

The Simplicity of Fauré's Harmonic Complexities

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Thesis Abstract

Gabriel Fauré, recognized primarily for his musical contributions to late-nineteenth and early-twentieth century French art song, composed a small but interesting body of string quartets and quintets in addition to works for piano and voice. These compositions include modal elements, harkening back to pretonal music, while nevertheless still employing a fully contemporary harmonic language. Fauré's quartets and quintets have been infrequently examined by music theory scholars, perhaps because their complex yet simple forms, rhythms, melodies, and harmonies do not fit easily within any given analytical paradigm. Fauré's distinctive musical language can be explained in part through the many compositional techniques which he learned during his tenure at the *l'Ecole de Musique Classique et Religieuse*. This thesis intends to explore the knowledge Fauré learned from Louis Niedermeyer and Gustave Lefèvre. It will explore Fauré's melodies and harmonies through an understanding of modality and tonality informed by the treatises written by Niedermeyer and Lefèvre.

Using various music-theoretical lens to highlight the intricacies of Fauré's melodic and harmonic complexities, this thesis offers a case-study analysis of the first movement of the *Piano Quintet No. 2, Op. 115* on both macro and micro-scale levels. By selecting a work that has been under-analyzed by music theory scholars, my thesis intends to demonstrate the applicability of three methodologies usually kept separate: modal analysis, neo-Riemannian analysis along with cross-type transformation theory, and Schenkerian Analysis. In addition to the teachings of Niedermeyer and Lefèvre, this draws upon recent music-theoretical scholarship written by James Sobaskie, Robert Cook, Taylor Greer, as well as Julian Hook.

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Since my undergraduate study, I have relished in the music of Gabriel Fauré as well as his contemporaries of nineteenth and twentieth-century French music. I would like to extend my appreciation to my undergraduate advisor, Dr. Samuel Dorf, Professor of Music History at the University of Dayton for igniting my found passion for Fauré's music. Professor Dorf has offered unyielding support as well as words of encouragement since my matriculation in Fall 2015 at Tufts University. Moreover, his continuing research interest in Fauré's music has led to our occasional messages on fascinating Fauré findings from a historical and theoretical view. As a graduate of Tufts University in 2004, Professor Dorf urged me to apply to Tufts University and upon acceptance, he assured me that Tufts University would provide opportunities for further research as well as opportunities for teaching assistantships. I am grateful as the Tufts University faculty, especially the music faculty and staff, have helped me each step of the way with the completion of my degree.

I am fortunate and exuberant with gratitude to have been named a Tisch Library Graduate Research Fellowship recipient. By being awarded this fellowship at the end of my first-year of graduate study, I had opportunities to take advantage of library resources as well as ample amounts of study space during my time away from coursework during the summer. By being given this fellowship award, I was encouraged to begin my thesis research during a time when it

is so tempting to be a bit more casual with research. I would like to thank the entire Tufts University music faculty for their encouragement as well as the funding to attend conferences, at which I have been exposed to the ongoing research from scholars across the world regarding the music of Fauré.

Thank you to my advisor, Dr. Frank Lehman, for being supportive and offering guidance over the summer and during his sabbatical. As one of the few theorists at Tufts University, I enjoyed bouncing ideas and thoughts as well as methods of attack for analysis of music that hears and appears initially so simple, yet after much study renders complex. His input has been invaluable and without his assistance, completion of thesis would be impossible. Also, thank you to my thesis committee members, Dean Joseph Auner and Professor Deborah Stein.

Thank you to my family and friends for their encouragement. From attending my research presentations to sending messages of support at random points during the semester, I am grateful to have been given constant reminders to continue to pursue my interests and present my best work as a contribution to music theory scholarship. You have never made me feel as though my goals are impossible to achieve.

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Chapter One: Gabriel Fauré and Music Theoretical Treatises

“The tonality, harmony, rhythm, form, are those which Gabriel Fauré found at the beginning of his musical career; in his hands, these ordinary things have become precious.”¹

When thinking about French chamber music, scholars often reference the works of well-known Romantic and Impressionist era composers like Camille Saint-Saens, Claude Debussy, and Maurice Ravel. However, the chamber works of Gabriel Fauré, although infrequently analyzed by music theorists, illustrate some of the most original compositional techniques—many characterized by a deep complexity belied by an apparently simple exterior—to be found in either nineteenth or twentieth centuries. Despite the scholarly neglect of his chamber music, Fauré is nevertheless one of the greatest composers of the French *fin de siècle*; this is almost always in reference to his contributions to the genre of art song, particularly the *mélodie* he is celebrated for to this day.² This thesis intends to closely examine Fauré’s compositional techniques through the lens of music-theoretical treatises and analyses while directing attention towards the benefits of music-theoretical analytical systems when applied to Fauré’s compositions.

