Muted-Cry motive (albeit passing tones), and the unit 42 (m. 53) descending run shares the pitches D6 and B5 with the Muted-Cry motive. Most significantly, although not exact, the descending runs follow a similar contour and shape to the Muted-Cry motive. If the descending leaps of the Muted-Cry motive were to be filled in with all stepwise motion, the resulting contour and shape would be remarkably similar to the unit 40 and 42 gestures. In fact, the unit 42 (m. 53) transposition down a step of the unit 40 (m. 50) descending run further clarifies the relationship of the Muted-Cry motive to the descending runs, because the unit 42 gesture starts on the same pitch as the original Muted-Cry motive. In Example 2.3 below, I have recomposed the original Muted-Cry motive to visually demonstrate its transformation into what I call the “Anguished Shriek” (the name will be explained below). For

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67 For instance, Kostka and Payne suggest a “practical” high range limit for the oboe of E6: Stefan Kostka and Dorothy Payne, *Tonal Harmony*, 6th edition (New York: McGraw-Hill, 2009), 593. However, the extreme high range limit of the oboe is typically considered to be G6, with pitches above G6 considered unplayable by all but the most experienced: Geoffrey Burgess and Bruce Haynes, *The Oboe*, Yale Musical Instrument Series (New Haven, CT: Yale University Press, 2004), 256–57, quotes on 257.
ease of tracing the origins of the Anguished Shriek, I have included red-colored noteheads for the notes that I filled in to the original Muted-Cry motive.

Example 2.3. Poulenc, Oboe Sonata, Mvt. I. Transformation of Muted Cry into Anguished Shriek.


The Anguished Shrieks generate a spine-chilling, piercing tone that is reinforced by their extreme high register, the fortissimo dynamic level, the accents on the downbeats—E6 and D6 respectively, and the descending stepwise flourishes that spew out of E6 and D6, falling an octave, and bouncing off with a staccato descending diminished-fourth leap that lands on the unresolved leading tones of the tonicized keys. However, recall that the original Muted-Cry motive occurs at a pianissimo dynamic level with no accent on the downbeat—both characteristics contributing to its muted voice. Therefore, while the unit 40 and unit 42 gestures recall significant characteristics of the Muted-Cry motive, given the spine-chilling, piercing, almost guttural timbre of the oboe due to its register, dynamics, and accented notes, the oboe’s voice is no longer muted, and thus the Muted Cry has transformed into a more anguishing utterance—what I refer to as the “Anguished Shriek.”

The Elegiac Theme

Immediately following what I have highlighted as one of the expressive climaxes of the movement—the Failed Ascension theme and its Anguished Shrieks—a fourth cellularly-constructed theme is introduced in unit 43 (mm. 54–59) amidst a dramatic change in the musical atmosphere, in which elements of the pastoral and the tragic combine to generate a spiritually-significant theme. A three-voice homophonic hymnlike texture, with soft dynamics that range from pianissimo to piano, accompanies what I speculate to be a dramatically transformed version of the doubly-dotted motivic cell. In fact, the newly-transformed motivic cell can be regarded as a hybrid of the Satiric-Sinuous and Failed Ascension motivic cells—representing augmentation of the dotted-sixteenth note of the Satiric-Sinuous motivic cell into a doubly-dotted eighth note
and augmentation of the sixty-fourth notes of the Failed Ascension motivic cell into a thirty-second note. Thus, the resulting theme can also be interpreted as a hybrid between the lighthearted satire of the Satiric-Sinuous theme and the anguished, unfulfilled yearning of the Failed Ascension theme. Ultimately though, the Sinuous-Yearning motivic cell, with its constituent neighbor motion, remains the origin of all of the transformed motives and themes (see Example 2.4 below; the label, “Elegiac,” will be explained later).

![Example 2.4. Poulenc, Oboe Sonata, Mvt. I. Elegiac Theme Motivic Cell and Its Transformational Relationship to Previous Motivic Cells.](https://example.com/example2.4.png)

The newly-transformed theme, as a hybrid of the Satiric-Sinuous and Failed Ascension themes, takes on a middle of the road character of serious, yet calm and controlled spiritual reflection and longing through its admixture of the pastoral and tragic topics. Hatten asserts that a mixing of the pastoral and tragic can result in a high-style pastoral with spiritual import: “[T]he mixing of tragic elements endows the pastoral with greater seriousness and the elevation of style in turn supports the interpretation of the pastoral as a poetic conceit for a spiritual state of innocence (or serenity) subject to the disturbances of tragic experience (or remembrance).”\(^68\) Furthermore, Hatten asserts that when “combined with a hymnlike texture . . . the pastoral topic can acquire deep spiritual significance.”\(^69\) Indeed, the transformed motive has its roots in Francis Poulenc’s religiously-themed second opera, *Dialogues des Carmélites* (1953–56), a three-act


opera composed just prior to the Flute Sonata that explores the themes of religious piety and sacrifice during the French Revolution. For example, the motive initiates the Introduction to Act III, Scene I, which takes place at the nuns’ devastated chapel, where Mother Marie proposes that the nuns all take a vow of martyrdom. One could relate the context of the motive in Act III, Scene I of *Dialogues des Carmélites* to a similar context in the Oboe Sonata. The Failed Ascension theme has resulted in devastatingly unfulfilled yearning, and now the protagonist is attempting to find comfort through his or her faith.

I argue that the newly-transformed contrasting theme (unit 43, mm. 54–59) combines elements of both the pastoral and the tragic, generating a spiritually-significant theme suitable for an elegy. Hatten asserts that the elegy can be a theme for a pastoral, and Raymond Monelle observes that “the elegiac longing for a lost period of happiness was always a pastoral theme.” Because the Sinuous-Yearning motive is present in so many units (see my paradigmatic chart of the movement, Appendix A) and it has its origins in a pastoral setting, the pastoral has been an underlying topic (though sometimes masked) throughout most of the movement, and it is suggested here by the soft dynamics, the simplified chordal texture of the accompaniment, as well as the simplified newly-transformed theme as compared to the complexity of the Failed Ascension theme. By the augmentation of the previously third-subdivision sixty-fourth notes of the Failed Ascension motivic cell to a single thirty-second note second subdivision, the rhythmic intensity and urgency of the Failed Ascension motive have been quelled. The augmentation of

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70 Daniel, Francis Poulenc: His Artistic Development and Musical Style, 301. Refer also to the vocal score to *Dialogues des Carmélites*: Francis Poulenc, *Dialogues of the Carmelites*, Revised English version by Joseph Machlis (San Giuliano Milanese, Italy: Universal Music, 1985), 182.

71 The motivic cell of the Elegiac theme also appears frequently in *La Voix Humaine* (1958), Poulenc’s third and final opera, a one-act monodrama starring a distraught young woman who fights with her boyfriend over the phone, recalls a suicide attempt, and later ends her relationship. The opera highlights the anguish of the young woman; however, I do not hear anguish imbued in the motivic cell in unit 43 (mm. 54–59) of the first movement of the Oboe Sonata as I do in the context of *La Voix Humaine*. Examine, for instance, the opening of *La Voix Humaine* at rehearsal 1. The motive is played *fortissimo* in the lower register by the brass, with the addition of accented timpani strikes. On the other hand, the context of the motive in the Elegiac theme is that of *pianississimo to piano* dynamics, a higher register, gentle motivic echoes between the piano and the oboe, a hymnlike accompaniment texture, and Poulenc’s performance directive, *très doux*—translated as very sweet. Refer to the *La Voix Humaine* vocal score: Francis Poulenc, *La Voix Humaine* (Paris: S.A. Éditions Ricordi, 1959), 1. Also see Daniel, Francis Poulenc: His Artistic Development and Musical Style, 306–12.

72 Hatten, Musical Meaning in Beethoven, 82–83.

the motive adds a tinge of sadness and longing, reinforced when the motive is somberly echoed between the piano and the oboe and followed by a more lengthy sustained arrival note, which occurs at the beginning and conclusion of the theme. The completely descending version of the transformed motivic cell in mm. 56b–57a also supports a resignational tragic turn, which Hatten might describe as “oppositional to ‘yearning.’” Recall that I speculate that the motivic cell still has its origins in the Sinuous-Yearning motive, which is evoked through upper and/or lower neighbor motion. In fact, in m. 56a, the motivic cell is reduced and contracted into the essential elements of the Sinuous-Yearning motive—the lower and upper neighbors, represented by a simple *cambiata* gesture (recall the *cambiata* gesture in the Satiric-Sinuous theme). Additionally, having just arrived from the *fortissimo* Anguished Shriek, a performance directive of “very sweetly” (*très doux*) coupled with a dramatic drop in dynamics, ranging from *piano* to *pianississimo*, underscores the simplified pastoral setting of the unit—suggesting a longing for the return to a simpler and more innocent time, or an idealized state. Besides the tragic undertones within the transformation of the motive itself, other elements in unit 43 (mm. 54–59) also contribute to the tragic atmosphere, including the two minor keys of the unit—D minor at m. 54, carried over from the second Anguished Shriek, and then a return to B♭ minor at m. 58, a sorrowful remembrance of the tonality of the Failed Ascension theme and its unfulfilled yearning. Both minor tonal areas end inconclusively with no resolution on their respective dominants in first inversion—V₉/₃dm in m. 57 and V₉/B♭m in m. 59, here with an added trangressive minor thirteenth that resolves by semitone to the fifth of the harmony, thus generating a weeping *pianto* gesture, further supporting tragic undertones to the theme.

**The Distraught Spiritual-Yearning Theme and Its Intertext**

A contrasting fifth cellularly-constructed theme (unit 44, mm. 60–63) carries over the expression of spiritual longing of the Elegiac theme; however, with the help of an intertext that I construct from previous Poulenc works, a new twist is added onto the expressive trajectory of the

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75 Cooke describes such a semitonal resolution of the added sixth as follows: “[T]he total effect of dissonance and resolution is of a burst of anguish.” Cooke is actually referring to the added sixth of a minor tonic harmony; however, earlier, he asserts that the expressive effects of the minor third and sixth scale degrees are very similar. See Cooke, *The Language of Music*, 64, 69, quote on 69.
movement. I argue that the contrasting theme serves as another expressive climax that contains strikingly similar devastating qualities to those of the Failed Ascension theme: its B♭-minor tonality, a return to its fortissimo dynamic level, and strong accents on the downbeats of motivic cells (here, on the downbeat of every motivic cell). However, the new theme does not ascend into the high register; rather, extreme low-register descending octave leaps and octave doublings in the left hand of the piano contribute to the dramatic climatic quality of the theme. The motivic cell from which the new theme is formed consists of a dotted eighth note followed by two thirty-second notes and arriving on a longer duration of a dotted quarter note. Melodically, the new motive consists initially of a lower neighbor-tone figure, serving as an important reminder of the motive’s origins—the Sinuous-Yearning motive. Additionally, I assert that the motivic cell can be traced back to all previous transformations of the Sinuous-Yearning motivic cell. As compared to the Satiric-Sinuous motive, the newly-transformed motive displays rhythmic augmentation of the dotted thirty-second note into a dotted eighth note, and rhythmic intensification both through the addition of a thirty-second note and the metric placement of the newly-transformed motive on the downbeat, with the addition of a reinforcing accent. The newly-transformed motive can also be traced back to the Elegiac motive, in which a thirty-second note has been extracted from the downbeat of the Elegiac motive and placed at its end. Furthermore, the newly-transformed motive can be interpreted as a rhythmically-augmented version of the entire motivic cell of the Failed Ascension motive. What the newly-transformed motivic cell loses in intensity from the rhythmic augmentation of the Failed Ascension motive, it gains back twofold with its metric placement on the downbeat of each measure, reinforced by accents. Example 2.5 below illustrates all of the motivic transformations discussed above and their origins within the Sinuous-Yearning motivic cell (the label, “Distraught Spiritual-Yearning,” will be explained later as I develop an intertext for the motive).
Because I argue that the newly-transformed motive is a transformation of all previous motivic cells, the new theme, cellularly constructed from the new motive, can also be regarded as a transformation of all of the previous themes of the movement.

As we discovered with the Elegiac theme motivic cell, Poulenc was not shy when it came to borrowing from composers, especially himself, and the newly-transformed motive represents another such borrowing. A similar motive can be found in the first movement of Poulenc’s Flute Sonata (1956–57), beginning at the slightly faster middle section at m. 73. The motive in the Flute Sonata is similarly used as a motivic cell that is strung together to generate a longer cellular theme. The motivic cell consists of a neighbor-tone figure—initially an upper neighbor tone, but within the middle section of the Flute Sonata, the cell is present as either an upper neighbor-tone figure or a lower neighbor-tone figure. The new cellular theme that is strung together from the motivic cell has been described as “bird-like,” in the way that the melody “dips and soars,” and

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78 Mellers, *Francis Poulenc*, 163.
it occurs within a pastoral setting beginning in the key of F major. However, the seemingly serene pastoral atmosphere quickly becomes disturbed by a change of mode to F minor and agitated modulatory flights through D♭ major and B♭ minor—the latter being the same key as the new theme that we are currently examining at unit 44 (mm. 60–63) in the first movement of the Oboe Sonata. Overall, the bird-like flute melody is an ascending gesture, but it contains one undercutting motivic cell within it that continuously disrupts the ascending motion. The disrupting motivic cell consists of a combined duration of a tied eighth note and thirty-second note, followed by three descending stepwise thirty-second notes, and arriving one step lower on a longer duration (see Example 2.7). By continuously disrupting the ascending motion of the pastoral theme, the Undercutting motivic cell adds an air of agitation into the pastoral setting of the middle section of the first movement of the Flute Sonata, which Wilfrid Mellers describes as “ecstasy, fused with strain and stress.”

The two contrasting motivic cells of the Flute Sonata’s agitated pastoral theme are two of the most frequently used motives throughout Poulenc’s second opera, *Dialogues des Carmélites* (1953–56). For example, the Undercutting descending motivic cell of the Flute Sonata opens the Act II, Scene I, Introduction, where in the chapel, prior to it being destroyed, Blanche fearfully questions her faith after witnessing the ungraceful, agonizing death of the Prioress, Mme. de Croissy, at the end of the previous act. The particular example of the Undercutting motive that I reproduce in Example 2.7 from the Act II, Scene I, first chapel scene, is followed immediately by the dotted eighth/thirty-second note motive that represents the attempted ascension in the Flute Sonata agitated pastoral theme, thus reversing the order of the two motives as compared to the first movement of the Flute Sonata. Additionally, both motives are also prevalent in the later chapel scene, where the chapel has been destroyed—Act III, Scene I, Introduction—which, as previously discussed, opens with the Elegiac motivic cell. To recall, the Carmelite nuns’ chapel lies in ruins, and Mother Marie has asked the nuns to take a vow of martyrdom. However, Blanche secretly votes against the vow, but in a display of spiritual sacrifice, Constance—another young nun—takes the blame for the dissenting vote, and announces that she has changed her mind, causing Blanche to run away in fear and shame. In the second chapel scene, the Undercutting descending motive has been slightly transformed. The motive is still a descending

stepwise gesture; however, it no longer contains a thirty-second note tied to an eighth note; rather, the first thirty-second note is either a step above or a step below the downbeat (first note) of the motive. The slightly transformed version of the Undercutting motive in the devastated chapel scene is actually more similar to the motive in m. 62 of unit 44 of the first movement of the Oboe Sonata. In the particular example of the Undercutting motive from the devastated chapel scene that I reproduce in Example 2.7, the motivic unit forms an elaborated weeping pianto gesture that elides with yet another weeping pianto gesture—the Carmelite nuns are weeping for the loss of their sanctuary.

Poulenc also exploits both distinct motivic cells of unit 44 (mm. 60–63) in his third and final opera, La Voix Humaine (1958), a one-act monodrama starring a distraught young woman who fights with her boyfriend over the phone, recalls a suicide attempt, and later ends her relationship. Examples 2.6 and 2.7 below compare two motives frequently used in La Voix Humaine during scenes depicting the anguish of the young woman to the two main motivic cells of unit 44: the dotted eighth/thirty-second motivic cell of m. 60 and the Undercutting motivic cell of m. 62. In contrast to the Elegiac theme, the unit 44 theme consists of numerous musical characteristics that support an interpretation of the theme as wielding a distraught voice:

1. elaborated weeping pianto gestures formed from the first note to the last note of each motivic cell
2. the metric placement of the motivic cells on the downbeat of every measure, reinforced by accents
3. the fortissimo dynamic level
4. dramatic octave leaps and octave doublings in the extreme low register of the piano
5. the presence of the Undercutting motivic cell that previously agitates the pastoral setting of the first movement of Poulenc’s Flute Sonata, and also occurs within the distraught scenes of Poulenc’s two serious operas that flank the Flute Sonata

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80 Daniel, Francis Poulenc: His Artistic Development and Musical Style, 301. Refer also to the vocal score to Dialogues des Carmélites: Francis Poulenc, Dialogues of the Carmelites, 101, 182–183.

81 Daniel, Francis Poulenc: His Artistic Development and Musical Style, 306–12, 362–63. For some examples of the usage of the two motives in La Voix Humaine, refer to the vocal score: Poulenc, La Voix Humaine, p. 1, very opening, p. 4, reh. 10, p. 6, reh. 13, and pp. 35–36, reh. 60.
The intertextual relationships between the unit 44 motivic content and that of Poulenc’s two operas discussed above (and illustrated below), foreground two important themes in unit 44: the spiritual struggle, piety, and sacrifice of *Dialogues des Carmélites* and the raw human anguish of *La Voix Humaine*.

Example 2.6. Poulenc, Oboe Sonata, Mvt. I. Distraught Spiritual-Yearning

**Dotted Eighth/Thirty-Second Motivic Cell and Its Intertext.**


Example 2.7. Poulenc, Oboe Sonata, Mvt. I. Distraught Spiritual-Yearning

**Undercutting Motivic Cell and Its Intertext.**

The Elegiac theme took the protagonist on a spiritual journey, searching for serenity, but failed, as the theme ended unsettled on another ambiguous dominant harmony with a transgressive minor thirteenth—this time resolving into a weeping pianto gesture. Similarly, the motivic cells of the unit 44 theme consist of four elaborated weeping pianto gestures that emotionally foreground the protagonist’s spiritual struggle, as the protagonist questions his or her faith in a deepened state of anguish. Therefore, I have labeled the unit 44 theme, the “Distraught Spiritual-Yearning theme,” highlighting the duality of spirituality and anguish formed from the above intertext, and also serving as a reminder of the origins of the motive in the Oboe Sonata—the Sinuous-Yearning motive. As we have come to anticipate, the Distraught Spiritual-Yearning theme ends inconclusively with no resolution on a vii\(^{6}\)/\(B\) minor (m. 63).

The Expressive Crux: The Retransition and its Interweaving Motivic Connections

Having placed the first movement of the Oboe Sonata within the context of a sonata form, the “development” section consists of a series of thematic transformations, which includes two expressive climaxes—the Failed Ascension theme and the Distraught Spiritual-Yearning theme. I argue that the retransition section, as it prepares both harmonically and motivically for a recapitulation of expositional materials, is saturated with interweaving motivic connections at varying hierarchical levels, and thus represents the expressive crux of the movement. As discussed earlier, Hatten asserts that an expressive crux is an “expressive focal point” which features a musical event that significantly impacts the expressive meaning and musical discourse of the movement’s trajectory without necessarily featuring a high pitch or loud dynamics.\(^{82}\)

Retransition sections are known for building up tension through dominant prolongation in anticipation of the return to the home tonic, and the retransition of the first movement of the Oboe Sonata is no exception. However, I argue that the tension that is built up in the retransition of this movement is a more inward, reflective tension, which through its motivic interweaving connections, comments upon the expressive trajectory thus far and hints at what is to follow. The retransition is ushered in with a dramatic drop in dynamics from the fortissimo of the Distraught Spiritual-Yearning theme to a pianissimo dynamic level. Harmonically, the previous unit (unit 44) ends unresolved on a vii\(^{6}\)/\(B\) minor, which can then be enharmonically

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\(^{82}\) See, for example, Hatten, *Musical Meaning in Beethoven*, 59, 152, quote on 59.
reinterpreted as an $F^\#_{6}/G$ to initiate a four-bar ostinato pedal figure (mm. 64–67; here, $F^\#$ is spelled enharmonically as $G_{b}$). The particular pedal employed at the beginning of the retransition is one of Poulenc’s distinctive active pedals, similar in character to the pastoral accompaniment of the original Sinuous-Yearning motive. In fact, both the melody and the accompaniment are dramatically simplified as compared to the previous expressive climax of the Distraught Spiritual-Yearning theme. The music has returned to a pastoral setting, but one ridden with angst as a result of the dramatic thematic transformations of the development and the tension-filled harmonic pedal of the retransition—a dominant-functioning, fully-diminished seventh chord pedal, as opposed to the G-major tonic pedal of the original Sinuous-Yearning motive.

The ambiguous nature and expressive content associated with diminished-seventh chords contributes to the angst and tension of a deceptively musically-subdued section, which is actually teeming with expression, and which I argue represents the expressive crux of the movement. In his *Interpreting Musical Gestures, Topics, and Tropes* (2004), Robert Hatten associates the dissonant diminished-seventh chord with anguish or grief. Furthermore, in *Musical Meaning in Beethoven* (1994), Hatten speaks often of the “straightforward expressive association between the diminished-seventh sound and a sense of ‘tension,’ or more specifically, human angst, that has a long history of rhetorical usage going back to early Baroque recitative.” While the section beginning at m. 64 is not a recitative (or a recitative topic), the section is saturated with motivic connections, and thus functions like a recitative in that it represents a rhetorical shift in the level of discourse, commenting upon itself—thus displaying Hatten’s concept of reflexivity. Just prior to the retransition, one of the expressive climaxes of the movement—the Distraught Spiritual-Yearning theme—ends on an ambiguous fully-diminished seventh chord ($\text{vii}_2^{0}/B_{bm}$). Simply by enharmonically reinterpreting the $\text{vii}_2^{0}/B_{bm}$, the harmony can be reinterpreted to function as an $F^\#_{6}/G$. In fact, perhaps for the ease of reading the piano

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84 See, for example, Hatten, *Musical Meaning in Beethoven*, 49, 202, quote on 49. See also p. 175 for a discussion of how the recitative topic can “even without words or a singer, cue shifts in narrative or dramatic discourse.”

accompaniment during performance, Poulenc does not respell the G\(^{b}\) as F\(^{#}\), so the same chord is used dually to inconclusively end the expressive climax of the Distraught Spiritual-Yearning theme and to begin the expressive crux—the retransition.