Gabriel Fauré contributed significantly to defining nineteenth and twentieth-century French music.³ Unfortunately, despite having written many compositions as part of nineteenth and twentieth-century French chamber music, Fauré’s works did not receive much attention or

¹ Nadia Boulanger, article on Fauré’s religious music, *Revue musicale*, October, 1922.

² Jean-Michel Nectoux, “Gabriel Fauré,” *Grove Music Online*.

³ This thesis will not include discussion regarding the definitions of nineteenth and twentieth-century French music; however, it should be noted that the term is associated with various musical characteristics as noted by musicologists and theorists alike.

appreciation until years after his various instrumental works were published. As noted by Michel Duchesneu, “this may be due in part...to the fact that Fauré himself never sought the recognition of the larger public.”⁴ Despite occasional performances in French salons, Fauré’s chamber music was seldom played for a larger audience, and rarely in anything other than a salon.

Fauré's style is one of amalgamation and integration, his thorough understanding of Classical and Romantic compositional norms bolstered by an intimate familiarity as composer and teacher with not only French, but Italian and German musical works. In adapting musical features from prior musical periods, Fauré can be seen in some ways to be prefigure neoclassicism that marked the music of later French music. As stated by scholar Jessica Duchen, “Without Fauré, twentieth-century French music would not have been twentieth-century French music.”⁵

Although it may be beneficial to look at Fauré’s music as an important stylistic milestone in the development of a French national style, it is ultimately more productive from a music theoretical standpoint to look at his chamber music through another angle. Instead of directing attention on whether or not Fauré’s chamber music impacted the shape of nineteenth and twentieth-century French music as a whole, it is more important to first develop an understanding of Fauré’s chamber music as being an expression of personal musical style—as the voice of Fauré, not France as a whole. This thesis focuses on establishing an understanding of modality and tonality in Fauré's music and its implications for the structure of his chamber music, specifically the *Piano Quintet No. 2, op. 115*. One method of exploring modality and tonality is to look at the treatises Faure studied as a student, and through these establishing a

⁴ Michel Duchesneu, “The Triumph of a Genre: Fauré’s Chamber Music Through the Looking Glass of Music Criticism,” 43.

⁵ Ibid.

working definition for each of these terms. By understanding modality and tonality, I believe that one can better understand distinctly Faurian harmonies.

Before undertaking any in-depth analyses, it is worthwhile to begin with an overview Fauré's education in music composition, specifically his study of two important treatises: *Traité complet de la théorie et de la pratique de l'harmonie* (*Theoretical and Practical Treatise on Accompanying Plainchant*), originally published in 1844, and *Traité d'harmonie à l'usage des cours de l'école* (*Harmony Treatise for the Usage of School Courses*), published in 1889, written by Louis Niedemeyer and Gustave Lefévre respectively.⁶ These treatises are of special interest for analysis of Fauré's music due to the discrepancies they exhibit between various accepted definitions of modality and tonality, concepts often used but rarely defined in music theory scholarship. I would like to emphasize that my chosen analytical methods are dependent upon these definitions. Each chapter of this thesis refers to the aforementioned treatises to offer guidance to comprehending the building blocks of Fauré's music.

By familiarizing ourselves with the treatises as well as the definitions of modality and tonality, the following chapter will introduce the three prominent analytical systems to be covered as part of this thesis: modal analysis, neo-Riemannian analysis along with cross-type transformational analysis, and Schenkerian analysis. In addition to briefly explaining each analytical system, I intersperse my thoughts regarding the benefits while considering their specific applications to Fauré's *Piano Quintet No. 2, op. 115*, published in 1921.

Gabriel Fauré's formal training in music involved study of organ, piano, sacred music, counterpoint, and harmony, which he learned under the tutelage of Camille Saint-Saens, until 1865. Although Fauré studied with Saint-Saens, he learned many of his compositional techniques

⁶ For information on the life of Gabriel Fauré as well as an exhaustive outline of his career as a composer and performer, seek reference to Carlo Caballero's publication *Fauré and French Musical Aesthetics*.

from the famed Swiss composer Louis Niedermeyer at the *l'Ecole de Musique Classique et Religieuse*, hereby referred to as *l'Ecole Niedermeyer*, in Paris, France. While speaking about *l'Ecole Niedermeyer*, composer Charles Koechlin writes, “the study of Gregorian Modes figured in the curriculum of the school. It is impossible to attach too much importance to this.”⁷ Niedermeyer’s *Traité complet de la théorie et de la pratique de l’harmonie*, written for the students of *l'Ecole Niedermeyer* covers many topics, including what were then considered proper methods for writing plainchant, for multiple voices or a single melodic line over accompaniment.⁸ The purpose of the treatise of the mid-nineteenth century is to guide students on the most simple methods of writing harmonized music with the intention that students would further explore and embellish upon the learned methods. Niedermeyer had hoped that by exposing students to the process of plainchant that they could better understand the developments of tonality and harmony and the conceptual expansion to modern harmony.⁹ This treatise notes that melodic line can be fully supported by appropriate harmonic colors, and these colors are to be determined by the modality and contour of the line. Niedermeyer begins the treatise with explanations regarding the formation of the scale systems, referred to as modes, as well as the differences between tonality and modality.

Niedermeyer defines modality to be “the characteristic expression resulting from the particular elements of each modal scale, an expression determined by the action of the cadence, and motion of semitones.”¹⁰ In his treatise, Niedermeyer references the authentic church modes:

⁷ Charles Koechlin, “Gabriel Fauré,” 2.

⁸ With thanks to Michael Rogan, the Tufts Music Librarian, I obtained a hardcopy of the second edition of the treatise.

⁹ *Louis Niedermeyer Association*, “L’Oeuvre de Louis Niedermeyer,” <http://www.niedermeyer-nyon.ch/loevre/>.

¹⁰ “La modalité est l’expression caractéristique résultant des éléments particuliers de chaque échelle modale, expression déterminée surtout par l’action de la finale et de la dominante, et par la place qu’occupent les demi-tons.” *Traité complet de la théorie et de la pratique de l’harmonie*, 33.

Ionian, Dorian, Phrygian, Lydian, Mixolydian, and Aeolian.¹¹ Moreover, the treatise offers instructions for the proper writing of modal harmonies, according to (although not explicitly explicated) the rules of counterpoint.¹² Niedermeyer's mention of a characteristic "expression" for a mode refers to emotion as an affect, giving a particular scale or pitch collection a certain character, heard in the pitch tendencies and cadences as manifested in the melodic, or "modal," line. This thesis looks at modality and the context within modal spaces, which are defined by the theme or motif of the given phrase passage.¹³

In contrast to modality, Niedermeyer defines tonality to be, "the collection of musical facts, as heard by the ear from modal scale combinations, which were determined by the composer."¹⁴ In other words, tonality is constructed from our own listening to the various modal structures, which tend to follow typical conventions of resolution. The musical facts refer to the specific organization of the pitch material as well as the underlying conventions of the modal scale. It is the collection of modal scales as part of one passage that defines tonality. For instance, as we will see in Fauré's quintet, the composer overlaps at least two modally distinct phrases to create a harmonic texture which in turn determines the tonality—or in some cases lack thereof—of the work. Instead of looking at these two terms (modality and tonality) as being separate and detachable from each other, I emphasize that this thesis views modality as a

¹¹ N.B. Locrian is a music theoretical construct and will not be considered in this thesis due to its lack of a defined historical use.

¹² I claim that Fauré wrote modal lines according to Niedermeyer's treatise; however, his harmonies resemble those of Lefèvre's treatise.

¹³ Modal Spaces will be defined later in this chapter. This term aligns with an understanding of tonal spaces as explained by Lerdahl and Jackendoff. Although the term space is rather vague, I accept the standard music theoretical definition of space, or a collection of pitch class sets within a given musical frame of analysis. It is critical to mention that only Chapter Three will be looking at the idea of modal space.

¹⁴ "La tonalité est l'ensemble des faits musicaux, tel qu'il résulte pour l'oreille du jeu et de la combinaison des échelles modales, constituées ainsi que nous l'avons dit." Ibid.

subcategory to tonality due to Fauré's use of layering modal and tonal elements of melodic and harmonic compositions; therefore, I would like to consider modal spaces as a subspace of tonal spaces.¹⁵ In addition to tonality and modality, two other terms essential to thoroughly explain are melody and harmony.

As part of the preface of this treatise, Niedermeyer states his initial thoughts regarding the function of melody and harmony, which he originally considered two separate musical concepts. Soon thereafter, he realized the melody and harmony are meant to work in tandem,

I had thought that plain-chant was an essentially a melodic system and that harmony came from elements separate from plain-chant, coming from several centuries afterwards, could not associate itself with songs for which it was not made. By retroactively applying harmony to plain-chant was not only to couple two disparate things, but to destroy them one by the other, since both are based on two orders of musical facts absolutely different, having neither the same origin nor the same destination.¹⁶

By including his initial thoughts on harmony and melody and then disproving with an illustration of harmony as an effective support system for melody, Niedermeyer acknowledges that harmony does *not* destroy the beauty of a melody but enhances and supports it. This treatise illustrates that melody can be written and then later supported by the harmony, given that modality is acknowledged and the natural pitch tendencies are appropriately resolved. Furthermore, Niedermeyer discusses the function between harmony and melody as well as the proper cadences in modal systems as well as the use of consonance and dissonance.