The retransition section consists of three units, each made up of a different motivic cell. The first unit (unit 45, mm. 64–65) consists of a dotted rhythmic motivic cell that is repeated. Rhythmically, the motivic cell is another hybrid of the singly-dotted and doubly-dotted motivic cells of the previous themes. It consists of a dotted eighth note tied to a sixty-fourth note, followed by three more sixty-fourth notes. Therefore, it is not quite a singly-dotted motive and not quite a doubly-dotted motive; rather, rhythmically it lies in between the two motivic rhythmic transformations. Melodically, the motive borrows the liquidated upper-neighbor motion of the Sinuous-Yearning motive, oscillating back and forth between A4 and B4. The unit’s function appears to be similar to that of the Satiric-Sinuous theme—mocking the static flaw of the Sinuous-Yearning motive caused by its neighbor motion. Ironically, the pitch A4 is actually the chord tone, even though Poulenc positions it as if it is the lower neighbor to B4—the dissonant eleventh of the fully-diminished seventh chord. The dissonant eleventh is a rare chord extension for Poulenc to include, and for it to be placed so prominently contributes to the underlying harmonic tension of the entire passage.\(^{86}\) The subsequent unit that is still harmonized by the fully-diminished seventh chord ostinato pedal (unit 46, mm. 66–67) is strikingly similar in function to the previous unit. The motivic cell departs from and returns to A4, thus likewise serving to highlight the static flaw of the Sinuous-Yearning motive. The motivic cell’s rhythm and metric placement are very similar to the rhythmically-extended version of the Sinuous-Yearning motive (see, for example, units 3 or 4, mm. 4 or 5). Additionally, the motivic cell of unit 46 contains sinuous motion, but the sinuous motion is surrounding the wrong note—B4, the dissonant eleventh of the underlying fully-diminished seventh chord, thus sustaining the harmonic tension that the dissonant eleventh contributed in the previous unit. Returning to Hatten’s idea of a change in the level of discourse, the music appears to be commenting upon itself as to how little has been accomplished. Thus far, through a multitude of key changes and phrase restarts, the music returns to the same motives and themes (although transformed), without a single authentic cadence, and plagued by an overall lack of resolution.

\(^{86}\) Daniel, Francis Poulenc: His Artistic Development and Musical Style, 76.
I argue that the F\[^{\#6}\]_5/G four-bar pedal that occurs in the piano accompaniment throughout units 45 and 46 (mm. 64–67) is strikingly significant to the expressive content of the section. First of all, given that we just heard the fully-diminished seventh chord in an entirely different context as the unresolved ending of the Distraught Spiritual-Yearning theme, it is somewhat ambiguous as to how the chord will actually function; yet, its repetitive/static nature at least hints at a dominant-pedal function, thus contributing to the growing tension through its harmonic anticipation of the return of the home tonic. Additionally, a striking instance of motivic parallelism is displayed between the piano and the oboe. In the piano, the third beats of mm. 64–67 contain left-hand crossovers that add a melodic voice to the piano accompaniment in the form of rhythmically-augmented lower neighbor motion (G\(_4\)–F\(_4\)–G\(_4\)–F\(_4\) or F\(#4\)–F\(_n\)–F\(#4\)–F\(_n\)) while the oboe is playing a diminution of upper-neighbor motion—A\(_4\)–B\(_4\)–A\(_4\)–B\(_4\) (unit 45, mm. 64–65). Thus, the oboe plays diminutive upper-neighbor motion superimposed with the piano’s augmented lower-neighbor motion, resulting in a contraction and superimposition of the raw upper- and lower-neighbor constituents of the Sinuous-Yearning motive. Even more striking is the audibility of the motivic parallelism, because the adjacent voicing of the G\(_b4\) and F\(_4\) against the E\(_b4\) pedal in the piano’s right hand highlights the already dissonant harmony with an accentuation of the vertical dissonance of a major second on the third beat of the second and fourth measures (mm. 65 and 67).

As noted above, given the ambiguity and tonal flexibility of fully diminished-seventh chords, it is not fully clear as to where the music is moving tonally until a strengthening of dominant-functioning harmony occurs at m. 68 (unit 47). Here, the F\[^{\#6}\]_5/G transforms into a less ambiguous V\(_4\)/G, thus confirming retrospectively that the music has been (and continues) to prolong the dominant function of the home tonic. As a result, harmonically the music is
confirming that formally, we are in the midst of the retransition, which retrospectively can be heard as beginning in m. 64 (unit 45).

Another even more dramatic example of motivic parallelism occurs in unit 47 (mm. 68–71). Besides its dominant harmonic function, the retransition, thus far, has also served as a conduit for motivic recall of the Sinuous-Yearning motive, and in my speculative analytic approach, I argue that the motivic recall that occurs between mm. 68–71 provides a rhetorical summary of the expressive content of the movement thus far. First, the $V^3_4/G$ prolongation results in a pedal A2 bass, which is elaborated by its upper and lower neighbors, thus generating a three-bar rhythmically-augmented pedal of the Sinuous-Yearning motive. Additionally, the alto and tenor voices contain the root and seventh respectively of the $V^3_4$ chord, and their adjacent positions as pulsating ostinato eighth notes contribute greatly to the dissonance and tension building up in the passage. Furthermore, superimposed above the bass-line pedal and the alto and tenor dissonant ostinato, the oboe and soprano voice of the piano contain a hybrid motivic gesture, which I will refer to as the “Melded gesture”—a gesture that contains elements of both the Sinuous-Yearning motive and the Muted-Cry motive.

In my interpretation, the Melded gesture is imbued with powerful expressive meaning due to its integration of Muted-Cry and Sinuous-Yearning elements. The gesture contains the lower- and upper-neighbor motion of the Sinuous-Yearning motive, with the interpolation of an ascending minor sixth. The F#, which is positioned to be the lower neighbor, is actually a chord tone—the third (or agent) of the $V^3_4$ chord; whereas, the G, which is positioned to be the chord tone, is actually an added dissonant eleventh to the $V^3_4$ chord, thus continuing to emphasize the dissonant eleventh from units 45 (mm. 64–65) and 46 (mm. 66–67). The varying functions of

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87 A note about the altered sonata form of the first movement: Because of the continuous motivic development and thematic transformation amidst a multitude of quick key changes with the absence of authentic cadences that occurs all the way up to the retransition, it is difficult to clearly hear a delineation between the ending of an exposition section and the beginning of a development section. However, retrospectively, we can deduce that the closest the music comes to such delineation would be at m. 48 (unit 39)—the Failed Ascension theme and the first climax of the movement, which is where I have indicated the beginning of the development in my paradigmatic and master charts of the movement (see Appendices A and B). However, since I speculate that the entire movement is developmental—relying on developing variation principles—the delineation of the beginning of the development section is ultimately secondary.

88 There is precedent for the analysis of a “summary section.” In his analysis of the first movement of Schubert’s Sonata in B♭ major, D. 960, Almén interprets a section that recalls a number of previous musical events as a commentary and reflection on the narrative. See Almén, A Theory of Musical Narrative, 152.
pitches F# and G have been at play since the beginning of the movement. Recall that F# is both the final note, left unresolved, of the Muted-Cry motive and the first note of the Sinuous-Yearning motive, where it is subservient to G as its lower neighbor tone. The first time that F# and G reverse roles occurs in unit 10 (m. 11), where G becomes subservient to F# amidst a brief tonicization of B minor and a transformation of the Sinuous-Yearning motive into almost a completely ascending gesture. Interestingly, after the first reversal of roles between F# and G in unit 10 (m. 11), a gesture that appears to be an earlier version of the Melded gesture immediately follows (unit 11, m. 12). This is the only time that the Melded gesture occurs outside of the retransition, perhaps foreshadowing the F# and G role confusion of the Melded gesture in the retransition. Within the dominant prolongation of the retransition, G should temporarily be subservient to F#—the agent of the dominant harmony. However, the F# is positioned as if it is still subordinate to G, recalling the initial Muted-Cry/Sinuous-Yearning conflict, in which F# was subordinate to G.

The upper Eb–D neighbor of the Melded gesture initiates from and is emphasized by an interpolated ascending minor sixth—an interval that composers have often employed to evoke pain or grief. The interpolation of the ascending minor sixth in conjunction with the gesture’s rhythmic augmentation draw further attention to the Eb–D neighbor resolution (b6–5), thus projecting a weeping pianto gesture. Therefore, it is the sinuous (or static) quality of the Sinuous-Yearning motive that is conveyed through the Melded gesture. In the Melded gesture, the Muted-Cry motive is evoked through the following characteristics: its rhythmic augmentation, its muted dynamics, its register when it switches to the upper register for its last repetition (m. 71), and its pitch content—three of the four pitches are also constituents of the original Muted-Cry motive. Additionally, I argue that the Eb–D neighbor motion—further emphasized by the interpolated ascending minor sixth generating a weeping pianto gesture—also evokes the grief of the Muted-Cry motive. Near the beginning of my lengthy gestural discussion of the original Muted-Cry motive, I discussed how even though the Muted-Cry motive is not literally a pianto gesture, its musical characteristics combine to generate a very similar, if not more poignant, weeping effect to that of a pianto gesture. Therefore, one could interpret the

89 Cooke, The Language of Music, 64–72.
simple *pianto* figure within the Melded gesture as the liquidation of the Muted-Cry motive into its most basic rhetorical characteristic—its weeping function.

Significantly, the *pianto* figure within the Melded gesture becomes even more impactful as it is superimposed with a second *pianto* figure as part of another striking example of motivic parallelism. The Melded gesture is repeated twice in the upper voice of the piano, followed by an oboe echo an octave higher. Its threefold repetition and ascent to a higher register suggest that there is an embedded “yearning for transcendence” within the Melded gesture. However, the change in register is also detrimental to the yearning, as it recalls the original register of the Muted-Cry motive, including the actual pitches of D6 and F♯5 that frame the original Muted-Cry motive, as well as pitch class E♭, one of the pitch classes that gives the Muted-Cry motive its minor flavor. With the Melded gesture occurring in the higher register at a *piano* dynamic level, the oboe’s voice once again becomes muted. Furthermore, as the oboe softly weeps once more, the piano’s bass line slides down chromatically in preparation for a smooth connection to the return to the G tonic of the recapitulation, thus generating its own rhythmically-augmented *pianto* gesture (A–A♭), reinforced by octave doublings. The expressively significant result is two weeping *pianto* gestures superimposed—one of which is rhythmically augmented—to bring the retransition to a strikingly poignant close.

Approximately six pages of my analytic journey have been dedicated to tracing through all of the interweaving motivic recollections within just three units that total eight measures due to my analytic conviction of the retransition’s formal and expressive significance. Within the three short units of the retransition, the following expressively significant events take place: (a) the recall of the pastoral setting of the original Sinuous-Yearning motive (but with an anguishing twist); (b) the recall of the transformation of the Sinuous-Yearning motive into various dotted motivic cells; (c) the recall of the static flaw of the Sinuous-Yearning motive through striking examples of motivic parallelism in which neighboring elements of the Sinuous-Yearning motive are superimposed; (d) the recall and development of a Melded gesture that infuses characteristic elements of the two original oppositional motives; (e) the generation of an elaborate dominant pedal that is actually a rhythmically-augmented version of the Sinuous-Yearning motive; (f) the voicing of the dominant-seventh chord pedal in second inversion, thereby harmonically weakening the ending of the retransition so that it parallels the weak harmonic endings of every
previous phrase; and (g) the prominent superimposition of two pianto gestures—one of which is rhythmically augmented as compared to the other—that represent the liquidation of the Muted-Cry motive into its essential weeping character. These expressively significant events collectively mark the retransition as the expressive crux of the movement.

The Recapitulation: How Does it Differ?

As a kind of “reset” button in sonata forms, the first phrase of the recapitulation is an exact repetition of units 2–7 (mm. 3–8), and thus the Sinuous-Yearning motive undergoes the same transformations as it did in the first phrase of the entire movement; however, the ending of the retransition—what I have described above in detail as the expressive crux of the movement—does influence the expressive meaning as the retransition smoothly connects to the recapitulation through chromatic bass motion. Even though the original Muted-Cry motive does not return at the beginning of the recapitulation, the oppositional juxtaposition between the Muted-Cry motive and the Sinuous-Yearning motive is, in fact, maintained. Recall my analytic conviction that the Muted-Cry motive is infused within the Melded gesture at the end of the retransition through register, pitch content, rhythmic augmentation, and an embedded pianto gesture superimposed with a rhythmically-augmented bass-line pianto gesture. The return of the Muted-Cry motive is not formally necessary to the recapitulation, because the motive is introductory—before the first phrase. Regardless, Poulenc maintains the juxtaposition of the two opposing motives by inserting the Muted-Cry motive into the end of the retransition through the use of the Melded gesture, likely sealing the fate of the Sinuous-Yearning motive’s unfulfilled transcendence. Had Poulenc intended for the Sinuous-Yearning motive to ultimately succeed at achieving transcendence, then the beginning of the recapitulation would have been an opportune formal juncture at which to discard the Muted-Cry motive altogether, or at least to significantly weaken its impact.

In Hatten’s and Almén’s analyses of recapitulations in sonata-form movements, the two theorists typically focus their analyses on divergences from the exposition: what remains the same, how literal is the repetition, what is omitted, and what effect do such divergences have on
the movement’s expressive trajectory?\textsuperscript{90} For my analysis of the remainder of the recapitulation, I will follow a similar analytic path, focusing on what has been altered or omitted. The sixteenth phrase (units 54–59, mm. 78–83) is a varied repetition of the fourth phrase of the exposition (units 20–25, mm. 22–27). Thus, Poulenc completely omits the recapitulation of the second and third phrases of the exposition. Given my earlier discussion of how each phrase restart follows the same basic expressive trajectory, the absence of the return of the second and third phrases of the exposition does not result in the omission of essential material in the recapitulation.

The most obvious and expected alteration in the recapitulation is the change in key from the otherworldly keys of Eb major and Ab major to the home tonic of G major; however, the original F#–G hierarchy, with F# subordinate to G (recall the reversal in hierarchy that occurs within the first two phrases), has not yet been reestablished in unit 54 (m. 78). The metric placement of the motive and the sustained F# in the oboe suggest that F# is the more important pitch; however, the actual harmony is a G\(^7\) chord, in which G is the root, but is treated as a less significant pitch than F#. Given Poulenc’s affinity toward adding sevenths to tonic chords, the emphasis on F# contributes to the dissonance of the harmony and recalls the cycle of inconclusiveness plaguing the trajectory of the movement.

The next expressively significant event in the recapitulation is an ambiguity between G major and G minor in unit 55 (m. 79). The transgressive minor thirteenth returns in unit 55 (m. 79), which is a variation of unit 21 (m. 23), now in the home tonic key. Like unit 21 (m. 23), the unit 55 gesture is rhythmically augmented, spans a dissonant seventh, and displays a contour reminiscent of the Muted-Cry motive’s contour due to the reversal of the order of neighbor tones: upper neighbor first, then lower neighbor. While the transgressive minor thirteenth, Bb, hints at G minor, the unit 55 gesture actually ends with a melodic Eb5–F#5 ascent, rather than the Muted-Cry motive’s characteristic melodic augmented second ascent, Eb5–F#5. Thus, while not likely, given the events of the retransition, the potential for a non-tragic, major mode ending has not been completely discarded.

\textsuperscript{90} See, for example, Hatten’s discussion of the recapitulation of the first movement of Beethoven’s Op. 101 in Hatten, \textit{Musical Meaning in Beethoven}, 102–03. Additionally, see Almén’s analysis of the recapitulation of the first movement of Schubert’s Sonata in Bb major, D. 960 in Almén, \textit{A Theory of Musical Narrative}, 157.
Besides the transposition of the remainder of the sixteenth phrase to G major, the next significant expressive event to occur takes place within the final unit of the phrase, unit 59 (m. 83), in which a multitude of musical dimensions recall the Muted-Cry gesture, ultimately foreshadowing a likely minor-mode ending. Here, the neighbor tones of the unit 59 gesture are reversed from those of the Sinuous-Yearning motive once again, thus resulting in a contour more similar to that of the Muted-Cry motive. Additionally, the unit 59 gesture and the phrase as a whole ends melodically on an E♭5, the same E♭5 that initiates the characteristic melodic augmented second at the end of the Muted-Cry motive, thereby intimating G minor. Recall that in a similar previous unit—unit 55, m. 79—E♭5 was omitted in favor of E♭, thus avoiding the characteristic melodic augmented second of the Muted-Cry motive. In unit 59 (m. 83)—the final unit of the recapitulation—the E♭–F♯ augmented second is superimposed (harmonically) instead of juxtaposed (melodically). Furthermore, the unit 59 gesture occurs amidst a V₄m¹³ chord, thus adding the transgressive minor thirteenth to the end of the recapitulation, again hinting at G minor, but of course never confirming it with an authentic cadence. Finally, the G3–F♯3 sighing appoggiatura figure in the left hand of the piano evokes another weeping pianto gesture within the already tension-filled final harmony to bring the recapitulation to a very unsettling close.⁹¹

Issues of Form: Why the Truncated Recapitulation?

In the first movement of the Oboe Sonata, Poulenc’s particular alterations to the standard sonata form contribute to why the expected return of the second theme—the Satiric-Sinuous theme—in the home key has been omitted from the recapitulation. The first movement can be relatively easily sectionalized to fit within the standard sonata form. However, Poulenc’s choice of themes is anything but standard for sonata forms. In my analytic route through the movement, I have argued that all five themes are cellularly constructed from the repetition and transformation of a small motivic cell that ultimately originates from the Sinuous-Yearning motivic cell. The Sinuous-Yearning motivic cell of unit 2 (m. 3) is transformed into the motivic cell of the Satiric-Sinuous theme. Likewise, the transformed motivic cell of the Satiric-Sinuous theme is transformed into the motivic cell of the Failed Ascension theme. The motivic cell of the

⁹¹ See Monelle, The Sense of Music, 66–73 on the sighing appoggiatura and pianto figures, and their associations with weeping and sighing.
Elegiac theme is a hybrid of the motivic cells of the Satiric-Sinuous and Failed Ascension themes, and the motivic cell of the Distraught Spiritual-Yearning theme contains elements of all the transformed motivic cells of the previous themes, including the original Sinuous-Yearning motivic cell. The themes build off of each other based on their cellular construction from a continuously transforming motivic cell. Thus, the first movement grows out of the Sinuous-Yearning motivic kernel, following developing variation principles, but yet remains structured to fit into the sectional divisions of a sonata form. Because of the infusion of developing variation principles into the sonata form, no recapitulation of any of the transformed themes is necessary. However, the recapitulation leaves the movement lacking tonal and motivic closure. The coda is the only remaining section that could bring some type of resolution to the movement.

The Coda: Failure to Transcend

Through my speculative analytic journey, the coda is left to correct for what was omitted from the recapitulation and to bring some sort of resolution to the expressive trajectory of the movement. The coda begins in G major in m. 84 (unit 60) with just one motivic cell of the Satiric-Sinuous theme—the second theme which standard sonata form dictates should be transposed to the home key during the recapitulation. Given that the Satiric-Sinuous theme is simply a transformation of the Sinuous-Yearning theme, and that its main function is to mock the static flaw of the Sinuous-Yearning motive, one repetition of its motivic cell seems sufficient to remind us of its purpose. The original Satiric-Sinuous theme is simply constructed from varied repetitions of its motivic cell, so we can fill in the missing motivic units ourselves.

Of significance to the recall of the Satiric-Sinuous theme is the fact that the oboe is directed to play the motivic cell an octave higher than its initial register in the exposition. Hatten describes the higher register coupled with a soft dynamic (such as the pianissimo dynamic here) as an appropriate setting to reach transcendence or spiritual peace;\footnote{Hatten, \textit{Musical Meaning in Beethoven}, 88–89.} however, I believe that unit 60 (m. 84) represents a satiric commentary on the impossibility of transcendence. The register and the dynamic are also those of the original Muted-Cry motive, so it is not likely that transcendence will occur. Furthermore, within the context of the expressive trajectory thus far,
the Satiric-Sinuous theme does not appear to carry the expressive weight needed to be a conduit for transcendence.

The next theme to be recalled—the Distraught Spiritual-Yearning theme (unit 61, mm. 85–87)—brings along with it its elaborated weeping *pianto* motivic gestures and its minor mode setting, thus allowing the coda to bring back the Muted-Cry’s minor home tonic of G minor. Emphasizing the important change in modality, the Distraught Spiritual-Yearning theme is given a new accompaniment style of arpeggiated roots and minor thirds of the G-minor tonic triad, doubled at the octave and repeated each measure of the theme like an ostinato pedal. The arpeggiated G-minor tonic pedal emphasizes the change in modality from G major to G minor in the coda, in a similar manner to how the arpeggiated G-major pedal of the original Sinuous-Yearning motive (see mm. 3–5) emphasizes the change in modality from the G-minor Muted-Cry motive to the G-major Sinuous-Yearning motive. Along the same lines, the juxtaposition of the G major recall of the lighthearted Satiric-Sinuous theme with the G minor recall of the weeping Distraught Spiritual-Yearning theme is expressively effective at the beginning of the coda, recalling the original juxtaposition of the two main oppositional motives of the sonata: the G-minor grief-ridden Muted-Cry motive and the G-major yearningly hopeful Sinuous-Yearning motive.

What I find most striking about the recall of the Distraught Spiritual-Yearning theme is the harmonic context within which it ends. The Distraught Spiritual-Yearning theme is truncated by one motivic cell as compared to its original version (see unit 44, mm. 60–63 in comparison). In m. 87, the final weeping motivic cell ends within a vague harmonic context. The pitch class content present at the end of m. 87 can be arranged into a dominant minor-thirteenth harmony with the added minor ninth (D–E♭–F♯–A–B♭); however, the transgressive minor thirteenth is prominently doubled in the bass line, thus adding to the harmonic ambiguity at the end of the measure. I speculate that the minor thirteenth appears in the bass so that Poulenc can continue the arpeggiated ostinato pedal that he initiated with the start of the Distraught Spiritual-Yearning theme recall. As a result, emphasizing the change in modality to G minor takes precedence over ending the theme in an unambiguous harmonic context. Curiously, a one-measure tag (unit 62, m. 88) is added to the end of the Distraught Spiritual-Yearning theme recall, and in a way this tag corrects for the missing motivic cell. However, rather than clearing up the ambiguous
harmony in the previous measure, the tag simply repeats the harmonic content with a different voicing in the right hand of the piano and with the absence of the oboe and its motivic cell.

The one-measure tag (unit 62, m. 88) to the Distraught Spiritual-Yearning theme may be more expressively significant than just correcting for the omission of one of its motivic cells. The accompaniment is organized into a four-voice chorale-style texture (disregarding the octave doublings in the bass), and Poulenc blatantly voices an E♭–F♯ augmented second in the soprano voice of the piano. Had Poulenc wanted to avoid the melodic augmented second—especially in an outer voice—he could have easily done so by changing the voicing of the two chords. Thus, I will speculate that it was an intentional choice, which I believe serves to recall the E♭–F♯ melodic augmented second that ends the original Muted-Cry motive. After all, the coda, thus far, has served to recall previously expressively significant thematic and motivic material, so it seems logical that Poulenc would continue thematic and motivic recall in unit 62 (m. 88). Besides the melodic augmented second, also contributing to the recall of the Muted-Cry motive are the pianissimo dynamic level and the fermata that sustains the chord with F♯ in the soprano voice—all identifying characteristics of the Muted-Cry motive. Additionally, pitch classes D and B♭ are also present within the sustained chord under the fermata, and thus the unit 62 tag contains all pitch classes of the original Muted-Cry motive. Momentarily skipping ahead to measures 90 to the end, the piano continues a four-voice chorale style accompaniment that takes on a poignant hymnlike quality. Thus, I speculate that the unit 62 tag also serves to foreshadow the closing G-minor hymn of the movement. The Muted-Cry motive’s transformation into a hymnlike texture adds an element of spirituality to its poignant grief.