By illuminating the interconnected relationship between tonality and modality, thus leading to the formation of harmony, Niedermeyer's treatise provides insight to Fauré's earlier

¹⁵ Please reference page 15 of this thesis for discussion on the concept of modal space.

¹⁶ “Je pensais alors que le plain-chant étaient un système essentiellement mélodique; que l’harmonie, étant issue d’éléments qui lui étaient étrangers et n’étant venue que plusieurs siècles après, ne pouvait s’associer à une forme de chant pour laquelle elle n’était pas faite; qu’en conséquence, appliquer rétroactivement l’harmonie au plain-chant, c’était non-seulement accoupler deux choses disparates, mais les détruire l’une par l’autre, puisque l’une et l’autre reposent sur deux ordres de faits musicaux absolument différents, n’ayant ni la même origine ni la même destination.” Louis Niedermeyer, “*Traité complet de la théorie et de la pratique de l’harmonie*,” 7.

compositional style of allowing for a horizontal line that is superimposed over harmonies that also occurs as its own “melodic” character.¹⁷ Niedermeyer assumes that the melodic or motivic material of music is constructed prior to the underlying harmonies. He asserts that there are two fundamental rules for writing plainchant, the first suggests to the notion of tonality and the second to the modality:

1. It is necessary that the accompaniment uses the notes of the scale.¹⁸
2. It is necessary to be sure that the final and the dominant, in each mode, functions properly to the notes found in the melody.¹⁹

After some years working for various churches such as St. Sauveur in Rennes, Fauré continued to compose for his students as well as for church services, the whole time abiding by Niedermeyer’s outline for proper plainchant writing and his larger understanding of harmony and melody.²⁰ Many of Fauré’s earlier compositions, particularly his sacred compositions, follow Niedermeyer’s teachings. It is important to note that Fauré departed from *l’Ecole Niedermeyer* in 1865, and upon his return to Paris in 1870 was named the instructor of piano and composition at his alma mater, working closely there with his former teacher Camille Saint-Saens in Parisian salons, together founding the influential *Société Nationale de Musique* soon thereafter, in 1871.

During this time, Gustave Lefévre, the son-in-law of Louis Niedermeyer, became the director of *l’Ecole Niedermeyer*, and Fauré immersed himself in Lefévre’s writings on rhythm and modulation as part of the later published *Traité d’harmonie à l’usage des cours de l’école*. Lefèvre expanded upon on Niedermeyer’s writings by illuminating the proper methods to modulate to and from major to minor keys through the use of chromaticism, while maintaining

¹⁷ Chapter Three explores the concept of modality while mainly referencing Niedermeyer’s *Traité complet de la théorie et de la pratique de l’harmonie*.

¹⁸ “Nécessité, dans l’accompagnement du plain-chant, de l’emploi exclusif des notes de l’échelle.” Niedermeyer, *Traité complet de la théorie et de la pratique de l’harmonie*, 13.

¹⁹ “Nécessité d’attribuer aux accords de finale et de dominante, dans chaque mode, des fonctions analogues à celles que ces notes essentielles exercent dans la melodie.” Ibid.

²⁰ Jean-Michel Nectoux, “Gabriel Fauré,” *Grove Music Online*.

the potential for a tonal area to be interpreted in multiple ways due to the ambiguity of the underlying harmonies. Using Roman Numerals to understand the use of chords and their functions, Lefèvre analyzes harmonies while paying special attention to the changes of the melody over the harmony. This includes any uses of appoggiaturas, suspensions, chromaticism, and modulations. Lefèvre writes, “Harmony is the science of the combinations of sounds according to the laws of tonality.”²¹

As part of his treatise, Lefèvre analyzes Niedermeyer’s compositions as well as those of eighteenth-century composers such as Bach, Haydn, and Mozart. Lefèvre is particularly interested in non-diatonic harmony: for example, he considers the enharmonic spellings of modulations as tonal areas in his explanations of chromaticism as a method to new tonal areas.²² In chapter three of this thesis, I argue that Fauré’s *Piano Quintet No.2, op. 115* (1921) abides by Niedermeyer’s rules for plainchant within his melodies; however, as will be shown in subsequent chapters, Fauré uses the rules of Lefèvre’s to allow for his compositional originality to be shown through striking chromatic harmonies which nevertheless smoothly support the modal line.

While attending school and teaching the theoretical precepts of Niedermeyer and Lefèvre for about eleven years, Fauré introduced his students to contemporary music, specifically that of the New German School (Schumann, Liszt, and Wagner).²³ Fauré had a deep appreciation for contemporary music, so he allotted time during his courses to introduce students to these

²¹ “L’Harmonie est la science de la formation des agrégations ou réunions de sons et de leur sucession selon les lois de la tonalité et du rythm.” Gustave Lefèvre, *Traité d’harmonie à l’usage des cours de l’école*, 1.

²² Chapter Four refers to Lefèvre’s treatise, *Traité d’harmonie à l’usage des cours de l’école*. Lengthy discussion is not included in this chapter as Lefèvre expands upon Niedermeyer’s concepts.

²³ For information regarding the political context as well as the Fauré’s interaction as part of the defining movement of French music, please seek reference to Jane Fulcher’s *French Cultural Politics and Music* (1999).

composers' music, even though it was not included as part of the school syllabus.²⁴ Drawn to the captivating and rather mystical harmonies of his contemporaries, Fauré began to experiment with modality and tonality, especially in his sacred compositions.

By continuing to teach harmony and composition, Fauré was in a position to continuously explore and draw from the knowledge he learned at *l'Ecole Niedermeyer*. Although Fauré refrained from composing larger works such as symphonies and concertos, Fauré completed many piano pieces and songs between 1870 and 1895 which were performed in the salons, which were centers of flourishing art culture at this time in France. Despite his music sounding contemporary for a nineteenth-century French audience, Camille Saint-Saëns helped his former pupil and now colleague's reputation by performing many of Fauré's piano compositions in the salons, and he encouraged Fauré to continue writing and exploring new compositional techniques. Unfortunately, Fauré's music was not well received by many audiences due to its unfamiliar sound and harmonic colors, "Fauré himself complained that it took 'twenty years for one of his works to be appreciated by the public'."²⁵

Fauré's training from *l'Ecole Niedermeyer* as well as his familiarity in sacred music equipped him with the knowledge and skills to create music that could sound at once modal and tonal, and this is in fact a major aspect of Faure's distinctive personal sound. Fauré's amalgamation of different tonalities and harmonies creates a musical texture, much of which is seen in Lefèvre's treatise. From a listening comparison between the earlier and later music of Fauré, it is apparent than his later compositional style is much different. It is believed by some that as Fauré became deaf in his later years, his music became more repetitive and post-tonal.²⁶

²⁴ Jean-Michel Nectoux, "Gabriel Fauré," *Grove Music Online*.

²⁵ Robert Orledge, *Gabriel Fauré*, 38-40.

²⁶ Jean-Michel Nectoux, "Gabriel Fauré," *Grove Music Online*.

However, it could be that Fauré was intrigued by the overlapping of themes in different modalities, which in turn allowed for the overlap of various motifs.

Although Fauré began composing by using the techniques of canonical composers, he used music as a method to mimic the French language as a part of his Art Songs. By doing this, Fauré fulfilled a desire to create a contrast of turmoil and relief by interjecting chromaticism as well as abrupt dissonances to evoke emotions. Moreover, Fauré integrated whole-tone scales as well as other nineteenth-century musical characteristics by thoroughly embracing chromaticism, while maintaining musical phrases and harmonies oriented within a tonal key area. Fauré's compositions evoke the dissonances and chromaticism; however, the continuing melodic lines, which overlap and intertwine, allow for introspection, with their tendencies towards tension and release.

The combination of the texture, melodic lines, and harmonies of Gabriel Fauré's music allow for multiple understandings or interpretations of a complex yet simple musical work.

In [Faure's work], we find above all a striking and wondrous originality in melody and harmony. Hear two measures of Fauré, and you can put a signature to them immediately. His music does not resemble any other music, old or recent, and yet it is neither bizarre nor contorted, nor pretentious, nor vague, nor hostile, nor decadent. It is beautiful, natural, sincere and new.²⁷

In chapter three of his book, *Fauré and French Musical Aesthetics*, Caballero notes that Fauré valued originality as an essential part of his compositions. For Fauré, it was critical that his music impacted audiences around the world, as originality stems from sincerity. Unfortunately, despite Fauré's varied use of tonality and melodic structures, his music compared and contrasted with the music of German composers, such as Wagner, who were considered the leading composers in Europe during the late nineteenth-century.²⁸ From analysis Fauré's works, it is

²⁷ Carlo Caballero, "Fauré and French Musical Aesthetics," 76.

²⁸ Jean-Michel Nectoux, "Gabriel Fauré," *Grove Music Online*.

apparent that Fauré was influenced by the rising complexity in harmonic elements during the nineteenth century, perhaps alluding to Wagnerian procedures, both in local details like instances of the Tristan chord and more general procedures such as the seamless transitions he achieved between various tonal areas; however, this thesis will reveal that Fauré was not copying Wagner or any other contemporary composer, and maintained his individuality and originality through his melodic and harmonic languages in his *Piano Quintet No. 2, op. 115*.