The Final Phrase: Poignant Hymn

Because inconclusiveness plagues the movement, it is up to the final phrase to determine the outcome of the expressive trajectory and to bring with it some sort of resolution, thus adding a significant amount of expressive weight to the content of the final phrase. The tag to the Distraught Spiritual-Yearning theme offers a hint at a more serene spiritual solace as compared to the spiritual anguish of the theme to which it is attached. Fitting to a more serene spiritual atmosphere, the next thematic recall of the coda (unit 63, m. 89) consists of a single motivic cell of the Elegiac theme, the theme in which the protagonist turns inward to his or her faith for
comfort. Interestingly, the recalls of the two remarkably contrasting spiritual themes in the coda (the Distraught Spiritual-Yearning theme and the Elegiac theme) are reversed in order as compared to their order in the development section, thus further suggesting that the ending of the movement will take place in the context of a more subdued atmosphere.

I argue that the recall of the one motivic cell of the Elegiac theme carries with it a profusion of expressive weight, which ultimately dictates the remaining expressive events in the movement. First of all, as has already been established, the motivic cell recalls the Elegiac theme and its evocations of spiritual longing for a more innocent time or idealized state. Additionally, like the recall of the one cell of the Satiric-Sinuous theme, the recall of the Elegiac theme’s motivic cell occurs in a higher register than its previous placement, and at a pianissimo dynamic level. Thus, it appears that another attempt at transcendence is taking place through the recall of the spiritually-significant Elegiac theme’s motivic cell, a theme that ports a more appropriate setting for transcendence or spiritual peace than the Satiric-Sinuous theme.

Unfortunately, the attempt at transcendence is doomed to fail, because the atmosphere within which it is taking place is plagued by the grief of the Muted-Cry motive. First of all, the motive is using the same dynamic level and register as the original Muted-Cry motive. Also, two of the three pitches of the unit 63 transcendent gesture are significant to the Muted-Cry motive: the D6 is the first pitch of the Muted-Cry motive, and the B♭5 is the pitch that gives the Muted-Cry motive its minor flavor (the minor tonic agent). Additionally, the unit 63 gesture ends similarly to the Muted-Cry motive—a final pitch sustained by a fermata at a pianissimo dynamic level, and left unresolved. Most importantly, paralleling the original Muted-Cry motive, in the unit 63 gesture, the oboe’s muted voice stands alone, as if in reflection, with no support from the piano accompaniment and seemingly detached from the structural downbeat of the final phrase of the movement. While the unit 63 gesture still has its origins within the Sinuous-Yearning motive, it has mutated into a transformation of the Muted-Cry motive—a devastatingly beautiful projection of inconsolable grief. A reexamination of my paradigmatic chart (Appendix A) reveals that all of the units in which Muted-Cry elements are present have led to this moment. In my analytic interpretation, it was not just the Sinuous-Yearning motive that was undergoing transformations throughout the movement; rather, as my paradigmatic chart of the movement aptly displays (see Appendix A, first column), the Muted-Cry motive was doing likewise, just through a more subtle process—through its intrusions of its characteristic qualities into the
Sinuous-Yearning motivic transformations, particularly at the ends of phrases. This intrusive process contributes to the cycle of inconclusive phrase endings—the phrase endings are plagued by the subtle transformation of the Muted-Cry motive through its intrusions upon the Sinuous-Yearning motive.

Deep spiritual significance is evoked throughout the final phrase, as the chorale texture (and topic) returns amidst pastoral and tragic elements, leading the final phrase and the movement in its entirety to an inconclusive, unsettling ending. Remnants of the pastoral setting include the simple oboe line in m. 89 (which recalls the Elegiac theme and its association with the pastoral), the soft dynamics, the simple accompanimental texture, and the tonic pedal. Tragic elements include the recall of the Elegiac theme and its association with the tragic, as well as its transformation into the Muted-Cry motive (discussed above), the minor modality of G minor and its association with the Muted-Cry motive, and the remnants left over from the liquidation of the Sinuous-Yearning motive and the Muted-Cry motive.

In the final G-minor poignant hymn (units 64–65, mm. 90–96), the liquidation of the Sinuous-Yearning motive and the Muted-Cry motive leaves only remnants of both motives to end the movement, neither motive predominant enough to settle the conflict one way or the other. There is no resignation to grief, yet there is also no achievement of transcendence or spiritual serenity. The sinuous motion of the Sinuous-Yearning motive is present in the upper three voices of the chorale texture in mm. 90–92 (unit 64). Additionally, in the final sustained G-minor tonic harmony, the F#–G motion in the left-hand of the piano returns the pitch classes F# and G to the correct hierarchical ordering of the original Sinuous-Yearning motive—F# subservient to G. The Muted-Cry motive remnants include the G-minor tonality, the prominent Eb5–F#5 melodic augmented second in the soprano voice of the chorale texture, and the inclusion of the other pitch classes of the Muted-Cry motive: Bb and D.

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93 Hatten asserts that when “combined with a hymnlike texture . . . the pastoral topic can acquire deep spiritual significance.” See Hatten, *Musical Meaning in Beethoven*, 99.
(Lack of) Conclusion:  
The Thematization of Inconclusiveness

Both the harmonic motion into the sustained functionally-mixed final tonic harmony and the content of the final harmony encapsulate one of the most significant ongoing “themes” throughout the movement—the theme of inconclusive and unresolved endings. Essentially, a tonic pedal has been continuously present (but not continuously sustained) since the beginning of the coda (m. 84). Prior to the coda, the phrases are plagued by lack of resolution, and within the coda an ongoing tonic pedal weakens the dominant harmonies. At the end of unit 64 (m. 92), there is a weak dominant harmony above a tonic pedal that then moves to the final tonic harmony. I would not even describe the dominant harmony as “resolving” to the final tonic harmony, because the prominent leading-tone, F#, never resolves in the right hand. Rather, it is simply reinterpreted as the added major seventh of the final sustained tonic harmony. Thus, the added 7—which Harrison refers to as the “agent” of the dominant—adds an element of dominant function to the final tonic harmony. Additionally, the C#, 4, adds even more strength to the dominant function of the functionally-mixed final tonic harmony. Harrison explains the dominant function of 4 as follows: “In essence, [4 tonicizes its] function without actually shifting the tonal center . . . 4 reinforces [dominant function] by being 7 of the dominant key.”

Along the same lines, Cooke would explain the 4 as “[lifting] us up to the key of the dominant.” Strikingly, even at the very end of the movement, the added notes to the final tonic harmony recall the ambiguous and unresolved dominant harmonies that plague the phrase structure of the movement.

Amidst the functionally-mixed sustained final tonic harmony, the left hand of the piano emits one brief, final gesture in the low register that includes remnants of both the Muted-Cry motive and the Sinuous-Yearning motive. The Sinuous-Yearning motive is represented by the pitch classes F# and G (originally neighbor tones). However, the register of the gesture has descended into the depths of the piano’s bass line, and the Sinuous-Yearning motive's original

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F♯–G minor second is inverted into a major seventh, the exact intervalllic span of the original Muted-Cry gesture. Additionally, pitch class B♭ recalls the minor modality of the Muted-Cry gesture as well as the very first transgressive use of the minor thirteenth to begin a cycle of inconclusive phrase endings (see unit 7, m. 8). Furthermore, the transgressive B♭ is inserted in between the F♯ and G, thus blocking the original connection between the two pitches, and hence leaving the Sinuous-Yearning motive in pieces. According to Hatten, the extreme high register of the right hand of the piano and the pianissimo dynamic level of the final harmony should have set up an atmosphere suitable for transcendence. However, the atmosphere is corrupted once again by the intrusion of the undercutting elements of the Muted-Cry motive.

The final harmony epitomizes one of the most significant ongoing themes of the entire movement that I have attempted to convey to the reader through my speculative analytic journey—inconclusiveness and lack of resolution, both harmonically and motivically. As conveyed by the minor modality and the lack of a return to the original register in the oboe, no sense of reaching transcendence or even spiritual abnegation is achieved. Additionally, the movement does not end with the protagonist completely resigned to his or her grief, as conveyed by the continued (but significantly weakened) presence of aspects of the Sinuous-Yearning motive amidst the functionally-mixed final tonic harmony that begs for eventual resolution. Furthermore, the presence of B♭—the original transgressive minor thirteenth—blocking the connection between F♯ and G in the final low-register utterance of the piano—recalls the thematization of the trangressive minor thirteenth as a significant element of disruption to the yearning for transcendence at phrase endings. As the movement closes, the protagonist fails to achieve a state of transcendence or a state of positively resigned acceptance (abnegation), yet the protagonist does not resign him- or herself to grief; some hope still lingers. Therefore, my speculative analytic journey continues into the subsequent two movements, as we will hear aspects of the Muted-Cry motive and the Sinuous-Yearning motive return in both movements (occasionally as nearly direct quotations), and continue to interact in an attempt to reach some sort of resolution.

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CHAPTER 3

CYCLIC PATHWAYS: UNDERCUTTING AGENTS AND PHRASE RESTARTS IN THE FINAL TWO MOVEMENTS OF POULENC’S OBOE SONATA

Introduction

The previous chapter serves as a detailed chronological speculative journey of narrative exploration into the first movement of Francis Poulenc’s Sonata for Oboe and Piano, introducing the two main oppositional motives, tracing a series of thematic transformations and phrase restarts, and ultimately leading to an ending that lacks motivic and tonal closure. The remaining two movements of the sonata follow similar inconclusive trajectories, leading to a devastatingly beautiful and poignant ending to the entire sonata. In this chapter, I will continue my speculative analytic journey into the remaining two movements of the sonata, yet narrow my focus to addressing motivic and tonal relationships that continue the thematization of lack of resolution and inconclusiveness. A detailed chronological approach to the motivic analysis of movements 2 and 3 is offered by the analytic comments provided within each unit of the master charts (refer to Appendices D and F).

Through my speculative analytic journey of the first movement, I supported my conviction that the sonata form of the movement undergoes significant alterations due to developing variation principles combined with a series of phrase restarts. The altered sonata form features a lack of closure, frequent key changes, an ambiguity as to the start of the development section, and a significantly truncated recapitulation. In my journey into the second movement, I will argue that continuing developing variation principles and a motivic trajectory that frequently references motivic content from the first movement combine with an inconclusive phrase structure featuring significant use of dominant thirteenth harmonies, leading to the generation of another hybrid form: a large-scale ternary structure, with rondo-like return of themes. Likewise, I will take the reader through my conviction that the third movement’s form is also afflicted by a series of inconclusive phrase endings due to dominant thirteenth harmonies or wrong dominant arrivals, prompting phrase restarts (particularly of the main theme), resulting in a rondo-like thematic shape, but with a progressive tonal structure of major thirds cycles that emerge from the wrong dominant arrivals.
Revisiting the Dominant Thirteenth and Phrase Restarts

I have previously argued that Poulenc’s consistent use of the added minor thirteenth as a transgressive element in dominant harmonies at half cadences throughout the first movement of the Oboe Sonata serves as an undercutting agent to tonal and motivic resolution, and prompts a cycle of phrase restarts that afflicts the movement with a lack of closure. A narrative of unsuccessful attempts to move on from the loss of a loved one that began with the two main oppositional motives of the first movement is strengthened by the lack of tonal closure inherent within the movement’s phrase structure. The second and third movements also contain significant occurrences of the dominant thirteenth harmony at phrase endings, altering the trajectory and form of the movements and contributing to the ongoing thematization of lack of resolution that I argue plagues the entire sonata.

Interruptions, Dominant Thirteenths, and Phrase Restarts in the Second Movement

Within the second movement of the sonata, most of the dominant thirteenth harmonies that lead to inconclusive phrase endings, prompting phrase restarts, contain added major thirteenths. I argue in the previous chapter’s analysis of the first movement that even in cases in which the dominant harmonies at the ends of phrases include a major thirteenth as opposed to a minor thirteenth, the function of the harmony and its functional mixture usually combine with other motivic aspects that contribute to a lack of resolution. Likewise, for the second movement, I argue that whenever a $V^\text{M}_{13}$ occurs at a phrase ending, it converges with other motivic aspects that aid in the recall of the lack of resolution and the continued motivic conflict stemming from the first movement. Below, I continue my investigation into the lack of closure afflicting the second movement by examining another series of dominant thirteenth harmonies that prompt phrase restarts and the significant motivic recall that contributes to an overall sense of cyclicism and inconclusiveness.

The first dominant thirteenth harmony in the second movement to bring a phrase to an inconclusive ending occurs in unit 12 (m. 26) at the end of an echo gesture of the Sorrowful-Longing Extension.\footnote{See Appendix D—the master chart of Mvt. 2—unit 5 (mm. 10–11) for an explanation of the name, “Sorrowful-Longing Extension.”} In the context of my analytic interpretation, in addition to the functional
mixture within the dominant harmony, the associated motivic gesture leading up to the inconclusive phrase ending contains memorable remnants of the two main oppositional motives from the first movement: the Muted-Cry motive’s register and rhythmic augmentation and the Sinuous-Yearning motive’s lower and upper neighbor motion. Of significance, the added major thirteenth in m. 26, B♭5, is a memorable, identifiable pitch from the original Muted-Cry motive—the pitch that gives the Muted-Cry motive its minor modality. Additionally, B♭5 is also the pitch that first introduces the transgressive minor thirteenth into my speculative analytic narrative of the first movement at the end of the first phrase, prompting an endless cycle of phrase restarts. Furthermore, the B♭5 added major thirteenth also serves as Sinuous-Yearning upper neighbor motion within the dominant harmony (see Appendix D, master chart: unit 12, mm. 25–26), thus infecting the Sinuous-Yearning gesture with a significant element of the Muted-Cry motive. Regarding the upper and lower neighbor motion recalling the Sinuous-Yearning gesture from the first movement, this is not the first time that an interval (such as the perfect fourth) has been interpolated into the neighboring gesture; multiple units in the first movement also contain similar intervallic interpolations within the Sinuous-Yearning gesture (for example, unit 13, m. 14 of Mvt. 1, which also happens to end the phrase inconclusively on a V\(^{M13}\)). Indulging my analytic interpretation, after exploring and listening to the continuous oppositional interactions between the Muted-Cry and Sinuous-Yearning motives from the first movement, I argue that it is possible to hear connections with the first appearance of the dominant thirteenth chord in the second movement, particularly since it involves the same dominant thirteenth pitch, B♭5, functioning in the same role of ending a phrase inconclusively, prompting a phrase restart. Furthermore, when unit 12 (mm. 25–26) undergoes exact repetition in unit 16 (mm. 33–34), the halting effect of the dominant thirteenth is made even more dramatic by leading to a truncated restart of the entire second movement’s opening Animated/Agitated Piano Introduction (now in G♭ major). Ironically, the Introduction’s truncated return leads to its own inconclusive and abrupt ending on a half cadence in G♭ major (m. 36), whereas its initial unaltered appearance suggests tonal closure through an implied authentic cadence (m. 3). The Animated/Agitated Piano Introduction returns in E♭ major (unit 27, mm. 69–71), following yet
another dominant thirteenth inconclusive phrase ending in unit 26 (mm. 65–68), amidst a truncated version of the Satiric-Sinuous Scherzo theme.\(^2\)

As I argued in the previous chapter, the first movement is plagued by inconclusive phrase endings on dominant-functioning harmonies (most often with the added transgressive minor thirteenth); likewise, I argue that there is a series of phrase restarts and stasis built into the overall formal progression of the second movement due a large part to the opening Animated/Agitated Piano Introduction that takes on an interrupting role at significant formal junctures within the movement. My paradigmatic chart of movement 2 illustrates the role of the Animated/Agitated Piano Introduction as a source of interruption within the overall form (see the first column of Appendix C). As the paradigmatic chart indicates, the Piano Introduction contributes to an embedded rondo-like return of themes within the overall ternary structure of the movement. Curiously, Poulenc opens the second movement with the Piano Introduction subtly suggesting B\(b\) minor through the prominent use of \(\flat\)\(^6\); yet \(\flat\)\(^3\) is absent, foreshadowing that modality may be in question from the start. When the oboe enters with the first theme in m. 4, the modality is clarified to be B\(b\) major. Looking back, Poulenc’s opening of the first movement contains a similar modal juxtaposition: the scale-degree content of the Muted-Cry motive suggests G minor, whereas the Sinuous-Yearning motive enters amidst a strong tonic pedal in G major. The modal juxtaposition is not the only significant parallel to the opening of the first movement. The Piano Introduction contains an embedded Sinuous-Yearning gesture between its two hands—a lower neighbor, immediately followed by an upper neighbor (refer to Appendix D, master chart of Mvt. 2: unit 1, mm. 1–3 to examine the embedded Sinuous-Yearning gesture). Since Poulenc chose to set the opening Piano Introduction in B\(b\) minor, the embedded Sinuous-Yearning gesture contains an augmented second (A\(4\)–G\(b\)\(4\)–A\(4\)), which also serves as the

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\(^3\) See Appendix D—the master chart of Mvt. 2—unit 20 (mm. 41–44) for an explanation of the “Satiric-Sinuous Scherzo” label.
dissonant ending interval of the original Muted-Cry motive. Additionally, G♭ is the enharmonically-equivalent pitch class to F♯—the pitch class that originally formed the augmented second that contributes to the original Muted-Cry motive’s unsettling ending.

The first appearance of the transgressive minor thirteenth in the second movement (unit 38, mm. 99–100) leads to the most abrupt halt yet, changing the entire trajectory of the movement. The minor thirteenth in the piano is coupled with a dissonant minor ninth in the oboe as part of a gesture that I controversially argue recalls significant aspects of the original Muted-Cry motive from the first movement: its register, the melodic augmented second, and the haunting pitch, B♭5 (a pitch that occurs in the same register in so many significant places throughout the entire sonata). Of course, at a fortississimo dynamic level, the oboe’s cry is no longer muted. Rather than circling back to yet another return of the opening Animated/Agitated Piano Introduction, the movement propels forward to a highly chromatic piano introduction with a tempo that is twice as slow, a change in meter to simple quadruple (from the compound duple and triple meters of the agitated Scherzo), and an exploitation of the piano’s rich, lyrical, Romantic style, reminiscent of Rachmaninoff or Chopin.

Interestingly, the main motive of the Romanticized large B section, the Reach motive, contains a “reset” function, that comments upon the “reset” functions of the inconclusive dominant thirteenth harmonies and the Animated/Agitated Piano Introduction. The Reach motive in its original form is an ascending three-note chromatic gesture that feels like a pick-up, regardless of its metric placement (see Appendix D, unit 39, mm. 101–03). I argue that the Reach motive’s original ascending form and its pick-up quality recall the yearning aspects of the Sinuous-Yearning motive; yet, its augmented rhythm recalls a tinge of sadness from the Muted-Cry motive. Furthermore, in my speculative analytic journey through the movement, the Reach motive takes on a similar role to the Sinuous-Yearning motive from the first movement: (a) both motives get infected with aspects of the Muted-Cry motive; (b) both motives restart each time they fail to reach a higher state; (c) both motives repeat multiple times to form cellularly-constructed themes; (d) both motives undergo transformation, including reversals in direction; (e) both motives undergo transposition as they attempt to find closure; and (f) both motives contain a fatal flaw that prevents motivic resolution—the static flaw of the Sinuous-Yearning motive and the pick-up flaw of the Reach motive.
Within the Romanticized large B section of the second movement, the dominant thirteenth harmony is employed several times to halt motivic progress. Its first appearance to end a phrase inconclusively occurs in unit 41 (mm. 108–11). In one of its many attempts to reach transcendence, the Reach motive undergoes interval expansion and ascends threefold to create an overall ascending phrase in the oboe; however, the oboe’s line begins to fall as the dominant harmony is reached in mm. 110–11. At this juncture, the dominant harmony enters with an added major thirteenth, but then shifts to the more transgressive minor thirteenth on the second beat of m. 111, generating an unsettling phrase ending, both motivically and harmonically. Not surprisingly, the next phrase (unit 42, mm. 112–15) is a restart of an earlier unit with an overall descent to the melodic line (compare to unit 40, mm. 104–07), but now transposed by a major third to F#/Gb major. The dominant thirteenth’s next appearance in which it undercuts the conclusion of a phrase occurs in unit 46 (m. 123) as a $V^{M13}/F$. Within the unit 46 gesture, the Reach motive’s pick-up flaw results in two unsuccessful arrivals. First, its arrival on the downbeat of m. 122 triggers a dramatic descent of a seventh, recalling the original descending seventh span of the Muted Cry motive. In the Reach motive’s restart to correct for its previous faulty arrival, it reverses direction and reaches too far up, landing on the oboe’s raised fifth of an inconclusive $V^{M13}/F$. Attempting to correct the motive’s overreach, the oboe resolves into the major thirteenth through chromatic leading-tone motion. The inconclusive and unsuccessful phrase ending prompts another phrase restart (unit 47, mm. 124–27), which is another transposition of the unit 40 descending gesture (mm. 104–07), now transposed to F major. Unit 47 (mm. 124–27) does provide momentary resolution, with a $V^{M13}/F$ resolving to an F major triad; however, the resolution is fleeting, because F major is the dominant of the home tonic, and the next two phrases restore the pattern of inconclusive endings, both ending on unresolved $V^{M13}/F$ half cadences (see units 48 and 51, mm. 128–30 and m. 134). Retrospectively, the entire passage in F major, with its half cadences and one perfect authentic cadence, can be interpreted as serving as a long, drawn-out dominant preparation for the return of the A’ agitated Scherzo in the home tonic of B♭ major.

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4 Daniel Harrison, *Harmonic Function in Chromatic Music: A Renewed Dualist Theory and an Account of Its Precedents* (Chicago: University of Chicago Press, 1994), 107. Harrison, citing Ernst Kurth and Hermann Erpf’s adoption of Kurth’s position, agrees with the leading-tone approach to chromatically altered dominants. Harrison justifies the approach by explaining, “I find this a more felicitous usage than those listed above since it focuses on effect and behavior in a musical context instead of on relationship to a chord taxonomy, where an ‘altered’ $V^7$ is still basically a $V^7$.‘“
In my analytic interpretation, the final $V^{M13}/F$ half cadence of the large B section deserves further discussion given the significant motivic content it supports (see unit 51, m. 134). The motive is very similar in contour, register, and rhythmic profile to unit 30 (m. 32) of the first movement, in which I classify it as a transformation of the Sinuous-Yearning motive. However, in its context here as the unit 51 gesture, multiple aspects recall the Muted-Cry motive as well: the ascent in register, the rhythmic augmentation of the motive, the *pianissimo* dynamic level, and the *rubato*-like ending with the aid of the fermata on G♭ (F♯ in the first movement). Therefore, in my interpretation, the large B section ends with a hybrid of the two main oppositional motives of the first movement, recalling their lack of resolution both motivically and tonally.

Within the second movement (similar to the first movement), the pattern of phrase restarts, triggered by the abrupt halting of many phrases with a dominant thirteenth harmony, serves to continue the protagonist’s unsuccessful struggle to move on from loss. I support this narrative further by identifying motivic recalls of aspects of the Muted-Cry motive and the Sinuous-Yearning motive throughout the second movement that I trace back to some of the transformations of the main oppositional motives within the first movement (see my master chart of Mvt. 2, Appendix D). Furthermore, through my analytic exploratory journey through the second movement, I discover that significant motivic recalls occur in the units that immediately precede a shift to a new large section of the ternary form. Above, I discussed how the large B section ends both motivically and tonally inconclusively with a Sinuous-Yearning/Muted-Cry hybrid gesture that can be traced back to unit 30 (m. 32) of the first movement, and is harmonized by an inconclusive $V^{M13}/F$ (as part of dominant preparation for the return of the home tonic). Likewise, earlier I discussed the inconclusive transgressive dominant minor thirteenth that ends the first large A section (unit 38, mm. 99–100), which contains a motivic gesture that recalls significant aspects of the Muted-Cry motive—its register, melodic augmented second, and emphasis on B♭5—but the *fortississimo* dynamic level, the accent, and the repetition of B♭5 transform the motivic gesture into a Restless Cry. I speculate that the recall of significant aspects of the Muted-Cry motive in the final units of the first two large sections of the ternary form serves to foreshadow the inconclusive ending of the entire ternary form, brought on by the infusion of Muted-Cry elements into the final gesture—an extended Restless Cry—of the second movement.
Although the second movement ends on a tonic harmony that is not functionally mixed, I argue that multiple characteristics still contribute to an inconclusive ending in my ongoing narrative exploration of the sonata. It is not the heroic ending we expected. The A’ section returns in m. 135 with the recurrence of the modally-mixed Animated/Agitated Piano Introduction, followed by a return to B♭ major coinciding with the oboe’s entrance in m. 138; however, beginning in m. 165, modal opposition returns. The oboe plays the Restless motive furiously alternating between  and of B♭ major/minor, generating a modally-mixed Chromatic theme. When the Animated/Agitated Piano Introduction abruptly interrupts the oboe in m. 179, it does so ambiguously without any scale degrees that can confirm the mode. In its last severely truncated interrupting gesture in m. 185, the Piano Introduction finally confirms the minor ending with the addition of a D♭ (/>. The final oboe gesture (mm. 186–87) “rudely” interrupts the piano’s interrupting gesture, taking over the D♭ (/>. The oboe’s Restless motivic gesture consists of an incessant repetition of the Muted-Cry’s haunting and memorable B♭5 pitch, which is also the pitch that generates the first transgressive and inconclusive dominant minor thirteenth harmony at the end of the first phrase of movement 1. Furthermore, although in a different harmonic context, the oboe’s final Restless motivic gesture is an extended version of the Restless Cry of unit 38 (mm. 99–100) of movement 2, discussed above as having triggered an agitated halt to the first large A section. Although B♭5 is now reinterpreted as of a tonic harmony, the minor mode and the incessant and “rude” repetition of the B♭5, in which the oboist is angrily spitting it out, leave both the tonal and motivic conflict unresolved. The oboist’s spitting gesture correlates with the protagonist finally releasing bottled-up anger. Grief does not end with anger; it is merely one of the stages. The very calm,

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5 Note that in the 2004 revised edition, in the recurring gestures in mm. 136–37 and mm. 145–46 (originating in mm. 2–3), the G♯4’s are changed to B♭4’s. According to Millan Sachania in his Editorial Preface, Poulenc notated these recurring passages with the pitch discrepancy in both his final manuscript and his earlier draft. This generates an inconsistency between the original gesture (mm. 2–3) and its recurrences (mm. 136–37 and mm. 145–46). Significantly, upon recurrence, these gestures would lose their minor mode tinge, due to the omission of b6. Admittedly, this would somewhat impact my expressive reading of the recurring gestures. Compare Francis Poulenc, *Sonata for Oboe and Piano*, Edited and with preface by Millan Sachania, Revised edition (London: Chester Music, 2004) to Francis Poulenc, *Sonata for Oboe and Piano*, reprint of 1963 edition (London: Chester Music, 1990).
melancholy, and timid/soft start to the final movement serves as a dramatic opposition to the furiously impassioned abrupt ending of movement 2.

The Third Movement: Wrong Dominant Arrivals and Phrase Restarts

In the contemplative third and final movement of Poulenc’s Oboe Sonata, in conjunction with significant motivic transformation and recall, the transgressive minor thirteenth within dominant harmonies plays a pivotal and devastating role in the completion of the exploratory narrative that I have developed to gain insight into the sonata. The title itself, “Déploration,”—a lament on or by a tomb—does not bode well for the outcome of the movement, and various origins of the term, such as “deplore” can suggest giving in to despair and hopelessness. However, in my speculative journey through the movement, I argue that the protagonist does not give up immediately; rather, he or she makes another series of unsuccessful attempts to reach a state of transcendence. Similar to the first two movements, the dominant thirteenth harmony halts tonal closure at phrase endings, and the resulting phrase restarts add stagnancy into the form and tonal structure of the movement and aid in preventing the motivic conflict from ever resolving. However, newly introduced into the movement is another transgressive element—the functionally-mixed iv\(^9\) harmony, which often arrives as the “wrong dominant” just as a motivic gesture reaches its ascent to \(\hat{5}\). Due to the thematization of lack of closure throughout Poulenc’s Oboe Sonata that has been central to my analytic narrative, in my paradigmatic chart of the final contemplative movement, I assign both of these harmonic transgressive elements their own paradigm (follow the 5th and 6th columns of Appendix E), and a clear pattern of the deliberate disrupting of tonal closure emerges.

Similar to the second movement, the piano introduction of the final movement plays a significant role in the direction of the narrative trajectory I trace. The piano sets up a homophonic texture in the dark, melancholy key of A\(\text{b}\) minor, suggesting a hymn topic, suitable for a lament. The harmonic stasis, the soft dynamics, and the simple melodic contour are all features included in Hatten’s pastoral expressive genre. Additionally, recall Hatten’s assertion

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that “deep spiritual significance” can result when the pastoral topic is present within a hymnlike texture.\(^8\) The combination of pastoral and hymnlike elements suggest that the protagonist has not yet given up and will attempt once again to reach a state of transcendence or spiritual peace.

The first phrase (the piano introduction) sets up the tonal motion that the protagonist will attempt to navigate through to reach transcendence. It introduces a new theme—the Vacillating theme—named for its hesitant sinuous melodic motion that slows down the attempts to reach \(^5\). The Vacillating theme exhibits similar sinuous neighbor motion to the Sinuous-Yearning motive of the first movement and takes on the same role of attempting to overcome loss. Therefore, in the context of my speculative analytic interpretation, the Vacillating theme represents the transformation of the Sinuous-Yearning motive into a theme suitable for the calmer, yet melancholy atmosphere of the “Déploration.” Within the first two units that I segment for the first phrase, I trace the hesitant ascent to \(^3\), with a sinuous retreat back to \(^1\), ultimately resting momentarily on \(^2\). In the third unit (mm. 4–5), the melody reaches \(^5\), but through a sudden drop of a perfect fifth amidst a lament bass that does not bring satisfaction to the dominant arrival, prompting a phrase restart in which the oboe takes over the attempt to reach a state of transcendence.

When the oboe initiates the melodic path to transcendence, it does so in the higher register at a pianissimo dynamic level (two of Hatten’s requirements for transcendence),\(^9\) which also happens to be the fateful register of the Muted-Cry motive. Unit 6 (mm. 8–9) consists of a melodic ascent to \(^5\), instead of the lament gesture descent to \(^5\) of unit 3 (mm. 4–5); however, harmonically, the accompaniment unexpectedly lands on a iv\(^9\) chord. Thus, the melodic ascent to \(^5\) is misleading, because \(^5\) serves as unresolved 9–(8) motion within the subdominant harmony. Daniel Harrison would refer to the harmony as a functionally-mixed harmony that is strongly subdominant, but contains the base of a dominant harmony. However, the dominant base is very weak, given that it is not accompanied by the dominant agent.\(^10\) Therefore, the ascent to \(^5\) is weakened by the failure of the underlying harmony to follow suit by progressing to the dominant.

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The arrival on the wrong dominant harmony in the form of a functionally-mixed subdominant harmony introduces a new undercutting agent that we have not experienced in the previous movements, yet serves a familiar function of preventing tonal and motivic closure—and thus also denying transcendence—at phrase endings.

Following the failed attempt to reach the dominant harmony, the oboe restarts its ascent in unit 7 (mm. 10–11). Tracing a similar path to the previous phrase, the oboe hesitantly and sinuously ascends to $\hat{5}$ again through the course of several motivic units. Dramatically, as the oboe reaches $\hat{5}$, the accompaniment reaches the dominant, but of the wrong key: $V^{m13}/Cm$.

Therefore, $\hat{5}$ is reinterpreted as a transgressive minor thirteenth, as opposed to the base of the dominant harmony, generating what I argue is a musical trope that meets Hatten’s constraints.\footnote{See Hatten, \textit{Musical Meaning in Beethoven}, x–xi, 169–71, 196. Specifically, Hatten’s constraints on a trope are listed on p. 170. Also, see page 34 of Chapter 1 of this dissertation, where I outline Hatten’s constraints on a trope.}

The dramatic arrival on the wrong dominant triggers the beginning of a complete major thirds progression that eventually cycles back to the original tonic of A\textsuperscript{b} minor through equal division of the octave. Several more phrase restarts and wrong dominant arrivals occur that propel the major thirds progression forward. The first of these restarts within the major thirds cycle begins in unit 10 (mm. 15–16) in C minor ($\tilde{\text{iii}}$). Of significance, the oboe’s melodic line takes a different approach, igniting into a rage evoked by the oboe’s extreme low register and \textit{fortissimo} dynamic level.\footnote{Note that the B\textsuperscript{b}3 that opens the restarted theme in unit 10 (mm. 15–16) is the lowest note on most oboes.} Given the extreme low register and the \textit{fortissimo} dynamic level, the oboe’s previously “Muted-Cry” timbre is transformed into a blatantly dark “Resounding Roar” in the context of my analytic interpretation. The oboe attempts another ascent to $\hat{5}$ (now the pitch G4). Unit 11 (mm. 17–18) begins as expected with sinuous motion surrounding the new $\hat{1}$ (the pitch class C), and finally the oboe boldly leaps from $\hat{1}$ to $\hat{5}$. As I have traced in the previous oboe phrases, however, the harmony does not follow suit. Rather, the accompaniment arrives on another functionally-mixed subdominant harmony, thus reinterpreting $\hat{5}$ as the dissonant, unresolved ninth of a iv\textsuperscript{9}—another recurrence of the undercutting functionally-mixed
subdominant harmony that weakens the impact of the melodic ascent to \( \hat{5} \). Yet again, \( \hat{5} \) serves as unresolved 9–(8) motion within the subdominant harmony.

The subsequent phrase restart (unit 12, mm. 19–20) is similar to the previous phrase restart of unit 10 (mm. 15–16); however, here the dynamics are marked subito pianissimo. The pianissimo dynamic level coupled with the same register as unit 10 (mm. 15–16) transforms the dark roar into a calmer, but still dark, distant rumble. The subito pianissimo passage is extremely difficult for the oboist to pull off successfully, particularly given the fortissimo passage in the same register directly preceding it, thus curiously and rhetorically paralleling the protagonist’s extremely difficult journey to transcendence. As the oboe line ascends to \( \hat{5} \), the underlying harmony arrives on the wrong dominant yet again, chromatically shifting to a \( V^{m13}/Em \) (unit 13, mm. 21–22). While the shift is smooth, the resulting trope is quite dramatic as \( \hat{5} \) is once again reinterpreted as a transgressive minor thirteenth within the chromatic shift.

The fifth restart of the Vacillating theme (unit 14, mm. 23–24) provides the pathway to complete the cycle of major thirds that was triggered by the first occurrence of the transgressive minor thirteenth in the movement back in unit 9 (m. 14). The register and pitch content recall the Muted-Cry motive; the characteristic D6 that opens the Muted-Cry motive is present, and the characteristic F\( \#5 \) that ends the Muted-Cry motive also ends both motivic cells of unit 14 (mm. 23–24). However, the dynamic level increases twofold to mezzo forte as compared to the previous phrase restart. Thus, unit 14 (mm. 23–24) does not evoke a Muted Cry; rather, it evokes what I label an “Outward Whine” (a long, high-pitched complaining cry). Once again, the ascent to \( \hat{5} \) is weakened by harmonic movement to the wrong dominant—here, the enharmonic equivalent to \( V^{m13}/Abm \), the original dominant that we expected back in m. 9 (unit 6). Thus, the music has progressed through a full cycle of major thirds through equal division of the octave only to arrive back at the original key having accomplished no motivic or harmonic closure. The melody and harmony are still misaligned, and \( \hat{5} \) (here, pitch B5) is once again reinterpreted as a transgressive minor thirteenth.\(^{13}\)

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\(^{13}\) Notice the use of chromatic motion and common tones to smoothly progress from the E minor triad to the \( V^{m13}/Abm \) (unit 15, mm. 25–26). In regard to Neo-Riemannian transformations, the progression is similar to a “SLIDE,” except that the pitch B5 is suspended over to become the transgressive minor thirteenth of the \( V^{m13}/Abm \). See Steven Marshall Rings, “Tonality and Transformation” (Ph.D. diss., Yale University, 2006), 205–12.
The return to the home tonic of A♭ minor is marked by a new piano introduction, this time a rather dispassionate and monotonous repetition of minor tonic triads (unit 16, m. 27). The pattern of phrase restarts triggered by wrong dominant arrivals is temporarily abandoned during the motivic and tonal climax of the movement, in which motives from the first movement are directly quoted and strung together in a long and sinuous path leading to a dramatic tonal shift to the very distant key of A minor (see Appendix F: units 17–20, mm. 28–35a of my master chart for a detailed interpretation of the significance of these motivic quotations from Mvt. 1). In retrospect, the climax of the movement serves as a dramatic interruption to the seemingly endless cycle of phrase restarts due to wrong dominant arrivals. Quotations of motives from the first movement serve as reminders that the final movement is following a similar cyclic and static trajectory.

The climatic interruption, culminating with the oboe’s Anguished Shriek, elides with the sixth restart of the Vacillating theme, now in the distant key of A minor, and with the melody reinstated in the piano (unit 21, mm. 35–36), giving the oboe a chance to recover following its sinuous and exhausting ascent to the Anguished Shriek. The piano’s version of the theme is intensified by the fortissimo dynamic level, the thick, full Chopin-esque chordal texture and range, and the dramatic octave displacement from A5 to B6 in the melody. However, even with the above intensifying factors, the melody line ultimately falls back to 1, depicting more tonal stagnancy, as it has every time the Vacillating theme has returned. In a dramatic juxtaposition with the piano, the oboe timidly takes over the ascent to 5 at a piano dynamic level (unit 22, mm. 37–38), juxtaposing the determination of the piano with the hesitancy of the oboe. Once again, the ascent to 5 is weakened by the harmonic progression failing to follow suit. The accompaniment arrives on another iv9 chord, thus reinterpreting 5 as unresolved 9–(8) motion yet again.

The seventh restart of the Vacillating theme (unit 23, mm. 39–40) is intensified through a dramatic octave displacement from A6 to B5 in the melody of the piano (a reversal of the A5 to B6 ascending leap of unit 21, m. 35). The strengthened determination of the piano in unit 23 is juxtaposed with the timid hesitancy of the oboe when it takes over the melodic line in unit 24 (mm. 41–42). As has come to be expected, the oboe’s timid ascent to 5 is weakened yet again by
the accompaniment’s arrival on the wrong dominant—here a $V^{m13}/D^\flat$, triggering yet another major thirds progression. In what is seeming to become a redundant gesture, the oboe’s arrival on $\hat{5}$ is reinterpreted as an arrival on the transgressive minor thirteenth of the new dominant.

Essentially stuck on the dominant of $D^\flat$, an appropriate quotation of the Satiric-Sinuous theme from the first movement draws attention to the static flaw of the Sinuous-Yearning motive, just as it did in the opening movement (see units 32–36, mm. 34–43 of Mvt. 1). The quotation of the Satiric-Sinuous theme from the first movement is perhaps commentary on the notion that since the Vacillating theme is also composed of Sinuous-Yearning elements, it will also not be able to provide the desired closure that the protagonist seeks. Interestingly, harmonically, in the first movement, the Satiric-Sinuous theme was introduced with the return to a closely-related key following a series of quick modulations to distant keys. Here, the Satiric-Sinuous quotation occurs amidst a major thirds progression to $D^\flat$ major/minor. The $F^\#$s of unit 25 (mm. 43–44) suggest $D^\flat$ major; however, the Contrasting Response to the Satiric-Sinuous theme arrives on the minor tonic of $D^\flat$ minor in unit 26 (mm. 45–46), which is indeed a closely-related key to the home tonic of the movement.

Holding true to its designated name, the Satiric-Sinuous theme participates in the dizzying pattern of wrong dominant arrivals and phrase restarts beginning in unit 27 (mm. 47–49)—a restart of the same Satiric-Sinuous melodic gesture as unit 25 (mm. 43–44). In measure 49, the stagnant pitch class $A^\flat$ ($\hat{5}$ of $D^\flat$) is reinterpreted as the transgressive minor thirteenth of $V^{m13}/F^\flat$—commencing yet another major thirds progression. Therefore, in my analytic interpretation, unit 27 (mm. 47–49) also belongs to the paradigm of wrong dominant arrivals, even though there is only melodic stasis on $\hat{5}$ (typical of the Satiric-Sinuous theme from the first movement) as opposed to the established pattern of melodic ascents to $\hat{5}$ in the final movement.

Unit 28 (mm. 50–51a) initiates the last attempt of the Vacillating theme to melodically ascend to $\hat{5}$ with the hopes of achieving the correct dominant harmonic support. Unfortunately, as the oboe line reaches $\hat{5}$, the harmony shifts to another functionally-mixed $iv^9$ chord in $F$ minor (unit 30, mm. 52–53). In my analytic narrative, this failure of melody and harmony to align marks the end of the protagonist’s attempts to reach a state of transcendence.
(Lack of) Conclusion of the Oboe Sonata

The third movement ends with a dramatic reversal of roles between melody and harmony. Harmonically, a correction of a minor thirds progression (F minor to A♭ minor) permanently returns the music to the home tonic. In fact, from this point forward (mm. 54–the end), the accompaniment incessantly drones an A♭ minor tonic harmony. Ironically, for the majority of the movement, the Vacillating theme has struggled to ascend from 1 to 5; however, now that the harmony is monotonously stuck on tonic, the Vacillating theme becomes monotonously stuck on 5. Thus, melody and harmony remain misaligned through the end of the movement, sealing the tragic fate of the protagonist, who finds no way to recover from grief. While still somewhat speculative, my narrative interpretation is further supported by Poulenc’s critical performance directive, triste et monotone—sad, mournful, grieving, and monotonous (as if in a deep, inescapable depression).

The Loss of Hope

A comparison between how the motivic and tonal trajectories play out at the end of Poulenc’s entire Oboe Sonata, as compared to the end of the first movement, strengthens my narrative interpretation of the loss of all hope by the end of the sonata. Throughout the coda of the opening movement, a G tonic pedal is continuously understood to be present; likewise, throughout the coda of the final movement, the piano accompaniment incessantly drones an A♭-minor tonic harmony. Additionally, the final tonic harmonies of both outer movements are functionally-mixed, containing an added major seventh, which Harrison refers to as the agent of the dominant, thus adding an element of dominant function to the final tonic harmonies of both movements.14 The added dominant agents to the final tonic harmonies of both outer movements recall the yearning for transcendence that is repeatedly undercut by phrases ending inconclusively on the dominant (or wrong dominant); because of the functional mixture, not even the final tonic harmonies are able to resolve the tonal and motivic conflict. Furthermore, in my analytic interpretation, the Muted-Cry and Sinuous-Yearning motives of the first movement are reduced to their minimally identifiable components within the final tonic harmony, just as the

Corrupted Vacillating theme (which contains Sinuous-Yearning motivic traits) of the final movement is reduced to essentially its minimally identifiable component—the noodling around $\hat{5}$ amidst a droning minor tonic harmony. Finally, in addition to the functional mixture within both final tonic harmonies, both outer movements end with a lengthy sustained $\hat{5}$ in the oboe, thus leaving both final tonic harmonies lacking full tonal closure. The end of the third movement is even more devastating due to the oboe’s pianississimo dynamic level and even lengthier sustained $\hat{5}$. Both the protagonist and the oboist face a struggle at the ends of both movements; the sustained $\hat{5}$ endings prove to be difficult feats for the oboist, in terms of endurance and sustaining the fifth of the chord as a pure tone (without vibrato) at an extremely soft dynamic level and in tune (without going sharp) with the final tonic harmonies. The oboist and protagonist both long for a resolution to $\hat{1}$ that never arrives.

An examination of some significant differences in the surface designs between the endings of the outer movements also reinforces my interpretation that all hope has been lost by the end of the entire Oboe Sonata. As Deborah Rifkin eloquently asserts, “By creating the musical context for structural functions, surface design provides the rhetoric of tonal structure.”

Beginning in m. 93 of the first movement, the piano’s high register supports the proper environment for transcendence (although, as discussed in Ch. 2 of this dissertation, harmony does not); the right hand of the piano extends to D7, and even the left hand of the piano is rather high with a lowest note of G4. The piano’s high register, a suitable setting for transcendence, suggests that there is some hope remaining at the end of the first movement; however, beginning with the anacrusis to m. 95, a brief left-hand piano gesture (discussed in Ch. 2 as representing the remnants of the Muted-Cry and Sinuous-Yearning motives) located in the depths of the piano’s register—F♯2–B♭1–G1—foretells the hopelessness that is to come at the end of the entire Oboe Sonata. At the end of the final movement, both hands of the piano are located in the bass clef, extending as far down as A♭1, thus resulting in a registral space no longer suitable for transcendence and retrospectively foreshadowed by the brief, dark, and low left-hand gesture beginning with the anacrusis to m. 95 in the first movement. In his analysis of Shostakovich’s

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Piano Trio in E Minor, Op. 67, Patrick McCreless interprets the piano descending into the “depths of its registral space” as appropriate support for the topic of death or the pain of loss. McCreless’s interpretation may also be valid in interpreting the endings of the outer movements of Poulenc’s Oboe Sonata, given that both works were dedicated to and composed as a way to cope with the sudden death of a close friend; for Shostakovich that friend was Ivan Sollertinsky, and for Poulenc that friend was Sergei Prokofiev. Additionally, the oboe’s dynamic level softens from pianissimo to pianississimo from the ending of the first movement to the ending of the final movement. What little hope was still present at the end of the first movement dissipates into nothingness at the end of the entire Oboe Sonata.