The *Piano Quintet No. 2, op. 115* for two violins, viola, cello and piano, was composed in 1919 and published in 1921, just three years before Fauré's death. As audible in the *Piano Quintet No. 2, op. 115*, Fauré strategically allowed for passages to be interpreted in many ways using ambiguous tonal areas, which allow for modulation of themes with ease and continuity, appealing to the listeners' ears. Instead of viewing harmony as purely support for a melodic line, Fauré highlighted tonality as part of a modal phrase that is overlaid over a complex harmonic sequence. This thesis reveals Fauré's rotation of motifs in various key areas while alluding to modality as well as tonal ambiguity by using certain pitches and inauthentic cadences.

Before continuing with a further explanation of Fauré's compositional style, it is worth quickly summarizing the form of the Quintet's first movement, so that when we delve into more detailed analysis, we will have a point of reference for its various large-scale sections and structures. The movement is an example of a rotational sonata form as a cycling of themes as initially heard in the exposition to comprise a “rotating” exposition, development, recapitulation, and coda. Rotational sonata form accounts for the alteration of the themes whether they occur in the same order or key area. As mentioned before with reference to tonality and modality, this

piece's sections are defined by the themes as well as their variations and do not necessarily follow a typical defining sequence by the tonality.

As shown in the *Piano Quintet No. 2, op.115*, it is not imperative that each theme occur in the section of the Sonata Form. The rhythmic pattern of the themes remains the same, thus making the themes easily identifiable, and the four themes as found in the piece are reheard either briefly or in their entirety, meaning a clear conclusion of theme. The table below captures the rotation between themes as well as the major key areas. The three themes are titled: First Subject Area (**1S**), Transitory Theme (**T**), and Second Subject Theme (**2S**) as seen below. Beneath the table, I have captured each theme in its prototypical form.

Section of Sonata Form	Measures	Themes, Key Areas, Times²⁹
Exposition ³⁰	mm. 1 through 136	0:00 -- First Subject Area, Key C-min=>Eb-Maj=> Ab-Maj 0:41 (m.22) -- Transition (sequential) 1:01 (m.35) -- Second Subject Area Part 1, Key C-min =>Eb-Maj 1:18 (m.45)-- Second Subject Area Part 2, Key Eb-Maj 1:55 (m.67) -- Second Subject Area Part 2 varied repetition, Key Eb-Maj 2:08 (m.75) -- Second Subject Area/Closing Area, Key Eb-Maj 2:22 (m.84)-- First Subject

²⁹ The time stamps are obtained by the recording of the *Piano Quintet No.2, op.115* as performed by the Schubert Ensemble of London. This youtube recording contains a score excerpt as the score does not show measure numbers: <https://youtu.be/JrMochYB1vs>.

³⁰ Since Fauré's themes tend to build off each other, the beginning of the second subject area is rather unclear due to use of a transition section which could be considered part of the first subject area. Moreover, it could be that the noted beginning of the subject area at 1:01 is a variation of the first subject area theme. Regardless, the first subject area seems to be more defined than the second subject area.

		Area, Key G-min=>Bb-Maj=>Db-Maj 3:31 (m.125) – Second Subject Area Part 1, with cadence in E-major
Development	mm. 136 through 172	3:47 (m.136)—Second Subject Area Part 2, Key Bb-Maj=> E-Maj => Db-Maj => Bb-Maj 4:35 (m.161) Second Subject Area/Closing Area, Key C-Maj
Recapitulation	mm. 172 through 275	5:02 (m.172)- First Subject Area, Key C-min=>Eb-Maj => altering key areas between B-Maj => A-Maj => F-Maj 5:34 (m.203) - Second Subject Area Part 1, Key Eb-Maj 5:42 (m.211)- Second Subject Area Part 2, Key F-Maj 5:55 (m.219) Second Subject Area Part 2 varied repetition, Key G-minor 6:21 (m.236) First Subject Areas and Second Subject Area, Part 2 combined in alternating key areas, mainly G minor 6:49 (m.253) Second Subject Area/Closing Area, Key C Major
Coda	mm. 275 through end	7:26 (m.275) - Second Subject Area/Closing Area, Key Db Major => F maj => G maj 8:16 (m.305) – Second Subject Area/Closing Area variation, 9:15 (m.341) First Subject Area, Key C-maj

Figure 1: Sonata Form Table

First Subject Area (1S):



Transitory Theme (T):



Secondary Theme (2S) as part of Second Subject Area:



It should be reiterated that Fauré's training in sacred music equipped him with the knowledge and skills to create modal music, thus adding to the distinctiveness of his music. Although his use of modality is prevalent in his string quintet, Fauré alters one of the pitches of the triadic material to evoke another sonority. In other words, Fauré uses triads "as both a coloristic sonority and a structural harmony," as seen and heard in the *Piano Quintet No.2* with his usage of the flat mediant and the augmented triad.³¹ By generating a duality between chordal structures as a pure sonority--whether in the modal sense or not, and its purpose as a functioning

³¹ Taylor Greer, 127.

structural harmony, Fauré proved that chromaticism (both borrowed or altered chords) did not necessarily imply the alteration of a tonal center on either micro- or macro-levels; rather, these non-diatonic pitches and sonorities can be thought of as embellishments of a single tonality that also function as support for a modal line.

One of the challenges of analyzing Fauré’s music is the intertwined relation between melody and harmony as there are many overlapping themes, or motifs. This thesis hopes to illuminate the intricacies of Fauré’s music while simultaneously exposing and exploring the importance of the modality of melodies while highlighting their origins in the teachings of Niedermeyer and Lefèvre.³² I hope that by including these treatises one could better understand Fauré’s method of altering between modes while maintaining similar harmonic patterns and sequences. The treatises explain certain pitch tendencies, Fauré’s use of the authentic modes, as well as the separation of a modal line in groups of four and five. Analysis of the first movement of the *Piano Quintet* reveals much of Fauré’s compositional artistry with long winding, ever-changing melodic lines that metamorphosis throughout the movement, yet their transitions are interconnected from observation of the sequences underneath the melody. Since there are minimal publications offering sustained analysis of Fauré’s chamber music, Chapter Two will provide an overview and rationale for the analytical systems used in this thesis. However, before proceeding further, I would like to explore the concepts of modal pitch space and tonal pitch space. These terms will be repeated frequently throughout this thesis and thus, it is critical for them to be properly understood.

³² From my attendance at the 2016 Gabriel Fauré Conference at Brandeis University, I became aware that there is ongoing scholarly discussion among musicologists regarding Fauré’s dependency, or lack thereof, of the treatises.

Understanding Modal Pitch Space and Tonal Ambiguity

The idea of tonal pitch space is given its most rigorous definition in the work of Fred Lerdahl and Ray Jackendoff, as expressed in their influential book *A Generative Theory of Tonal Music*. The notion of modal pitch space, on the other hand, was not explicitly formulated by Lerdahl and Jackendoff, but examined in the work of theorist Costas Tsougras. Tsougras writes,

The *Generative Theory of Tonal Music* is grounded on the point that an *experienced to a musical idiom listener* organizes the musical sounds (musical surface) into coherent mental structures. The theory correlates music cognition with language cognition arriving at the formulation of a *musical grammar*, a system of rules that construct the hierarchical structure that the experienced listener assigns to a musical surface.³³

When thinking about modal pitch space, Tsougras mentions that his model for a modal pitch space serves “its purpose being a more accurate description of the situations involved in the analysis of diatonic modal music. The model calculates the stability of pitches, chords, modal regions, as well as melodic and chordal attraction values in various cadence types within the modal context.”³⁴ When thinking about modes and modality Tsougras mentions that the basic features of a mode include: “1) a gapped scale, 2) a hierarchy of principal pitches, 3) the usage of ornamental pitches and 4) extra-musical association. So, a mode is a complex entity that includes, apart from the pitch classes of a scale, a pitch hierarchy, typical cadence formulas and melodic figurations and semantic references.”³⁵ Although Tsougras’ may not have been familiarized with Niedermeyer’s definition of mode, his definition closely aligns with Niedermeyer’s understanding of a mode as well as modality. This thesis considers analysis as well as an understanding of a modal motif in the context of a modal space, or a subspace of a tonal space. As revealed by Niedermeyer’s treatise, a modal motif or passage tends to have

³³ Tsougras, Costas. “Analysis of Early 20th century Chromatic Modal Music with the use of the Generative Theory of Tonal Music - Pitch Space and Prolongational issues in selected Modal Idioms,” 531.

³⁴ Ibid.

³⁵ Ibid.

restrictions in terms of its construction. While I address the concept of modal space as in Chapter Three, I use a method of analysis as shown by Niedermeyer.