Conclusions and Implications for Further Scholarly Endeavors

Through the aid of the paradigmatic method of analysis (modeling and developing my altered method from close study of Nattiez’s and Agawu’s), and Hatten’s work in musical meaning and gestural theory, my dissertation has taken the reader through a speculative analytic journey of meaningful motivic connections that inform the narrative of Poulenc’s Sonata for Oboe and Piano, the composer’s last significant work before his death. In prose and in paradigmatic and master charts, I explore meaningful motivic connections and transformations throughout the Oboe Sonata. For the first movement in particular, which serves to introduce the two main oppositional motives whose interactions and transformations steer the narrative trajectory, I deliver an extremely detailed diachronic analytic investigation into Poulenc’s particular application of the developing variation process and its potential impact on form, tonal structure, and musical meaning. This dissertation’s very narrow and intimate focus on specific motivic connections establishes a mode of engagement with Poulenc’s music that can easily be extended to other works in ways that align closely with a performer’s experience. Having performed Poulenc’s Oboe Sonata on numerous occasions, I know the intricacies of the piece.


intimately. I hear the motivic connections that I create throughout my exploratory journey into the sonata, and the connections that I hear inform my performance of the work. I cannot help experiencing the emotional aspect of the Muted-Cry motive, and I bring out the frustration of the Sinuous-Yearning motive’s unsuccessful attempts to find closure. When I play the transgressive minor thirteenth that leaves so many phrases unresolved, I revel in the beautiful dissonance and turmoil it generates. As I perform the poignant final movement in the wake of the emotional journey of the first two movements, I am personally playing out the protagonist’s struggle to ascend to $\hat{5}$, only to devastatingly arrive on it on the wrong dominant in an endless cycle of non-resolution, never reaching closure.

Poulenc’s late-period sonatas for oboe, flute, and clarinet share many motivic connections, which serve to unify his final compositional output of more intimate, inward-looking, contemplative works and to codify his mature approach to motivic organization. I briefly addressed some intertextual motivic connections in Poulenc’s Flute Sonata in this dissertation, and I intend to pursue a more thorough exploration of musical meaning through intertextual investigations of motivic borrowings between Poulenc’s three late solo woodwind sonatas in future research. Furthermore, some of the motives from the woodwind sonatas also appear earlier in Poulenc’s operas and other vocal works. I discussed some motivic connections between the Oboe Sonata and Dialogues des Carmélites and La Voix Humaine by setting up an intertext that aided in determining possible meaning of some of the motivic transformations, but there remains a great opportunity for further intertextual exploration of Poulenc’s sonatas, operas, and other vocal works. Motivic connections saturate Poulenc’s works, and it is a fruitful direction with which to continue my scholarly work with Poulenc, whose music offers expressive richness and endless interest.

While the paradigmatic method of analysis can be somewhat cumbersome, my experience has been that the time and thought that went into segmenting the movements, generating the master charts cell by cell, and determining the correct paradigms for each motivic unit was well spent. The exploratory analytic process that I have described and commented upon throughout this dissertation left me with an incredibly thorough familiarity with the sonata—a level of understanding that I never reached in my performances alone. This intimate understanding of the smallest details of Poulenc’s Oboe Sonata has changed my hearing of it and informed my performances. As I perform the work now, I live the narrative I have created. It is
an emotional journey for performers and analysts alike, and is particularly compelling when engaged from both perspectives at once.
### APPENDIX A

#### PARADIGMATIC CHART. POUĽÈNC, SONATA FOR OBOE AND PIANO, MVT. I: ÉLÈGIE

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<tbody>
<tr>
<td>Key Scheme:</td>
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<tr>
<td>GM (I)</td>
<td>1st Theme (SV)</td>
<td>16</td>
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<tr>
<td>Bm (tonalized) (as of GM)</td>
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<td>32</td>
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<td>DM (V of GM)</td>
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<td>CM (tonalized) (IV of GM)</td>
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<td>Coda</td>
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### APPENDIX B

**MASTER DIACHRONIC MOTIVIC EVENT CHART. POULENC, SONATA FOR OBOE AND PIANO, MVT. I: ÉLÉGIE**

**Introductory Solo Oboe Gesture**

<table>
<thead>
<tr>
<th>mm. 1–2</th>
<th>Muted-Cry Motive (abbreviated MC)</th>
<th>Intervallc composition: ↓(M3)–↓(P5)–↑(A2)!</th>
</tr>
</thead>
<tbody>
<tr>
<td>-unit 1</td>
<td></td>
<td>(\downarrow M7)</td>
</tr>
</tbody>
</table>

The \(B^b\) and \(E_b^b–F^b\) Aug. 2nd suggest \(G\) *minor*! Directional contour: down–down–up

Given the gesture’s *pp* dynamic and high register, the oboe will project a muted, woeful tone. The gesture requires an incredible amount of breath control and embouchure stability to convey the correct affect—that of poignant grief. Also of importance is the rhythmically augmented quality of the Muted-Cry motive as compared to its oppositional motive below (the Sinuous-Yearning motive).

<table>
<thead>
<tr>
<th>mm #(s) &amp; unit #</th>
<th>Motivic Content &amp; Analytic Comments</th>
<th>Relationship to Initial Motive(s) &amp; Type(s) of Motivic Development/Transformation</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 3 unit 2</td>
<td>The initial Sinuous-Yearning motive emphasizes lower &amp; upper neighbors to (G) through a turn figure; (F^b) and (A) are subordinate to (G). The motive begins on the second sixteenth subdivision of the measure, contributing to its active/restless quality. The gesture evokes an active/restless yearning for spiritual peace or transcendence. Also of importance is the fact that the Muted-Cry motive sounds rhythmically augmented when juxtaposed with the Sinuous-Yearning motive—its oppositional motive. Note that the directional contour of SY (up–up–down) is opposite to that of MC (down–down–up).</td>
<td>Sinuous-Yearning (SY) Original</td>
</tr>
<tr>
<td>m. 4 unit 3</td>
<td>The motivic repetition confirms the cellular construction of the first phrase.</td>
<td>SY Extension through Repetition</td>
</tr>
</tbody>
</table>

Rather than A4 returning to G4, a reversal in direction takes place, in which A4 ascends to B4. The ascending gesture is then immediately repeated beginning on A4. Though still within a tonic harmony, the reversal in direction helps drive the motive toward the upcoming change in harmony to a vi\(^7\) in the next measure, revealing sentential qualities to the phrase.

<table>
<thead>
<tr>
<th>mm. 5</th>
<th>unit 4</th>
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<tbody>
<tr>
<td>m. 5</td>
<td>unit 4</td>
</tr>
<tr>
<td>5</td>
<td>SY</td>
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<tr>
<td>Extension through Reversal in Direction and Repetition</td>
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</tbody>
</table>

Emphasizes neighbor motion (F\#4) around the main pitches, D5 and E4 (F\# is now subordinate to G). The gesture is SY with octave displacement (downward) and extended by a stable P5. The descending 7th interpolated into the gesture coupled with the rhythmic augmentation hint at aspects of the Muted-Cry motive.

<table>
<thead>
<tr>
<th>mm. 5b–6</th>
<th>unit 5</th>
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<tbody>
<tr>
<td>m. 7</td>
<td>unit 6</td>
</tr>
<tr>
<td>7</td>
<td>SY</td>
</tr>
<tr>
<td>Octave Displacement, Intervallic Expansion, Interpolation, Extension, Metric Shift, &amp; Rhythmic Augmentation (Aug.)</td>
<td></td>
</tr>
</tbody>
</table>

The 2nds of SY are expanded to 3rds, but the neighbor motion is maintained around A4. F\# is no longer present, and A is now a chord tone, instead of a neighbor tone. The metric shift to the downbeat emphasizes G, now the dissonant 7th of a ii\(^9\) chord.

<table>
<thead>
<tr>
<th>mm. 8</th>
<th>unit 7</th>
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<tbody>
<tr>
<td>m. 8</td>
<td>unit 7</td>
</tr>
<tr>
<td>8</td>
<td>SY</td>
</tr>
<tr>
<td>Intervallic Expansion &amp; Metric Shift</td>
<td></td>
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</tbody>
</table>

Sy with Intrusion of MC

Extension, Reversal in Direction, & Intervallic Expansion

The gesture begins on G, which is still dissonant. The second half of the gesture ascends by a m9th, arriving on the m13th of a V\(^{m13}\) chord, adding functional mixture and corrupting the HC at the end of the phrase. The transformed motive ends on an unstable d5 in contrast to the stable P5 of unit 5 (mm. 5b–6).

Additionally, the transgressive minor 13th (B\#5) intrudes upon the HC, contributing ambiguity to its harmonic function. Also, the B\#5 is the pitch that gives MC its minor quality.

Segmentation of the Second Phrase

<table>
<thead>
<tr>
<th>m. 9</th>
<th>unit 8</th>
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<tbody>
<tr>
<td>m. 9</td>
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<tr>
<td>9</td>
<td>SY</td>
</tr>
<tr>
<td>Original</td>
<td></td>
</tr>
</tbody>
</table>

Original SY now in the piano.

<table>
<thead>
<tr>
<th>m. 10</th>
<th>unit 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 10</td>
<td>unit 9</td>
</tr>
<tr>
<td>10</td>
<td>SY</td>
</tr>
<tr>
<td>Extension through Repetition</td>
<td></td>
</tr>
</tbody>
</table>

Same as unit 3 (m. 4), but now at a pianissimo dynamic level, instead of a piano dynamic level.
A tonally important reversal of the roles of F♯ and G. Here, F♯ is more structurally important than G, as F♯ is 5 of a short tonicization of B minor, and it is the pitch from which the gesture ascends.

Emphasizes upper & lower neighbor figures, similar to unit 5 (mm. 5b–6), but with a consonant P5th (instead of a dissonant 7th) interpolated into the figure, and now emphasizing two different pitches—B4 & E5. E5 is a dissonant eleventh—a rarely added chord extension for Poulenc. The unit 11 gesture foreshadows a similar gesture in the retransition, which I label the “Melded gesture”—a hybrid of SY & MC (see unit 47, mm. 68–71).

C♯ is the lower neighbor to chord-tone D (the 3rd) and the upper neighbor to chord tone B (the root). F♯ remains the fifth of the Bm triad. SY is extended by the interval of a descending P4th. Slightly rhythmically augmented as compared to original SY.

Upper “neighbor” is expanded to a P4, but the gesture still retains sinuous motion of SY. The pitch F♯, which also ends the original MC, is now the 9th and 13th respectively of a ii⁹–V⁴Vo progression in D major.

**Segmentation of the Third Phrase**

SY transposed to D major. A sustained final note and a descending octave leap slightly extend the motive.

Similar to unit 3, m. 4 and unit 9, m. 10, but now transposed to D major and in the piano.
| mm. 17–18 | SY with Hint of MC  
|---|---  
| unit 16 | Extension through  
| | Intervallic Expansion,  
| | Interpolation, &  
| | Rhythmic Aug.  
| The gesture briefly tonicizes C major (IV of GM). The first three notes of the gesture are reversed in regard to chord tones and NCTs as compared to the original SY. Intervallic expansion & interpolation of a descending m6th to add emphasis to B (7 of C major) through its lower neighbor tone, A.  

| m. 18 | SY  
|---|---  
| unit 17 | Metric Shift  
| SY motive in the piano to confirm the tonicized key of C major.  

| m. 19 | SY  
|---|---  
| unit 18 | Extension through Repetition  
| Extended version of SY (through repetition) like units 3, 9, and 15, but in C major.  

| mm. 20–21 | SY Infected with MC  
|---|---  
| unit 19 | Extension through  
| | Intervallic Expansion,  
| | Interpolation, &  
| | Rhythmic Aug.  
| Rhythmic augmentation of SY. Additionally, a leap of a dissonant 7th has been interpolated into the figure (similar to unit 5, mm. 5b–6). Harmonically, m. 21 is a V\(^{\text{M/m13}}\)/E\(^{\text{M}}\). The chromatic slide of a major thirteenth to a minor thirteenth in the oboe, coupled with a major ninth to a minor ninth in the piano, dramatically evokes a weeping double piango gesture. Also, note that G\(^{\sharp}\) is enharmonically F\(^{\natural}\), which is the final characteristic note of the original MC, as well as the added transgressive minor thirteenth that ends the transformed motive at the completion of the second phrase (unit 13, m. 14).  

| m. 22 | SY  
|---|---  
| unit 20 | Extension through  
| | Repetition (Imitative Entrances), Intervallic Expansion, Reversal of Direction (all ascending), & Metric Shift  
| The piano takes the lead with imitative entrances of SY in E\(^{b}\) major. The unit exhibits emphasis on the lower neighbor, now on a metrically strong beat. There is intervallic expansion from an octave to a m9 in the piano’s imitative entrances. For the first time, the Sinuous-Yearning motive is an entirely ascending gesture!  

Segmentation of the Fourth Phrase

| m. 22 | SY  
|---|---  
| unit 20 | Extension through  
| | Repetition (Imitative Entrances), Intervallic Expansion, Reversal of Direction (all ascending), & Metric Shift  
| The piano takes the lead with imitative entrances of SY in E\(^{b}\) major. The unit exhibits emphasis on the lower neighbor, now on a metrically strong beat. There is intervallic expansion from an octave to a m9 in the piano’s imitative entrances. For the first time, the Sinuous-Yearning motive is an entirely ascending gesture!  

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|---|---  
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|---|---  
| unit 20 | Extension through  
| | Repetition (Imitative Entrances), Intervallic Expansion, Reversal of Direction (all ascending), & Metric Shift  
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Segmentation of the Fourth Phrase

| m. 22 | SY  
|---|---  
| unit 20 | Extension through  
| | Repetition (Imitative Entrances), Intervallic Expansion, Reversal of Direction (all ascending), & Metric Shift  
| The piano takes the lead with imitative entrances of SY in E\(^{b}\) major. The unit exhibits emphasis on the lower neighbor, now on a metrically strong beat. There is intervallic expansion from an octave to a m9 in the piano’s imitative entrances. For the first time, the Sinuous-Yearning motive is an entirely ascending gesture!  

Segmentation of the Fourth Phrase
Another lower neighbor figure is interpolated into the middle of the gesture (G–A), creating a cross relation with the transgressive minor 13th, G♭, in the underlying dominant harmony. Also, the gesture spans a dissonant seventh and is rhythmically augmented like MC.

Segmentation of the Fifth Phrase

Like unit 20 (m. 22), but transposed to A♭ major, the Neapolitan of the Muted Cry’s initial key of G minor.

SY’s neighbor tones are reversed in order (upper neighbor first, then lower). Also, the gesture spans a seventh and is rhythmically augmented like MC. The reversal of the order of the gesture’s neighbor tones gives the gesture a directional contour of down–down–down–up–up, emphasizing descending motion more than ascending motion like the directional contour of MC (down–down–up). Similar to units 21 & 23 but with slight intervallic changes to accommodate the key of A♭ major.
### m. 28

**unit 26**

Similar gesture to units 20, 22, & 24; however, the gesture is transposed to support a ii\(^9\) chord in A\(^b\) major. Spans an octave.

**SY**

Extension through Repetition (Imitative Entrances), Intervallic Expansion, Reversal of Direction (all ascending), & Metric Shift

### m. 29

**unit 27**

Similar to unit 26, except that the F of the previous unit slides down chromatically to an F\(^b\)—the minor 9\(^\text{th}\) of the V\(^{M13}\) in A\(^b\) major, and the A\(^b\) of the previous unit slides down chromatically to G—the third of V\(^{M13}/A\(^b\)M. The juxtaposition of F & F\(^b\) in units 26 & 27 recalls the juxtaposition of the major and minor 13ths (G & G\(^b\)) of unit 19, m. 21. Additionally, the fact that the juxtaposition is now spread over two units retrospectively gives units 26 & 27 a combined rhythmically-augmented feel.

**SY with Hint of MC**

Extension through Intervallic Expansion, Reversal of Direction (all ascending), & Metric Shift

### Segmentations of the Sixth Phrase

#### m. 30

**unit 28**

Similar motivic gesture as unit 24 (m. 26); however, now the gesture is harmonically supported by a tonic harmony in A\(^b\) major instead of a vi\(^9\) in A\(^b\) major.

**SY**

Extension through Repetition (Imitative Entrances), Intervallic Expansion, Reversal of Direction (all ascending), & Metric Shift

#### m. 31

**unit 29**

Similar to unit 25 (m. 27). Ends with a dissonant tritone, which recalls the dissonant Aug. 2nd ending of MC. Spans an octave, but there is also a prominent descending seventh from A\(^b\)5 to B\(^b\)4. Harmonically set in the very distant key of G\(^b\) major (♭I of home key). (Note: Poulenc pulls off a similar modulation in Mvt. III—A\(^b\)m to Am—in conjunction with a dramatic climax that quotes Mvt. 1 material. See mm. 27–35 of Mvt. 3). Unit 29 also initiates a cycle of major 3rds progressions.

**SY with Intrusion of MC**

Extension, Intervallic Expansion, Interpolation, & Rhythmic Aug.
### Segmentation of the Seventh Phrase: Theme 2

<table>
<thead>
<tr>
<th>m</th>
<th>34</th>
<th>m. 35</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>32</td>
<td>33</td>
</tr>
<tr>
<td>RH of piano</td>
<td>distorted cambiata</td>
<td>Sinuous motion surrounds static F5</td>
</tr>
</tbody>
</table>

A new theme, consisting of a seemingly lighthearted repeated singly-dotted rhythmic motive enters in B♭ major. Harmonically, through a major 3rds progression, the music has moved somewhat away from the “otherworldly” keys of E♭ major, A♭ major, and G♭ major to a closely-related key to G minor—III of G minor. The “new” theme satirically exploits the static flaw of SY—the neighbor motion that always sinuously returns to the same point of origin, hence the label, “Satiric-Sinuous theme” (abbreviated SS). The fact that the music has now returned to a closely-related key suggests a dose of reality, and the major mode contributes to the lighthearted satire of the theme. However, since the key of the second theme is B♭M as opposed to DM—the dominant of GM, the tonality might suggest that the true home tonic of the movement is the G minor of MC, not the G major of SY.
**Contrasting Interjection (tinged in minor) to Satiric-Sinuous**

The dissonant diminished 5th is emphasized at the beginning (E–B♭), and then again through inversion at the end when C♭ slides up chromatically to C♮ (G♭–C♮). The unit 34 gesture still contains sinuous motion, but the dissonance, the rhythmic augmentation, and the prominent pitches B♭5 and G♭5 (formerly F♯5) recall significant characteristics of the Muted-Cry motive and its increasingly oppressive undercutting of the yearning of SY. This Contrasting Interjection is tinged in minor.

**Segmentation of the Eighth Phrase**

- **Restart of Satiric-Sinuous Theme (oboe)**
  - A restart of the SS Theme, now an octave lower and in the oboe (not the piano).
  - SY
  - Liquidation, Condensation, Intervallic Expansion, Extension through Repetition, & Metric Shift

- **Another Contrasting Interjection (less sorrowful) to SS Theme**
  - Another major thirds progression temporarily shifts the tonality to D major (the expected key of the 2nd Theme if the home tonic is GM) leading to a HC, V[M/3]/D, another inconclusive phrase ending. While the gesture still exhibits sinuous motion, the F♯5 and the rhythmic augmentation recall some characteristics of MC.
  - Admixture of MC & SY
  - Extension, Intervalllic Expansion, Rhythmic Aug., & Metric Shift

**Segmentation of the Ninth Phrase**

- **Another Restart of SS, Now Superimposed with Oboe Trill Liquidated SY Neighbor Motion**
  - Another restart of the previous phrase; now in D major, and superimposed above an oboe trill, representing liquidated SY neighbor motion.
  - SY
  - Liquidation, Condensation, Intervallic Expansion, Extension through Repetition, Metric Shift, & Superimposition
Contrasting Interjection to Satiric-Sinuous Theme

Same melodic intervallic relationships as unit 36 (mm. 42–43), but now very briefly tonicizing F# major (another major 3rds prog.); however, C# is enharmonically reinterpreted as D♭—the transgressive minor 13th of a V/m13/B♭. A#5 (B♭5) and F#5 are prominent pitches from the original MC.

Segmentation of the Tenth Phrase: The Development, Theme 3, An Expressive Climax

Failed Ascension Theme
Transformation of SS Theme

Elided doubly-dotted motivic cell

Another cellularly-constructed theme begins the development section in B♭ minor—the key that the Satiric-Sinuous theme rejected twice. The Failed Ascension theme is constructed from a doubly-dotted rhythmic motive that is a rhythmically intensified transformation of the singly-dotted rhythmic motive of the SS theme. The doubly-dotted rhythmic motive contains the lower neighbor motion of SY, but it also contains the yearning qualities of SY in its fast paced rhythms (sixty-fourth note diminutions as compared to the singly-dotted rhythmic motive’s thirty-second note), and its attempts to ascend through its repetitions and transformations.

Anguished Shriek
Tail of Failed Ascension Theme

The doubly-dotted rhythmic motive is expanded into a fierce rapid downward run. The descending run spans an octave and concludes with a d4. The gesture exploits the same register as MC, and exhibits a similar contour and shape to MC. However, at a ff dynamic level with an accent on E6, the oboe’s voice will no longer be muted; rather, the oboe’s voice is transformed into an Anguished Shriek.
### Segmentation of the Eleventh Phrase

<table>
<thead>
<tr>
<th>m</th>
<th>5</th>
<th>1 – 5</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>4</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

#### Failed Ascension Theme Restart (Truncated)

The restart of the Failed Ascension theme is truncated—the final motivic cell repetition is omitted. The rising melodic line suggests a second attempt to climb to a state of transcendence, but the protagonist fails, having exerted too much energy on the first attempt. The string of motivic cells only ascends to D♭5 (3) here before falling back to B♭4 (the lower tonic).

#### Extension through Repetition, Intervallic Expansion, Metric Shift, & Rhythmic Diminution

SS Singly-Dotted Rhythmic Motive Evolves into Doubly-Dotted Rhythmic Motive

Satiric-Sinuous Theme Transforms into Failed Ascension Theme

### Segmentation of the Twelfth Phrase: Theme 4

<table>
<thead>
<tr>
<th>m</th>
<th>5</th>
<th>4 – 5</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>4</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

#### Elegiac Theme

Hybrid of Satiric-Sinuous & Failed Ascension Themes

The Elegiac theme is cellularly constructed from a transformation of the doubly-dotted motive of the Failed Ascension theme (FA) and the singly-dotted motive of SS. Notice that the first motivic cell of both the Elegiac theme and the Failed Ascension theme consist of the same pitches, just ordered differently.
Segmentation of the Thirteenth Phrase: Theme 5, An Expressive Climax

The DSY theme is constructed from a motivic cell that is a transformation of the motivic cells of SY & FA. It also highlights lower neighbor motion of SY. The motivic cells of DSY are also found in Poulenc’s Flute Sonata, Dialogues, & La Voix Humaine. The theme’s name derives from the theme of spiritual piety in Dialogues, the theme of human anguish in La Voix Humaine, and its origin from SY. The DSY theme occurs in the context of B♭ minor, with extreme low register octave leaps and octave doublings in the LH of the piano, and with each motivic cell metrically shifted to a downbeat, reinforced by an accent.

Segmentation of the Fourteenth Phrase: The Retransition, The Expressive Crux

An F♯ fully-diminished seventh chord turned into a fancy pedal ostinato recalls the pastoral setting of the original SY, but the dominant pedal (instead of tonic) adds harmonic tension into the pastoral setting. Interestingly, the pitch A—the chord tone—is deceptively serving as a lower neighbor to B—a dissonant eleventh. The unit functions similarly to SS, exposing SY’s static flaw through the neighbor motion continuously returning to static A4. The motivic cell is a hybrid of the singly- and doubly-dotted motivic cells.

Same metric placement as original SY, and the rhythm is derived from the extended version of SY (see unit 3 or 4, m. 4 or 5). The motive departs from and returns to A4, thus functioning like SS in exposing the static flaw of SY, but without employing the singly-dotted rhythmic motive of SS.
The F♯–G neighbor motion of SY returns, except here F♯ is actually the chord tone (not G) of the underlying dominant harmony. The E♭–D is also neighbor motion; however, the E♭–D neighbor motion initiates from an interpolated ascending minor 6th—an interval that composers have often employed to evoke anguish (see Cooke, 64–72). The interpolation of the ascending m6th in conjunction with the gesture’s rhythmic augmentation draw further attention to the E♭–D resolution (v6–5), thus projecting a weeping pianto gesture. Additionally, the rhythmic augmentation recalls MC and its associated grief. The yearning of SY has evolved into languish. The gesture is actually foreshadowed in unit 11 (m. 12); however, due to the interpolation of a P5 (as opposed to a m6) and a descending M2 (as opposed to a m2 pianto gesture), the unit 11 gesture still somewhat favors yearning over grief.
Segmentation of the Fifteenth Phrase: The Recapitulation

Measures 72–77—units 48–53—form the first phrase of the recapitulation, and they are an exact repetition of measures 3–8 (units 2–7). See Paradigmatic Chart of Mvt. 1 (Appendix A) for the context of units 48–53 within the form of the movement.
### Segmentation of the Sixteenth Phrase (A Varied Repetition in the Home Key of Units 20–25, mm. 22–27)

<table>
<thead>
<tr>
<th>m.</th>
<th>78</th>
<th>SY</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>54</td>
<td></td>
</tr>
</tbody>
</table>

Variation of unit 20 (m. 22) in the home key of G major. The motivic gesture is also quite similar to the gesture in unit 10 (m. 11). It is interesting that in unit 10 the motive represents a tonally significant reversal in regard to the F#–G relationship. Here, the metric position of F# makes it sound as if it is more important than G, yet the harmony is a GM7.

<table>
<thead>
<tr>
<th>m.</th>
<th>79</th>
<th>SY with Intrusion of MC</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>55</td>
<td></td>
</tr>
</tbody>
</table>

Variation of unit 21 (m. 23) in the home key. The beginning and ending of the RH piano figure emphasize the upper & lower neighbors of SY. Another lower neighbor relationship is interpolated in the middle of the figure (B–C#), creating a cross relation with the transgressive minor 13th, B♭, in the underlying dominant harmony. The figure is rhythmically augmented and spans a seventh, like MC. Favoring G major, the final two melodic notes are E & F# (6 & 7), instead of the E♭ & F# (♭6 & ♮7) of MC; however, the transgressive minor 13th, B♭, suggests G minor, thus creating modal confusion within the unit.

<table>
<thead>
<tr>
<th>m.</th>
<th>80</th>
<th>SY</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>56</td>
<td></td>
</tr>
</tbody>
</table>

Variation of unit 22 (m. 24) now in the home key of G major. The motivic gesture is initiated in the oboe and imitated in the piano.

<table>
<thead>
<tr>
<th>m.</th>
<th>81</th>
<th>SY with Intrusion of MC</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>57</td>
<td></td>
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</tbody>
</table>

Similar to unit 21 (m. 23) & unit 23 (m. 25), but in the home key of G major.
Segmentation of the Seventeenth Phrase: The Coda

<table>
<thead>
<tr>
<th>m</th>
<th>u</th>
<th>n</th>
<th>i</th>
<th>t</th>
</tr>
</thead>
<tbody>
<tr>
<td>82</td>
<td>58</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Variation of unit 24 (m. 26) transposed to begin on B♭—the ninth of an Am♭9 (ii♭9) chord. Interestingly, unlike unit 24 (m. 26) in the exposition, its return in the recapitulation is part of a phrase extension, instead of the beginning unit of a new phrase.

<table>
<thead>
<tr>
<th>m</th>
<th>u</th>
<th>n</th>
<th>i</th>
<th>t</th>
</tr>
</thead>
<tbody>
<tr>
<td>83</td>
<td>59</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Variation of unit 25 (m. 27). The framing first & last notes form a tritone, and the rhythmically augmented motive spans a seventh. The E♭ that was replaced by E in m. 79 (unit 55) ends the figure here, hinting at the possibility of a minor mode ending. Here in the recapitulation, unit 59 brings the phrase to another inconclusive ending, with B♭ functioning as the transgressive minor 13th of a V(m13)/G. Note that the previous version of unit 59 in the exposition—unit 25 (m. 27)—occurs within the middle of a phrase; whereas, unit 59 ends the recapitulation (inconclusively).

**Satiric-Sinuous Motivic Cell**

*A Halfhearted Attempt at Transcendence*

A singly-dotted rhythmic motivic cell of SS corrects for the exclusion of SS in the recapitulation. The SS cell returns in G major with a register an octave higher than previously. The register and dynamic level represent an appropriate atmosphere for transcendence; however, the SS Theme does not carry enough expressive weight to pull it off. Furthermore, the register and dynamics are those of the Muted-Cry motive, and inevitably recall the pain of loss.

**Extension through Repetition (Imitative Entrances), Intervallic Expansion, Reversal of Direction (all ascending), & Metric Shift**

**Extension by MC**

Liquidation, Condensation, Intervallic Expansion, Interpolation, & Rhythmic Aug.
Recall of Distraught-Spiritual Yearning Theme
Transformation of SS, FA, and Elegiac
Truncated by one motivic cell, but Undercutting motivic cell still present (middle motivic cell); 3 elaborated weeping *piano* motivic cells

The recall of DSY gives the coda an opportune setting in which to return to the minor home tonic—G minor. The minor modality is emphasized by a new arpeggiating accompaniment texture to DSY that emphasizes the root and minor third of the G-minor tonic triad. The theme is one motivic cell shorter than its prior appearance, but gains a one-bar harmonic tag (unit 62, m. 88) to correct for the omitted motivic cell. The undercutting motivic cell of the Flute Sonata is still present.

Harmonic Tag to Distraught Spiritual-Yearning Theme

The harmonic tag to DSY corrects for its missing motivic cell, yet leaves the harmony at the end of the phrase ambiguous. The four-voice chorale style accompaniment foreshadows the poignant hymn that ends the movement. The tag also represents liquidation through condensation of MC: E♭–F♯ Aug. 2nd in soprano voice, *pp* dynamic level, fermata sustaining F♯, and the additional presence of pitch classes D and B♭—both significant to MC.
Segmentation of the Eighteenth Phrase (Final Phrase)

<table>
<thead>
<tr>
<th>m</th>
<th>.</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>n</td>
<td>3</td>
<td>i</td>
<td>t</td>
</tr>
</tbody>
</table>

**Elegiac Theme Motivic Cell Transformed into Muted Cry**

The coda recalls one motivic cell of the Elegiac theme. The motive has ascended in register, and the soft dynamics and high register create a suitable atmosphere for transcendence. However, the unit is infected by MC elements: high register of MC, *pp* dynamic level of MC, unaccompanied like MC, two significant pitches in common with MC—B♭5 & D6, and fermata sustaining unresolved pitch like MC.

<table>
<thead>
<tr>
<th>mm.</th>
<th>90</th>
<th>92</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>64</td>
<td></td>
</tr>
</tbody>
</table>

**Poignant Hymn Topic in G minor**

The gesture concludes with the characteristic melodic Aug. 2nd, E♭–F♯, of MC in its original register. The other two notes of the original MC—D and B♭—are also present in the hymn. Sinuous motion of SY is still present in the upper three voices, but it has been rhythmically augmented (hinting at MC).
The piano sustains a G-minor (MC) tonic harmony to the end. The F#–G voice leading of the original SY motive returns with its original hierarchy of F# (lower neighbor) subservient to G (tonic) in the top voice of the LH of the piano one octave higher and one dynamic level softer than in the original SY, suggesting the possibility of transcendence. The RH of the piano also ascends to a higher register at a pp dynamic level—also suggesting a seemingly suitable atmosphere for transcendence. However, the dissonance of the final tonic harmony corrupts the atmosphere. The additions of 4 and 7 add notable dissonance and some dominant function to the final tonic harmony. Additionally, the oboe sustains a D5 (5). Within the functionally-mixed final tonic harmony, one brief final gesture occurs in the LH of the piano in its low register. The F#–G neighbor motion of SY is skewed by its expansion/inversion to a M7—the same span as the original MC. Additionally, the B♭—the pitch that gives MC its minor modality and the pitch of the original transgressive minor 13th that starts off the series of unresolved phrase endings (see unit 7, m. 8)—blocks the direct connection between F# and G, thus leaving only remnants of the original SY motive, and hence its yearning is left unfulfilled.
APPENDIX C

PARADIGMATIC CHART. POULENCE, SONATA FOR OBOE AND PIANO, MVT. II: SCHERZO
APPENDIX D

MASTER DIACHRONIC MOTIVIC EVENT CHART. POULENC, SONATA FOR OBOE AND PIANO, MVT. II: SCHERZO

Piano Introduction in B♭ (minor). A rapid triplet division of the beat (which brings to mind the horse gallop in Schubert’s "Erlkönig") at quarter note=160 animates the Scherzo, but also projects an air of anxiety, agitation, and restlessness right from the start. I will refer to the rapid triplet division motive as the “Restless” motive. Also of importance is the lower and upper neighbor motion (circled)—the two most basic elements of the Sinuous-Yearning motive (SY) from Mvt. 1, thus also projecting yearning. The lower neighbor here is actually an Aug. 2nd—an interval closely associated with the Muted-Cry motive (abbreviated MC) from Mvt. 1, so there is a tinge of grief present as well. Had Poulenc written the Introduction in B♭ major (like he does for the first theme), the Aug 2nd would have been absent.

The piano continues its agitation as the oboe enters with the first theme in B♭ major, emphasizing lower neighbor motion from SY. It is important to note that every time the oboe has the first theme, the piano echoes the oboe’s SY motive, in the context of the Restless motive—evoking restless yearning. Thus, I labeled the first theme the “Restless-Yearning theme.” Subsequently, the oboe joins with the piano in the Restless motive. Neither the oboe nor the piano ever plays the first theme (Restless-Yearning theme) independently of each other. Note: since the Restless-Yearning theme returns numerous times throughout the movement, in order to save space when it returns, I only include the oboe part accompanied by the label “SY with echo.” The reader can refer back to unit 2 for the complete context of the theme.

<table>
<thead>
<tr>
<th>mm. unit</th>
<th>4–5</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. unit</td>
<td>6–7</td>
</tr>
<tr>
<td>mm. unit</td>
<td>8–9</td>
</tr>
</tbody>
</table>

Immediate repetition of unit 2.

The Continuation of the Restless-Yearning theme contains lower neighbor motion that elaborates 5 and ends with a HC in B♭.
The extension to the first theme consists of a dominant prolongation and contrasts in character; the melody line loses the skittishness associated with the Restless motive. However, both the Restless motive and the SY neighbor motion (here, the upper neighbor) are still present. The Restless motive is in the LH accompaniment, and the SY neighbor motion is in the oboe melody line and the RH of the piano. When compared to the melody up to this point, the melody line of unit 5 sounds rhythmically augmented—a characteristic associated with MC when juxtaposed with SY in Mvt. 1. However, here the melody line is not muted, and thus the Muted Cry, when combined with SY, transforms into Sorrowful Longing.

An echo of the Sorrowful-Longing Extension at a lower pitch and dynamic level.
<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>mm.</th>
<th>unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>7</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>Restless</td>
<td>Animated/Agitated Piano Introduction</td>
<td>Restart of Piano Introduction in B♭ minor (unit 1, mm. 1–3). The only difference is that the dynamic is decreased by one level.</td>
<td></td>
</tr>
<tr>
<td>17–18</td>
<td>8</td>
<td>20</td>
<td>9</td>
</tr>
<tr>
<td>Transposition of unit 2, mm. 4–5 to G♭ major.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19–20</td>
<td>9</td>
<td></td>
<td>Transposition of unit 2, mm. 4–5 and immediate exact repetition of unit 8, mm. 17–18.</td>
</tr>
<tr>
<td>21–22</td>
<td>10</td>
<td></td>
<td>Transposition of unit 4, mm. 8–9 to G♭ major.</td>
</tr>
<tr>
<td>mm.</td>
<td>unit</td>
<td>23 – 24</td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>------</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Similar to unit 5; however, the first two-note gesture is repeated down an octave in place of an ascending P4 leap in unit 5. Upper neighbor motion is still emphasized despite the interpolation of octave displacement. The Restless motive is now in both hands of the accompaniment.

<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>25 – 26</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

The echo of unit 11, mm. 23–24. Consists of an incomplete lower neighbor and an incomplete upper neighbor with the interpolation of a P4. Ends inconclusively on a half cadence: V\(^{\text{sus11}}\)/Gb. The Restless motive continues in both hands of the accompaniment.

Note: From here on, in order to save space, I will no longer include the piano accompaniment with the Sorrowful-Longing Extension or its echo, which are always accompanied by the Restless motive.

<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>27 – 28</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>13</td>
<td></td>
</tr>
</tbody>
</table>

A “sinuous” descent from \(^{\hat{2}}\) to \(^{\hat{1}}\), featuring incomplete upper & lower neighbor tones. Notice the sinuous shape of the figure with the interpolation of a P4 once again.
<table>
<thead>
<tr>
<th>mm. unit</th>
<th>29 - 30</th>
<th>14</th>
<th>Sorrowful-Longing Echo</th>
<th>Like unit 12 (mm. 25–26), but with octave displacements that result in the interpolated P4 inverting to a P5.</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td></td>
<td></td>
<td>SY featuring incomplete lower and upper neighbor tones &amp; MC Augmentation</td>
<td>Restless motive continues in acc. (both hands)</td>
</tr>
<tr>
<td>mm. unit</td>
<td>31 - 32</td>
<td>15</td>
<td>Sorrowful-Longing Ext.</td>
<td>Exact repetition of unit 11, mm. 23–24.</td>
</tr>
<tr>
<td>unit</td>
<td></td>
<td></td>
<td>SY featuring octave displacement &amp; MC Augmentation</td>
<td>Restless motive continues in acc. (both hands)</td>
</tr>
<tr>
<td>mm. unit</td>
<td>33 - 34</td>
<td>16</td>
<td>Sorrowful-Longing Echo</td>
<td>Exact repetition of unit 12, mm. 25–26. Ends on a half cadence: V&lt;sup&gt;M13&lt;/sup&gt;/ G&lt;sub&gt;b&lt;/sub&gt;.</td>
</tr>
<tr>
<td>unit</td>
<td></td>
<td></td>
<td>SY featuring incomplete lower &amp; upper neighbors &amp; MC Augmentation</td>
<td>Restless motive continues in acc. (both hands)</td>
</tr>
<tr>
<td>mm. unit</td>
<td>35–36</td>
<td>17</td>
<td>Animated/Agitated Piano Introduction (Truncated) SY &amp; Restless</td>
<td>A truncated version of the opening Animated/Agitated Piano Introduction in G&lt;sub&gt;b&lt;/sub&gt; major. Features the restless motive and neighbor motion from the SY motive.</td>
</tr>
<tr>
<td>unit</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. unit</td>
<td>37–38</td>
<td>18</td>
<td>SY with echo Restless-Yearning Theme</td>
<td>A near repetition of unit 8, mm. 17–18 (dynamics are one level higher, the accent on the Restless motive is omitted, and the final note’s duration is cut in half).</td>
</tr>
</tbody>
</table>
The Restless-Yearning theme continuation is omitted, and in its place a startling, yet chromatically smooth shift to the dominant of $B_b$ minor occurs, taking advantage of the $G_b$ to $F$ chromatic neighbor motion in both the accompaniment and the oboe trill. The gesture (which interrupts the expected RY continuation) is startling, because the oboe suddenly shifts to its extreme high register for a trill at a fortissimo dynamic level, generating a shrill, shrieking gesture while exploiting the upper neighbor of SY. Meanwhile, the Restless motive in the accompaniment continues to contribute an overarching feeling of agitation/restlessness.

A new theme is introduced in $B_b$ minor that contains a motivic cell that oscillates back and forth between $A_4$ and $A_5$, traveling through the pitches $D_5$ and $F_5$. The theme is reminiscent of the Satiric-Sinuous theme of Mvt. 1, in which, through hyperbole, the static flaw of SY is exposed. Therefore, it is a transformation of the Satiric-Sinuous theme, which has been reworked to fit into the twisted Scherzo movement. Interestingly, the SS theme was introduced in $B_b$ major in Mvt. 1; whereas, its evolution/recall is introduced in $B_b$ minor in Mvt. 2. It is also important to note that it is the first time in the movement that the Restless motive is omitted.
Amidst a brief tonicization of E minor, the response to the SSS theme consists of the neighbor motion of SY as well as the Restless motive (now staccato). In the unit 21 response to the new SSS theme, the now staccato Restless motive appears to be mocking (the oboe almost physically laughing at) the static flaw of SSS. Ironically, the unit 21 gesture is similarly flawed—essentially descending from E6 to E5. Appropriately, Poulenc flaunts the oboe’s idiomatic facility at playing rapid repeated staccato notes in order to pull off the flamboyant mocking quality of unit 21.

A truncated return of unit 20, mm. 41–44.

Similar to unit 21; however, here the passage begins down a step and descends from D6 to D5. The unit is transposed and cadences in D minor.

Similar to unit 22, mm. 49–52; however, now adjusted diatonically to fit in the key of D minor (D#s become D$s). Also, the figure is one octave lower, and now played by the piano.
We expect to hear the Flamboyant-Mocking response here. However, instead we hear an admixture of the Satiric-Sinuous Scherzo and the Flamboyant-Mocking response. SSS is represented by the static quality of the framing octave A₃–A₄. The Flamboyant-Mocking response is represented by the Restless motive and the return to 6/8 meter. Unit 25 suggests that the Satiric-Sinuous Scherzo and the Flamboyant-Mocking response are one in the same. The passage returns back to the dominant of B♭ minor through smooth chromatic motion.

The SSS theme is now framed by octave Gs and the unit arrives on a V₁₃/E♭. The framing pitch G becomes the major thirteenth of the inconclusive dominant harmony.

Return of Animated/Agitated Piano Introduction transposed to E♭ major. It is slightly truncated as compared to unit 1.

Unit 18, mm. 37–38 transposed to different pitch level.
<table>
<thead>
<tr>
<th>mm.</th>
<th>74–75</th>
<th>Unit 19, mm. 39–40 transposed to arrive on the inconclusive dominant minor thirteenth of G minor ($V^{m13}/Gm$).</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>29</td>
<td>SY as a shrill trill figure</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>mm.</th>
<th>76–79</th>
<th>Unit 22, mm. 49–52 transposed to the key of G minor.</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>30</td>
<td>SY &amp; Restless</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>mm.</th>
<th>80–83</th>
<th>Similar to unit 25, mm. 61–64 in its admixture of paradigms. The unit is framed by octave Ds instead of octave As; however, the passage still leads to the dominant of Bb minor.</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>31</td>
<td>Satiric Sinuous Scherzo &amp; Flamboyant-Mocking Response Hybrid</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>mm.</th>
<th>84–87</th>
<th>The Satiric-Sinuous Scherzo is now framed by octave Cs to arrive at V/B♭m.</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>32</td>
<td>Satiric Sinuous Scherzo, truncated</td>
</tr>
<tr>
<td>mm. unit</td>
<td>88–90</td>
<td>91–93</td>
</tr>
<tr>
<td>----------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td><strong>Return of Animated/Agitated Piano Introduction (truncated)</strong></td>
<td>The Animated/Agitated Piano Introduction returns (as does the Restless motive) in the key of B♭. Modality is ambiguous.</td>
<td>A new descending stepwise Chromatic theme is introduced. The oboe's descending stepwise chromatic line consists of a combination of the Restless motive and the SY motive. The SY motive serves to extend the time it takes to descend chromatically. The soprano &amp; alto voices of the accompaniment also descend by chromatic stepwise motion over a B♭ tonic pedal.</td>
</tr>
</tbody>
</table>

### Diagram
- **B♭**
- **Return of Animated/Agitated Piano Introduction (truncated)**
- **Restless & SY combine into new Chromatic Theme**
- **Tail of unit 34 (Chromatic Theme)**
- **Chromatic Theme (Truncated)**
- **Extended Tail of unit 36 (Correction of truncation of unit 36)**

**Notes:**
- Restless
- SY
- leger
- mf
- 163
Unit 38 is elided with the end of unit 37 (m. 99a) and functions as a tag or codetta to the Chromatic theme and to the first large A section of the ternary form. The piano accompaniment initiates the unit with a chromaticized version of the Restless motive, and the oboe joins in at a startling dynamic level of fortississimo in the following measure. Interestingly, the oboe has a version of the Restless motive that highlights the interval of an Aug 2nd—an interval of import to the Muted-Cry motive of Mvt. 1 that was also hidden in the opening Piano Introduction of Mvt. 2 as part of an SY motive. Additionally, the oboe’s register also mirrors the register of the initial Muted-Cry motive. However, at a fortississimo dynamic level, the cry is no longer muted. The unit arrives on a Vm13 of D minor, with the oboe’s final B♭ serving as the dissonant minor ninth of the dominant harmony.
### Unit 39

The piano introduction to the large B section contrasts dramatically with the previous large A section: The new section is twice as slow, changes to simple-quadruple meter (from the compound-duple/triple meter of the scherzo), and exploits the piano’s rich, lyrical, Romantic style, reminiscent of Rachmaninoff or Chopin. The chromatic contrary motion between outer voices (and adjacent voices) is striking. We just finished hearing a Chromatic theme in a completely different style to close out the first large A section. The first three eighth notes in the soprano and tenor voices form an ascending stepwise motivic cell (at first chromatic) that sounds like a pick-up gesture no matter where it is located metrically. The three-note motivic cell can be traced back to the yearning aspect of the SY motive from Mvt. 1; yet it is rhythmically augmented, thus imposing a tinge of sadness reminiscent of the MC motive in Mvt. 1. Unit 39 is saturated with the Reach motive, which is also developed throughout the B section. The motive can consist of chromatic stepwise motion like here in unit 39, or diatonic stepwise motion like below in unit 40. Because this motive recalls the two main motives from Mvt. 1, it helps to evoke a melancholy reminiscent mood for the B section.

![Romantic-style Piano Intro to B Section with Saturation of Reach Motive](image)

(serves as the source of the “Reach” motive)

### Unit 40

The piano begins the new theme in D major in the Romantic style of the preceding piano introduction, including the use of a slight rubato. The Reach motive is diatonic here. Note the three instances of the Reach motive, each located at a different metric position, but all still sounding like pick-up gestures. The second reach motive contains intervallic expansion from a second to a third between the first two notes. Also, even though the Reach motive is an ascending gesture, in the series of three Reach gestures in unit 40, there is an overall descent in pitch. The first pitch of each Reach motive becomes the last pitch of the next Reach motive (see black brackets). The unit ends with a PAC in D major.

![Romanticized Lyric Theme (piano, descent)](image)
<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>108–111</th>
<th>112–115</th>
<th>116–117</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Unit 41 serves as a counterpart to the unit 40 descending piano gesture. The oboe enters with a series of 3 Reach gestures, each ascending to a higher pitch level than the previous. The Reach gesture appears to be taking on the function of SY, which attempted an ascension in a series of six gestures in the first phrase of Mvt. 1 (see units 2–7 of Mvt. 1, master chart, Appendix B). Here in unit 41, each Reach gesture starts at a higher pitch than the previous. Interestingly, each Reach motive borrows higher pitches from the previous Reach motive to gain strength to ascend even higher (see black brackets). The third gesture reaches the climax of the line, lingers there for a moment, & then begins a descent. In unit 41, the Reach motivic cell undergoes intervallic expansion, followed by a reversal of direction. The unit modulates to F\#M, ending on V\^M/m13/F#.

Unit 40 (mm. 104–107), transposed to F#/G# major—a major thirds progression.

Similar to the first two Reach gestures of unit 41 (mm. 108–111). Here, the third and fourth gestures are omitted due to the interruption of the subsequent unit. The first Reach motive undergoes intervallic expansion by means of an arpeggiation of a G#-major tonic chord. The second Reach motive begins where the first reach motive left off in order to ascend higher (see black brackets).
The dominating piano interrupts the oboe’s previous unit with a declamatory statement, characterized by numerous accents, a crescendo from *forte* to *fortissimo*, and booming octave doublings in the lower register. Additionally, the music is dramatically intensified by a leap in the RH of the piano of an octave and a sixth, followed by the dissonance of E♭4 against E♯4. Here, the diatonic stepwise Reach motive is doubled in octaves and serves as a pick-up to the entire interrupting gesture.

<table>
<thead>
<tr>
<th>mm. unit</th>
<th>118–119</th>
<th>Interrupting Gesture to oboe’s ascent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>44</td>
<td><img src="image1" alt="Music notation" /></td>
</tr>
</tbody>
</table>

Similar to unit 44 (mm. 118–119); however, the reach motive starts at a higher pitch level, the soprano voice indicates tenuto markings instead of accents, and the dramatic leap in the soprano is expanded to two full octaves. There is a cross relation in m. 120—C/C♯. The interrupting gesture appears to be taking over the ascending process initiated by the oboe—at least temporarily.

<table>
<thead>
<tr>
<th>mm. unit</th>
<th>120–121</th>
<th>Continuation of Interrupting Gesture to oboe’s ascent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>45</td>
<td><img src="image2" alt="Music notation" /></td>
</tr>
</tbody>
</table>
Unit 46 begins the same as the previous unit (unit 45, mm. 120–121). However, ironically, the material is also a variation of unit 43 (mm. 116–117)—the very material that the interrupting gesture originally interrupted. The gesture ends inconclusively with another dominant thirteenth HC in F (the dominant preparation for the return of the home Bb tonic along with the large A’ section).

<table>
<thead>
<tr>
<th>mm.</th>
<th>122–123</th>
<th>123</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>46</td>
<td></td>
</tr>
</tbody>
</table>

**Interrupting Gesture/Ascending Gesture (unit 41) Hybrid**

<table>
<thead>
<tr>
<th>mm.</th>
<th>124–127</th>
<th>47</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>40</td>
<td></td>
</tr>
</tbody>
</table>

Similar to unit 40 (mm. 104–107), but now in F, and ending with a rare (for this sonata) PAC in F. In retrospect, the section in F serves as a long dominant prep for the return of the large A’ section in Bb major. Note that the intervallic expansion of the second Reach motive is filled in somewhat by a reversal of direction of the third note of the motive. As before, the first pitch of each Reach motive becomes the last pitch of the next reach motive (see black brackets).
### mm. 128 – 130

<table>
<thead>
<tr>
<th>Unit</th>
<th>48</th>
</tr>
</thead>
</table>

Similar to the second and third ascending Reach gestures of unit 41 (mm. 108–111). The Reach motive undergoes intervallic expansion to arpeggiate an F-major triad followed by an A-minor triad. The unit ends on another dominant major thirteenth HC in F.

![Reach (int. expansion; arp.)](image)

**F:**

<table>
<thead>
<tr>
<th>Romanticized Lyric Theme (oboe, ascent)</th>
</tr>
</thead>
<tbody>
<tr>
<td>$V^{\text{M13}/F}$</td>
</tr>
<tr>
<td><strong>HC</strong></td>
</tr>
</tbody>
</table>

### m. 131

<table>
<thead>
<tr>
<th>Unit</th>
<th>49</th>
</tr>
</thead>
</table>

A three-note motivic cell is introduced in the oboe. The motive consists of a P4 ascent followed by an Aug. 4 descent, thus emphasizing the pitch G♭. The motivic cell has a characteristic sinuous shape that is associated with SY. A syncopated F pedal in the piano accompanies the Sinuous motive and generates dissonance with the $G^\flat$ of the Sinuous motive. As we will see, the motivic cell will grow into a hybrid of the SY motive and the Muted-Cry motive before the B section concludes. Note that SY has been completely absent from the B section until the introduction of the Sinuous motivic cell. Likewise, the Reach motive has completely saturated the B section, and then disappears as soon as SY reappears.

![Sinuous Motivic Cell](image)
An extended version of unit 49 (m. 131), in which G♭ now flanks both sides of the original motivic cell, and is preceded by F, a half step lower, thus expanding the range of the motive to a P5. The Sinuous motion is even more obvious in the extended version.

The final unit of the B section represents a transformation of the Sinuous motivic cell from unit 49 into a Sinuous-Yearning/Muted-Cry hybrid gesture. The unit 51 figure is present in Mvt. 1 as a transformation of the Sinuous-Yearning motive (see master chart for Mvt. 1, unit 30). However, given the ascent in register, the rhythmic augmentation of the motive, the pianissimo dynamic level, and the fermata on G♭ (F♯ in the first movement), the unit 51 figure is also imbued with significant aspects of the Muted-Cry motive. Therefore, the large B section ends inconclusively on a V₃⁰/F with a hybrid of the two motives, vividly recalling the unsettled conflict of Mvt. 1.

Repetition of unit 1, but one dynamic level higher. A’ section begins.
<table>
<thead>
<tr>
<th>mm. unit</th>
<th>mm. unit</th>
<th>mm. unit</th>
<th>return of restless-yearning theme (first theme)</th>
<th>repetition of unit 2, but one dynamic level lower.</th>
</tr>
</thead>
<tbody>
<tr>
<td>138–53</td>
<td>139</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>140–54</td>
<td>141</td>
<td></td>
<td>restless-yearning theme</td>
<td>an exact repetition of unit 4. note that the phrase from units 53–54 is a truncated repetition of the phrase from units 2–4 (unit 3 does not return).</td>
</tr>
<tr>
<td>142–55</td>
<td>143</td>
<td></td>
<td>sorrowful-longing extension</td>
<td>a repetition of 5 (mm. 10–11), except that the oboe is marked pianissimo and the piano is marked piano (in unit 5, both instruments are marked forte). of note, unit 6 does not return in the truncated a’ section.</td>
</tr>
<tr>
<td>144–56</td>
<td>146</td>
<td></td>
<td>animated/agitated piano intro</td>
<td>another repetition of unit 1; exact repetition of unit 52.</td>
</tr>
<tr>
<td>147–57</td>
<td>148</td>
<td></td>
<td>restless-yearning theme</td>
<td>a repetition of 8 (or unit 9) (with the omission of one accent). of note, the unit 57 material only returns once, instead of twice in a row in the truncated a’ section.</td>
</tr>
<tr>
<td>mm.</td>
<td>unit</td>
<td>149–150</td>
<td>SY &amp; Restless</td>
<td>Restless-Yearning Theme Continuation</td>
</tr>
<tr>
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<tr>
<td></td>
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<td><img src="image1.png" alt="Piano Staff" /></td>
<td><img src="image2.png" alt="Musical Notation" /></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>151–152</th>
<th>Sorrowful-Longing Extension</th>
<th>SY featuring octave displacement &amp; MC Augmentation</th>
<th>Restless (both hands of piano)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td><img src="image4.png" alt="Piano Staff" /></td>
<td><img src="image5.png" alt="Musical Notation" /></td>
<td><img src="image6.png" alt="Image" /></td>
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<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>153–154</th>
<th>Sorrowful-Longing Theme Echo</th>
<th>SY featuring incomplete lower &amp; upper neighbors &amp; MC Augmentation</th>
<th>Restless (both hands of piano)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td><img src="image7.png" alt="Piano Staff" /></td>
<td><img src="image8.png" alt="Musical Notation" /></td>
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<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>155–156</th>
<th>Sorrowful-Longing Extension</th>
<th>SY featuring incomplete upper &amp; lower neighbors &amp; MC Augmentation</th>
<th>Restless (both hands of piano)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td><img src="image10.png" alt="Piano Staff" /></td>
<td><img src="image11.png" alt="Musical Notation" /></td>
<td><img src="image12.png" alt="Image" /></td>
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</table>

<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>157–158</th>
<th>Sorrowful-Longing Echo</th>
<th>SY featuring incomplete lower &amp; upper neighbors &amp; MC Augmentation</th>
<th>Restless (both hands of piano)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td><img src="image13.png" alt="Piano Staff" /></td>
<td><img src="image14.png" alt="Musical Notation" /></td>
<td><img src="image15.png" alt="Image" /></td>
</tr>
</tbody>
</table>

172
<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>159</td>
<td>63</td>
<td>A repetition of unit 15 (mm. 31–32), but now at a <em>forte</em> dynamic level, instead of <em>mezzo forte</em>. Interestingly, unit 16 does not return in the truncated A’ section.</td>
</tr>
<tr>
<td>161–</td>
<td>64</td>
<td>An exact repetition of unit 17.</td>
</tr>
<tr>
<td>163–</td>
<td>65</td>
<td>Altered version of unit 8 (mm. 17–18): <em>Mezzo forte</em> instead of the previous <em>forte</em> dynamic; the final Restless motive in the oboe is omitted, and there is one pitch difference in the acc.</td>
</tr>
<tr>
<td>165–</td>
<td>66</td>
<td>Transposition of unit 34 (mm. 91–93), featuring the descending chromatic line and the embedded upper neighbor tones. Return to Bb major.</td>
</tr>
<tr>
<td>168–</td>
<td>67</td>
<td>Unit 35 (m. 94) transformed into an ascending stepwise gesture. Both units consist of the same rhythmic gesture and both serve as tails to their previous units. Note that SY is absent in unit 67.</td>
</tr>
<tr>
<td>mm.</td>
<td>unit</td>
<td>170–171</td>
</tr>
<tr>
<td>------</td>
<td>------</td>
<td>---------</td>
</tr>
<tr>
<td></td>
<td>68</td>
<td>171</td>
</tr>
</tbody>
</table>
| Unit 68 is a truncated version of unit 66 (mm. 165–167; last measure omitted).

<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>171</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>69</td>
<td>172</td>
</tr>
</tbody>
</table>
| Unit 69 is similar in function to unit 37 (mm. 97–99a) in that it serves as an extended tail to the previous truncated Chromatic theme (unit 68) in order to balance out the length of the Chromatic theme. Unit 69 is a descending gesture with upward leaps that temporarily disrupt the descending motion. Of importance, the rhythm of unit 69 more closely resembles units 4 (mm. 8–9) and 10 (mm. 21–22), which are continuations of the Restless-Yearning theme. The upper & lower neighbors of the SY motive are also present in a *cambiata* figure.

<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>173–174</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>70</td>
<td>174</td>
</tr>
</tbody>
</table>
| A varied version of unit 68 (mm. 170–171). The gesture is written an octave lower, and the second upper neighbor tone is replaced with a lower neighbor tone.

<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>175–176</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>71</td>
<td>176</td>
</tr>
</tbody>
</table>
| Repetition of unit 70 (negligible differences in piano accompaniment, and the accent has been omitted).

<table>
<thead>
<tr>
<th>mm.</th>
<th>unit</th>
<th>177–178</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>72</td>
<td>178</td>
</tr>
</tbody>
</table>
| A truncated version of unit 71 (liquidation).
<table>
<thead>
<tr>
<th>mm. unit</th>
<th>179–181</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restless</td>
<td>Animated/Agitated Piano Introduction</td>
</tr>
<tr>
<td>B♭</td>
<td>Repetition of unit 33, but at a <em>fortissimo</em> dynamic level instead of a <em>forte</em> dynamic level.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>mm. unit</th>
<th>182–184</th>
</tr>
</thead>
<tbody>
<tr>
<td>SY as a shrill trill figure</td>
<td>Shriek Interruption</td>
</tr>
<tr>
<td>B♭ pedal</td>
<td>A variation of units 19 (mm. 39–40) and 29 (mm. 74–75) that omits the Restless motive in the accompaniment; however, a pedal point is maintained in the accompaniment (here, a B♭ pedal). In the RH of the accompaniment, the pulsating descending minor thirds (Gb–E♭ quarter notes) further emphasize the B♭-minor ending. The <em>fortississimo</em> oboe trill is harsh and shrill and aids in bringing the second movement to a harsh and unsettling ending.</td>
</tr>
</tbody>
</table>
The final gesture of the movement is a similar gesture to unit 38 (mm. 99–100), which closed out the first large A section. Like in unit 38, the piano plays the chromaticized version of the Restless motive in its extreme low register at a fortissimo dynamic level. The piano’s restless gesture elides with the oboe’s harsh, repeated Restless motive that consists of $\text{^3}$ and $\text{^1}$ of $B_\text{b}$ minor, with an incessant repetition of $\text{^1}$ to bring the movement to an abrupt and unsettling ending. The oboe’s restless motive consists of the memorable $B_\text{b}$ of the Muted-Cry motive from Mvt. 1. Curiously, in the previous version of unit 75 (unit 38), the oboe’s restless motive consists of an Aug. 2nd—the characteristic last interval of the Muted-Cry motive—in the same register. Both units 75 and 38 also end with the same melody note in the oboe—$B_\text{b}$5. However, in unit 38, the $B_\text{b}$5 is a dissonant minor 9th in a $V^{\text{M13}}$/Dm; whereas in unit 75, the $B_\text{b}$5 is $\text{^1}$. Of significance is the fact that Poulenc concludes all three large sections of the ABA´ ternary form of the anxiety-driven Scherzo movement with some type of evocation of the Muted-Cry motive, reminding the listener that the ending of the second movement has not resolved the motivic conflict.
APPENDIX E

PARADIGMATIC CHART. POULENCE, SONATA FOR OBOE AND PIANO, MVT. III: DÉPLORATION
APPENDIX F

MASTER DIACHRONIC MOTIVIC EVENT CHART. POULENÇ, *SONATA FOR OBOE AND PIANO*, MVT. III: DÉPLORATION

| mm. unit | 1–2 | The Vacillating Theme (the Main Theme of the Mvt.) is expressed first in the piano introduction as a hymn topic with the sinuous motion of SY  
|          | 1   | Vacillating, drawn out tonal movement from 1 to 2 expresses hesitancy to move forward from grief |
|          |     | The homophonic texture of the piano prelude evokes a hymn topic, suitable for a lament. The movement begins in the dark, sorrowful key of A♭ minor. Unit 1 displays sinuous tonal motion reminiscent of the Sinuous-Yearning motive (abbreviated SY) from Mvt. 1. The melody line ascends stepwise from 1 to 3, returns stepwise to 1, and ends on 2, demonstrating drawn out, hesitant tonal movement from 1 to 2. |

| m. unit  | 3   | Vacillating Theme continuation featuring SY specifically—sinuous upper & lower neighbors surround 2  
|          | 2   | Tonal stagnancy around 2 (expresses continued hesitancy)  
|          |     | A gesture that oscillates around 2 (B♭4) with lower & upper neighbor tones, a characteristic element of the SY motive from Mvt. 1. Thus, unit 2 shows no further tonal progress from unit 1. Also of note is the fact that the LH of the piano oscillates around 1 (A♭3), further emphasizing the tonal stagnancy. |

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<table>
<thead>
<tr>
<th>mm.</th>
<th>4–5</th>
<th>6–7a</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

### mm. 4–5

**Ending of Vacillating Theme, featuring SY & Lament bass**

- Tragic arrival on 5 through Lament bass gesture
- Lament bass-outward expression of grief

The tonal motion finally reaches the dominant through a lament bass gesture. Interestingly, in my analysis of Mvt. 1, I discuss in detail the fact that the MC motive expresses grief even though it is not specifically a *pianto* or lament gesture. Here, Poulenc provides a clear lament bass that outwardly expresses grief. Additionally, the SY motive is expressed through incomplete upper & lower neighbor motion around 1 & 5.

### mm. 6–7a

**Vacillating Theme in Oboe**

- Features SY & Muted Cry
- Tonal stagnancy around 1
- Undertone of grief and a yearning/desire to move forward

The oboe timidly enters on 1, ascends one step higher than the piano in unit 1 to 4 (although it is merely the upper neighbor, SY element, to 3), and then pulls back further than the piano to land on 1 through descending stepwise motion, all over a i\(^m7\) in the piano accompaniment. The higher register and pianissimo dynamic level of the oboe result in a more muted timbre, reminiscent of the register and timbre of MC from Mvt. 1, thus imbuing an undertone of grief to the gesture.

### m. 7

**Vacillating Theme continuation featuring SY (interval expansion)**

- Juxtaposed with unit 4: Expression of a strengthened yearning to move forward

Intervallic expansion of the SY motive (Note the lower neighbor elaborating 5 and the *cambiata* figure elaborating 1). Because the SY motive includes intervallic expansion, the yearning element of the motive gains strength. The harmony in the accompaniment remains a i\(^m7\).
Unit 6 consists of an ascent to $\hat{5}$, instead of a lament gesture descent to $\hat{5}$ (like unit 3). However, harmonically, the accompaniment only reaches a $iv^9$ chord. Thus, the melodic ascent to $\hat{5}$ is misleading, because $\hat{5}$ serves as unresolved 9–(8) motion. Harrison would refer to the harmony as a functionally-mixed harmony that is strongly subdominant, but does contain the base of a dominant harmony. However, the dominant base is very weak, given that it is not accompanied by the dominant agent (see Harrison, 45–61). Thus, the ascent to $\hat{5}$ is weakened by the failure of the underlying harmony to follow suit by progressing to the dominant. The master chart & paradigmatic chart trace how the ascent to $\hat{5}$ is thematized (see Hatten, 2004, p. 123) throughout the movement. Think of $\hat{1}$ (home) as the current state of grieving. A true ascent to $\hat{5}$ with dominant harmonic support would represent deliverance from grief.

Following the failed attempt to truly reach the dominant, the oboe restarts unit 4. The oboe only reaches $\hat{4}$ as a neighbor tone again, but there is a stronger attempt to maintain the ascent (SY & grace note repetition), but ultimately the oboe falls back to $\hat{1}$. The register and dynamic of the oboe recall the timbre of the Muted Cry.
<table>
<thead>
<tr>
<th>m.</th>
<th>unit</th>
<th>12</th>
<th>Essentially the same SY gesture as unit 5 (m.7) with one difference in pitch.</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.</td>
<td>unit</td>
<td>13–14</td>
<td>The same melodic oboe gesture as unit 6. However, here the accompaniment reaches the dominant—but of the wrong key: V(^{m13}/c)! Thus, (\hat{5}) is reinterpreted as a transgressive minor 13(^{th}) (see the discussion of the transgressive m13th in Ch. 2—the analysis of Mvt.1), as opposed to deliverance from grief as the base of the dominant harmony (musical trope).</td>
</tr>
<tr>
<td>mm.</td>
<td>unit</td>
<td>15–16</td>
<td>Following the arrival on the wrong dominant, resulting in a major thirds progression to C minor ((\hat{3})), another restart of the opening theme ignites into a rage, evoked by the oboe’s extreme low register and fortissimo dynamic level (note that the B(\flat)3 that opens the restarted theme is the lowest note on most oboes). Given the extreme low register and the fortissimo dynamic level, the oboe’s previously “Muted-Cry” timbre is transformed into a blatantly dark “resounding roar.”</td>
</tr>
</tbody>
</table>

### Annotations

- **Vacillating Theme continuation featuring SY (int. expansion)**
  - Juxtaposed with unit 7: Expression of a strengthened yearning to move forward
- **Third Restart of Vascillating Theme:**
  - Features SY & Muted Cry Transformed into Resounding Roar
  - Continued tonal stagnancy around \(\hat{1}\) and \(\hat{3}\)
  - Contraction of the previously two-unit sequence into one unit

### Musical Notation

- **\(\hat{5}=\)transgressive m13th, not deliverance (trope)**
- **\(^{m13}/c\)! (wrong dominant)**
- **\(\hat{5}=\)transgressive m13th, not deliverance (trope)**
- **Failed Deliverance from Grief**
- **\(\hat{5}=\)transgressive m13th, not deliverance (trope)**
| mm. | unit | 17–18 | The oboe attempts another ascent to $\hat{5}$ (now the pitch G). The unit begins with the SY motive noodling around the new $\hat{1}$ (the pitch C), and finally the oboe just boldly leaps from $\hat{1}$ to $\hat{5}$. However, like in unit 6 (and unit 9), the harmony does not follow suit. Rather, the accompaniment lands on a subdominant harmony, thus reinterpreting $\hat{5}$ as the dissonant, unresolved ninth of a ivº — another functionally-mixed harmony that weakens the impact of the melodic ascent to $\hat{5}$.

Once again, $\hat{5}$ serves as unresolved 9–(8) motion. |
| mm. | unit | 19–20 | Another phrase restart similar to unit 10; however, here the dynamics are marked *subito pianissimo*. The unit also resembles the melodic components of unit 7, with the grace notes that reiterate sinuous motion. The *pianissimo* dynamic level coupled with the same register as unit 10 transforms the dark roar into a calmer, but still dark, distant rumble. Note: the *subito pianissimo* passage here is extremely difficult for the oboist to pull off, particularly given the *fortissimo* passage in the same register directly preceding it. |

| | | Unit 11: SY motive noodling around C |

- Weakened Ascent to $\hat{5}$

- Failed Deliverance from Grief

| | | Unit 12: Fourth Restart of Vacillating Theme |

- Fourth Restart of Vacillating Theme:

  *Pianissimo* dynamic transforms Resounding Roar into Distant Rumble |
<table>
<thead>
<tr>
<th>mm. unit</th>
<th>21–22</th>
<th>23–24</th>
</tr>
</thead>
</table>
| Melodically, the oboe line is the same as unit 11, but with a *pianissimo* dynamic level. However, harmonically, the unit resembles unit 9. As the oboe line ascends to $\hat{5}$, the underlying harmony lands on the wrong dominant, chromatically shifting smoothly to a $V^\text{m13}/\text{Em}!$. While the shift is smooth, the effect is quite dramatic. $\hat{5}$ is once again reinterpreted as a transgressive minor 13th.

<table>
<thead>
<tr>
<th>MM. unit</th>
<th>13</th>
<th>14</th>
</tr>
</thead>
</table>
| Muted Cry (register and characteristic pitches D6 & F$\#$5) Transformed into Outward Whine  
SY (sinuous motion surrounds F$\#$5)  
Fifth Restart of Vacillating Theme:  
Another major thirds progression brings another restart of the Vacillating Theme in another attempt to reach the dominant  
E minor: (vi of A$\flat$ minor)

<table>
<thead>
<tr>
<th>MM. unit</th>
<th>23–24</th>
</tr>
</thead>
<tbody>
<tr>
<td>Another major thirds progression to E minor (enharmonically, vi of the home key, A$\flat$ minor) brings with it another restart of the Vacillating theme (similar rhythm), but with a new melodic route in another attempt to reach the dominant. The register returns to that of the Muted-Cry motive, the characteristic D6 that opens MC is present, and the characteristic F$#$5 that ends MC also ends both gestures of unit 14. However, the dynamic level increases twofold to <em>mezzo forte</em> as compared to the previous restart. Thus, unit 14 does not evoke a <em>Muted Cry</em>; rather, it evokes more of an Outward Whine (a long, high-pitched complaining cry). Additionally, the sinuous motion of SY surrounds F$#$5.</td>
<td></td>
</tr>
</tbody>
</table>
Similar to units 11 & 13, the ascent to the dominant is a direct leap from $\hat{1}$ to $\hat{5}$. However, here the ascent to the dominant is preceded by descending stepwise motion; whereas, previously it has been preceded by ascending motion. Once again, the ascent to the dominant is weakened by harmonic movement to the wrong dominant—here, the enharmonic equivalent to $V^{\text{m13}}/A^{\text{m}}$—the original dominant that we expected back in m. 9 (unit 6). Thus, it took an entire cycle of major thirds progressions to arrive at the original destination. However, the melody and harmony are still not aligned. $\hat{5}$ (here, pitch B) is once again interpreted as a transgressive minor $13^{\text{th}}$. Notice the use of chromatic motion and common tones to smoothly progress from the E minor triad to the $V^{\text{m13}}/A^{\text{b}m}$. In regard to Neo-Riemannian transformations, the progression is similar to a “SLIDE,” except that the pitch B is suspended over to become the transgressive minor $13^{\text{th}}$ of the $V^{\text{m13}}/A^{\text{b}m}$ (see Rings, 205–212). There is also sinuous motion surrounding $\hat{1}$ of E minor.

<table>
<thead>
<tr>
<th>mm.</th>
<th>25–26</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit</td>
<td>15</td>
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</tbody>
</table>

**Weakened Ascent to $\hat{5}$**

**Failed Deliverance from Grief (despite the arrival of the dominant harmony of the home tonic)**

\[
V^{\text{m13}}/A^{\text{b}m}! \text{ (wrong dominant)}
\]

\[
\hat{5}=\text{transgressive m13th (trope)}
\]
The tonality cycles back to where it began, A♭m, completing an equal division of the octave through a complete cycle of major thirds. Following the equal division of the octave, a one-bar piano introduction prepares for the arrival of a new theme. The piano accompaniment is marked monotone and pianississimo, and takes on a rather dispassionate quality throughout the next section. The piano introduction confirms the return of the home key and provides a steady pulse through "monotonous" repeated tonic chords in preparation for the entrance of the new theme.

<table>
<thead>
<tr>
<th>m. 27</th>
<th>Dispassionate Piano Introduction (New Section)</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit 16</td>
<td>Return to home key of A♭ minor through a complete cycle of major thirds</td>
</tr>
</tbody>
</table>

The “new” theme in the home key is not new to the sonata. It is a borrowed fragment from the Retransition theme of Mvt. 1, which I refer to in my analysis of Mvt. 1 as a transformation of SY through liquidation and extension. I also describe the Retransition theme as further exposing the SY motive’s flaw of inherent stasis (exposed in Mvt. 1) as well as the underlying theme of unresolved dissonance that permeates Mvt. 1.

<table>
<thead>
<tr>
<th>m. 28</th>
<th>Borrowed Fragment from Mvt. 1 Retransition Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>unit 17</td>
<td>Recalls the Underlying Theme of Unresolved Dissonance that Permeates Mvt. 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C5 D5 (both dissonances)</th>
<th>Dispassionate Piano Accompaniment Continues its Monotonous Pulsation of Tonic</th>
</tr>
</thead>
<tbody>
<tr>
<td>A♭ minor: i^M7</td>
<td></td>
</tr>
</tbody>
</table>

The above dissonance and tension in the oboe line is superimposed with the dispassionate, emotionless piano accompaniment initiated in unit 16.
<table>
<thead>
<tr>
<th>m.</th>
<th>unit</th>
<th>Description</th>
<th>Diagram</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>18</td>
<td>Retransition Theme Continuation (compare to Mvt. 1: unit 46, mm. 66–67) Extended SY (compare to Mvt. 1: unit 4, m. 5)</td>
<td><img src="image" alt="Retransition Theme Continuation" /></td>
</tr>
<tr>
<td>30</td>
<td>19</td>
<td>Fragmentation of Unit 18 (first four notes)</td>
<td><img src="image" alt="Fragmentation of Unit 18" /></td>
</tr>
<tr>
<td>31</td>
<td>20</td>
<td>Fragmentation &amp; Admixture of SY and SS into new strung-out theme that sinuously and chromatically ascends to a tonal climax</td>
<td><img src="image" alt="Fragmentation &amp; Admixture of SY and SS" /></td>
</tr>
</tbody>
</table>

The continuation of the unit 17 gesture (similar to the continuation of the Retrans. theme from Mvt. 1: unit 46, mm. 66–67). The passage begins the same as Mvt. 1, unit 4, m. 5 (but transposed), which I describe as an extension through a reversal in direction of the SY motive. Continues to expose the flaw of stasis inherent to the SY motive. For all its effort, the unit ends exactly where the previous unit 17 gesture began—C5, still dissonant to the underlying, pulsating tonic harmony.

Fragmentation of unit 18—Repetition of the first four notes.

Unit 20 finds its way to the tonal climax of the Mvt.—the extremely chromatic progression to Am!—through a long & winding path of motivic fragments from Mvt. 1 strung together. The dotted-rhythm motive is originally introduced in Mvt. 1 as the Satiric-Sinuous theme (SS), which is derived from SY & initially exposes SY’s static flaw (see Mvt. 1, unit 32, mm. 34–35). As unit 20 nears the tonal climax, the singly-dotted rhythm transforms into a more hurried & intense doubly-dotted rhythm. This transformation is paralleled in Mvt. 1 when SS (unit 32, mm. 34–35) is transformed into the doubly-dotted rhythmic motive of unit 39 (mm. 48–49) & 41(mm. 51–52), & also leads to dramatic climaxes—the Anguished Shrieks of units 40 & 42 (mm. 50 & 53 respectively). Here, the new arrival key of A minor (♭i or ♭ii of the home tonic) is extremely tonally distant from the home tonic. Also note the Aug. 2nd that leads into the climax. The Aug. 2nd is a characteristic interval of MC; however, in the context of the tonal climax here, it is a transformation of MC—the Anguished Shriek of Mvt. 1—that is evoked.

Tonal Climax to Am!
The oboe’s Anguished Shriek on A5 is elided with another restart of the Vacillating theme in the piano. The piano’s version of the theme is intensified by the fortissimo dynamic level, the thick, full Chopin-esque chordal texture and range, and by the dramatic octave displacement from A5 to B6 in the melody. However, even with the above intensifying factors, the melody line ultimately falls back to 1, depicting more tonal stagnancy, as it has every time the Vacillating theme has returned.

SY: Sinuous Motion with Octave Displacement

The Intensity of the Restart Suggests Renewed Determination
In a dramatic juxtaposition with the piano, the oboe timidly takes over the ascent to $\hat{5}$ at a piano dynamic level. The determination of the piano is juxtaposed with the hesitancy of the oboe. Once again, the ascent to $\hat{5}$ is weakened by the harmonic movement failing to follow suit. The accompaniment lands on another iv$^9$, thus reinterpreting $\hat{5}$ as unresolved 9–(8) motion. The oboe’s hesitancy at the beginning of the unit appears to foreshadow the inevitable failure to reach the dominant harmony. Sinuous motion from SY occurs around $\hat{1}$ before the ascent to $\hat{5}$.

Very similar to unit 21; however, here the restart of the main theme begins on A6 followed by an octave displacement down to B5. The inverted octaves of the first two melodic pitches as compared to unit 21 draw attention to the passage, thus intensifying it, suggesting strengthened determination. SY is projected through sinuous motion amidst octave displacement.
The strengthened determination in the piano in unit 23 is juxtaposed with the timid hesitancy in the oboe in unit 24. Unit 24 is a melodic variation of unit 22, but a harmonic variation of unit 11. The oboe’s timid ascent to $\mathbf{\hat{5}}$ is weakened yet again by the accompaniment’s arrival on the wrong dominant—here a $V^{m13}/D$, implying yet another major thirds progression! $\mathbf{\hat{5}}$ is reinterpreted as the transgressive minor 13th of the new dominant. Prior to the ascent from 1 to $\mathbf{\hat{5}}$, neighboring motion from the SY motive sinuously surrounds 1.

Stuck on the dominant of D$\flat$, an appropriate quotation of the Satiric-Sinuous theme from Mvt. 1 draws attention to the flawed static quality of the SY motive, just as it did in Mvt. 1 (see units 32–36, mm. 34–43 of Mvt. 1). Interestingly, harmonically, in Mvt. 1, the Satiric-Sinuous theme was introduced at the return to a closely-related key following a series of quick modulations to distantly-related keys. Here, the SS quotation occurs amidst a major thirds progression to D$\flat$ major/minor. The F$\flat$s of unit 25 suggest D$\flat$ major. However, with the arrival on tonic in unit 26, F$\flat$ becomes F$\flat$. 
The contrasting response to the SS theme, in which the previous stagnant $\hat{5}$ resolves to $\hat{1}$, but of $Db$ minor (m. 45, see $Fb$ in the acc.). In m. 46, the music returns to the dominant of $Db$, but the melody only reaches $\hat{2}$, not $\hat{5}$. Therefore, melody and accompaniment arrivals are still misaligned, continuing the discord between the piano and oboe. In my analysis of Mvt. 1, I discuss how the contrasting response contains an admixture of characteristics of both SY and MC. Unit 26 is rhythmically augmented as compared to unit 25, reminiscent of the rhythmic augmentation of MC. Additionally, the oboe's register and dynamic are the same as the original MC. However, sinuous motion around $Eb$ is also present, evoking SY.

Unit 27 is a restart of the same SS melodic gesture as unit 25; however, at the very end of the passage, the stagnant pitch $A^\flat$ is reinterpreted from $\hat{5}$ of $V/Db$ to the transgressive minor 13th of $Vm13/Fm$—signaling another major thirds progression! Therefore, the unit also belongs to the paradigm of wrong dominant arrivals, even though there is not a melodic ascent to $\hat{5}$; rather, there is just melodic stasis on $\hat{5}$. 

Contrasting Response to SS Theme—Quotation from Mvt. 1 (see Mvt. 1: unit 34, mm. 38–39) 

Admixture of SY & Muted Cry

Quotation of Satiric-Sinuous Theme (Mvt. 1) 
Draws Attention to the Flaw of Stasis in SY

Reinterpretation of $\hat{5}$ as transgressive m13th!
| mm. | unit | 50– | 51a | 28 | Final True Restart of Vacillating Theme | Features SY & Outward Whine  
| Très calme \( \frac{d}{56} \)  
| F minor \( \sharp vi \) (final major thirds progression) |  
|  |  |  |  |  | Tonal stagnancy around new \(^5\)  
|  |  |  |  |  | Increase in dynamic level from unit 4 suggests that units 28–29 represent one last-ditch effort to ascend from grief. |  
|  |  |  |  |  | Transposition of unit 4 (mm. 6–7a) in the new key of F minor (major thirds progression) with slight adjustment of the voicing of the \( i^m7 \) in the accompaniment. However, here the oboist and pianist are directed to play at a mezzo forte dynamic level, significantly louder than the pianissimo directive in unit 4. In fact, in regard to the oboe’s timbre due to the louder dynamic, the muted cry of unit 4 is transformed into the Outward Whine of unit 14 (mm. 23–24). Unit 28 initiates the last attempt of the melodic line to ascend to \(^5\) with dominant harmonic support. Like unit 4, the melodic line only reaches \(^4\) as an upper neighbor before falling back stepwise to \(^1\). |
| m. | unit | 51 | 29 | SY gesture from unit 5 (m. 7) transposed to F minor. The increase to a mezzo forte dynamic level from pianissimo (unit 5) evokes a last ditch effort to ascend from grief. | Vacillating Theme continuation  
|  |  |  |  |  | Featurlng SY (int. expansion)  
<p>|  |  |  |  |  | Last Ditch Effort to Ascend from Grief |</p>
<table>
<thead>
<tr>
<th>mm.</th>
<th>52–53</th>
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<tbody>
<tr>
<td>unit</td>
<td>30</td>
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<tr>
<td>Ascent to $\hat{5}$ in F minor weakened by the accompaniment landing on the wrong dominant—another $iv^9$!</td>
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<tr>
<td>Weakened Ascent to $\hat{5}$ (weakened harmonically)</td>
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<th>mm.</th>
<th>54–55</th>
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<tr>
<td>unit</td>
<td>31</td>
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<tr>
<td>A correction of a minor thirds progression (Fm to A$\flat$m) returns the music to the home tonic permanently. In fact, from this point forward, the accompaniment incessantly drones a tonic harmony. The rhythm of the melody here is derived from the Vacillating theme; imagine the first quarter note moved to the third pitch. As this chart &amp; the paradigmatic chart illustrate, SY has been present in the Vacillating theme since the beginning of the movement (hence, the name of the theme). However, the presence of SY was rather dormant, given that prior to unit 31, the Vacillating theme was always able to break free of SY through an ascent to $\hat{5}$. In unit 31, the previously dormant SY awakens and permanently inhibits the Vacillating theme from making any further tonal progress. Ironically, for the majority of the movement, the Vacillating theme has struggled to ascend from $^1$ to $\hat{5}$; however, now that the harmony is monotonously stuck on tonic, the Vacillating theme becomes monotonously stuck on $\hat{5}$. Thus, melody &amp; harmony remain misaligned through the end of the Mvt., sealing the tragic fate of the protagonist—no relief from grief. Note the critical performance directive, <em>triste et monotone</em>—sad, mournful, grieving, &amp; monotonous (as if in a deep depression).</td>
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<tr>
<td>Corrupted Vacillating Theme—Previously Dormant SY Awakens to Prevent Any Further Tonal Progress</td>
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<tr>
<td>Corrupted Vacillating Theme monotonously noodles around $\hat{5}$ with no hope for tonal progress or alignment with the harmony.</td>
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<td>A$m$: i</td>
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<td>mm.</td>
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<td></td>
<td></td>
<td>Corrupted Vacillating Theme Continuation</td>
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<td><img src="image" alt="Corrupted Vacillating Theme Continuation" /></td>
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<td></td>
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<td>Same rhythm &amp; contour as unit 5 from Vacillating Theme</td>
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<tr>
<td></td>
<td></td>
<td>Same rhythm as main theme, m. 6, beat 5 through m. 7</td>
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<tr>
<th>mm.</th>
<th>unit</th>
<th>57–58a</th>
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<td></td>
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<td>Fragmentation of unit 31</td>
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<td><img src="image" alt="Fragmentation of unit 31" /></td>
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<tr>
<td></td>
<td></td>
<td>Featuring SY (interval expansion)</td>
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<td></td>
<td></td>
<td>Elided to oboe entrance of Corrupted Vacillating Theme</td>
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<td></td>
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<td>A♭m: i–</td>
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Rhythm derived from Vacillating theme; for example, compare m. 6, beat 4 through m. 7. Also, beginning with the fourth note of the unit, the rhythm & contour are the same as unit 5, m. 7, which I previously classified as the continuation of the Vacillating theme, exhibiting SY with intervallic expansion.

Fragmentation of unit 32, featuring SY (interval expansion, with one chromatic change in pitch). Elided to the oboe entrance of the Corrupted Vacillating theme (m. 58).
mm. 58–61
Corrupted Vacillating Theme Restart in Oboe
Monotonously noodles around $\hat{5}$ amidst a droning tonic harmony

Repetition of unit 31 with Corrupted Vacillating theme now in the oboe.
Features an extended, drawn-out $\hat{5}$ amidst a continued droning tonic. Elided to the next entrance of the Corrupted Vacillating theme in the piano (unit 35).

mm. 60–62
Corrupted Vacillating Theme with Inverted Contour (compare to units 31 & 34)

A variation of unit 31 (& unit 34) in which the melodic contour has been inverted; however, the theme still noodles around $\hat{5}$ amidst a continued droning tonic. Additionally, there is an elision with the next oboe entrance of the corrupted Vacillating theme. Note the harsh dissonance created by the chromatic C$\flat$s superimposed with the diatonic C$s$. Interestingly, had this been a triumphant ending rather than a tragic ending, C$\flat$ would be the marked signal (or agent as Harrison would say, see p. 45) that would bring about the triumphant ending in A$\flat$ major. However, instead, Poulenc exploits the C$\flat$s for their dissonance and their contribution to the overarching feeling of despair and lack of resolution that ends both the movement and the sonata as a whole.
The Corrupted Vacillating theme is reduced to essentially its minimal identifying component—the noodling around $\hat{5}$ amidst a tonic drone. The liquidated theme has been rhythmically augmented—a feature we associate with MC when juxtaposed with the SY motive at the very opening of the sonata. Thus, Poulenc provides a reminder of the initial opposition at the beginning of the sonata with a similar opposition at the end of the sonata. Strikingly, the sonata is a cyclic sonata (like many of Beethoven’s works) that is also narratively cyclic (beginning and ending opposition of MC and SY), and can be analyzed as a depiction of the grieving process—often described as cyclic!

Essentially the same version of the Corrupted Vacillating theme as unit 35 (mm. 60–62), but with softer dynamics and an even more extended, drawn out $\hat{5}$. 

<table>
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<tr>
<th>mm.</th>
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<th>64</th>
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<td>unit</td>
<td>36</td>
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**Liquidation & Augmentation of Corrupted Vacillating Theme**

Opposition of Muted Cry (augmentation) and SY (sinuous motion around $\hat{5}$)

**Opposition of Muted Cry (augmentation) and SY (sinuous motion around $\hat{5}$)**

Elision of oboe liquidated Corrupted Vacillating Theme and piano inverted Corrupted Vacillating Theme

**Corrupted Vacillating Theme with Inverted Contour**

harsh dissonance/despair

A|m: i
Unit 38 is a repetition of unit 37—liquidation & augmentation of the Corrupted Vacillating theme. As the final unit of the movement (and the sonata), it is extended/drawn out the furthest. Ever since unit 31 (mm. 54–55), the Corrupted Vacillating theme has been stuck sinuously noodling around $\hat{5}$ amidst a monotonous, pulsating minor tonic triad in the home key of A♭ minor. Here, where $\hat{5}$ is sustained for the longest duration, Poulenc adds dissonance into the final tonic harmony by adding a major seventh into the chord, confirming the theme of inconclusiveness, lack of resolution, and discord that was omnipresent throughout the sonata.
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H Z Publisher: ProQuest/Florida State University

I Z pubDate: 2016

K Z Language: English

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1) Page 221/ Figure 6.1/ Paradigmatic chart of all 50 units of Liszt's Orpheus./ Chapter Six: Liszt, Orpheus (1853–1854)

2) Page 238/ Example 7.3/ Paradigmatic chart of the units in Brahms, op. 119, no. 2./ Chapter Seven: Brahms, Intermezzo in E Minor, op. 119, no. 2 (1893), and Symphony no. 1/ii (1872–1876)

3) Page 272/ Figure 8.3/ Paradigmatic arrangement of all 33 units of Mahler's Ninth Symphony, first movement./ Chapter Eight: Mahler, Symphony no. 9/i (1908–1909)

4) Page 309/ Figure 9.7/ Paradigmatic arrangement of units 1–35 in Stravinsky’s Symphonies of Wind Instruments./ Chapter Nine: Beethoven, String Quartet, op. 130/i (1825–1826), and Stravinsky, Symphonies of Wind Instruments (1920)
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BIOGRAPHICAL SKETCH

Shannon Sue Groskreutz is a Visiting Assistant Professor of Music Theory at Stetson University (DeLand, Florida), where she teaches courses in music theory, musical style and analysis, aural training, and functional keyboard. She is also the coordinator of select music theory and aural training courses, and she has recently guided those courses through curriculum revisions. While she was a graduate student in music theory at Florida State University, she taught music theory and aural training courses as the recipient of a Graduate Teaching Assistantship (2005–07), before being offered a full-time teaching position at Stetson University. Additionally, Shannon fulfilled the requirements for Florida State University's College Teaching Certificate, awarded alongside her Ph.D. in Music Theory. Shannon is a music reviewer for American Recorder, the Journal of the American Recorder Society. Her music review of Lance Eccles’ On the Pavement, a four-movement recorder duet, was published in the Spring 2015 edition, and her music reviews of Rainer Lischka’s Gut Aufgelegt (In a Good Mood), a collection of recorder duets, and Tanzlust (The Pleasure of Dancing), a collection of recorder trios, were published in the Fall 2014 edition. She has presented papers at the March 2007 Joint Meeting of the American Musicological Society South Central Chapter, Music Theory Southeast, and the Society for Ethnomusicology Southeast and Caribbean Chapter, in addition to the 24th Annual Music Theory Forum at Florida State University held in January 2007. Shannon has previously earned two Master's degrees in Music Theory and Oboe Performance from Florida State University, and a Bachelor's degree in Oboe Performance (With Highest Honor—the university’s equivalent to summa cum laude) from DePaul University in Chicago.