Although this thesis will not explore analysis through the quantitative, cognitive methods devised by Lerdahl, Jackendoff, and Tsougras, I would like to emphasize that the analyses included in this thesis in both a modal as well as a tonal space mainly look at an understanding of the function of the melodies and harmonies over a space as dictated by the *listening* of the music, not the score reading. For the following chapter, the analysis is presented in a modal space that is established by one's listening; however, an understanding as revealed by the score is also presented to contrast the difference between the two possible analytical results. One of the challenges with analyzing modal music, as well as music that could be perceived as having multiple tonal centers, is the issue of ambiguity. Tsougras states,

Ambiguity is a major issue in the analysis of modal music (and neotonal music in general, see Williams 1997: 230) and perhaps sets the limits to what can be accomplished with formal analytical theories in this context. Of course, ambiguity is a prominent aspect of music because, apart from the importance of grammaticality (i.e. correctness and clarity), the diversity in the understanding (the cognition) of a work among the listeners is also significant. Obviously, all the ambiguous interpretations have to conform to all the well-formedness rules, as well as to a number of preference rules, pertaining to grammaticality; however, the significance and relative weight of preference rules in relation to the musical context is defined by the analyst. Within this context, the analyst must rely on his experience and intuition in order to complete the analysis by arriving at one "preferred" structure, and this is of course an act of mental subjective interpretation.³⁶

Because the *Piano Quintet No. 2, op. 115* has aspects of rhetorical, rather than tonal form (focusing on the expression of the themes in terms of their modality) it would highly viable to analyze Fauré's composition using a combination of music cognition as well as music theoretical analysis. However, due to the focus of thesis, I will not be exploring the associated cognitive methods of analysis; rather, I simply adapt the concept of modal pitch space and apply it to the

³⁶ Ibid, 538.

music-theoretical method of modal analysis in Fauré’s music.³⁷ This music-theoretical method involves tetrachordal analysis as well as determination of mode according to Niedermeyer’s stated characteristics, namely pitch tendencies and cadences. Thus, as shown in Chapter Three, there are various ways of understanding the potential modal spaces, as dictated by the modal line, in Fauré’s music. As mentioned by Tsougaras, one of the challenges with understanding modal music is the idea that the analyst can consider each pitch of the modal scale as a tonal center. This is the main reason for a thorough exploration of Fauré’s music in terms of modes.

³⁷ N.B. Generative Theory of Tonal Music has yet to be applied to Fauré’s music. As part of *Generative Tonal Theory*, Fred Lerdhal invokes transformational theory, not neo-Riemannian theory.

Chapter Two: Introduction on Analytical Systems

“It can be said that there was no modulation he would not use if it pleased him, if it sounded well, and if it seemed not untimely to his sense of proportion.”³⁸

Modal Analysis

One of the distinct benefits of a modal analysis of Fauré’s music is the ability to focus on the distinctive behavior of a motif or given melodic line. By bracketing away issues of harmony and color, music scholars can concentrate on the motive while considering questions such as: What does the motivic line reveal about pitch tendencies? Is there the deliberate and consistent emphasis on or avoidance of certain pitches in the mode? Does the motif metamorphose into a different mode while maintaining intervallic material? And finally, how does the motif behave against a harmonic accompaniment, and whether these supporting harmonies tend towards the tonal or modal?

Due to Fauré’s frequent use of several modal motivic lines in a single work, a modal analysis provides a way to reanalyze the harmonies over a modal space instead of tonal spaces. Although it is important to consider the intrinsic mode of the motif, it is equally important to deduce how the modal motif may be functioning over its harmonies. As stated by music theorist James Sobaskie,

None of Fauré’s works is based entirely on the Dorian or Lydian modes, [...], and even extended spans of modal passages are relatively rare. It has been much easier for analysts to isolate modal elements in Fauré’s works than to demonstrate how modality actually functions within the music itself.³⁹

³⁸ Charles Koechlin, “Gabriel Fauré”, 41.

³⁹ James Sobaskie, “Allusion in Fauré’s Music,” 188.

As a way of demonstrating the modal complexity of Fauré's music, it is useful to break apart a single motif heard in the *Piano Quintet No. 2* into two sub-motifs to provide various ways of analyzing a motif over modal spaces. In addition to looking at the pitch tendencies as well as determining the appropriate mode, this thesis considers the applicability of tetrachordal analysis as a way of looking at the function of conjunction and disjunction in modes.⁴⁰ As discussed in his *Traité*, Niedermeyer explains the concept of conjunct and disjunct tetrachords thusly:

A tetrachord is understood to mean a series of four notes which follow each other consecutively, and the two ends of the four-note series form an interval of a fourth. Two consecutive tetrachords may be conjunct or disjunct.⁴¹

By considering whether the modal motif contains pitch material is conjunct or disjunct, an analyst can better understand the modal space as well as the function of the motif within the modal space. Moreover, this supports further understanding of the pitch tendencies as well as the idea of analyzing a motif and discovering if the motif's pitch material draws from the “tonic”-oriented part of the mode or the “dominant”-oriented part of the mode.

By first completing a modal analysis of the motif as well as establishing a foundational understanding of a modal space, an analyst can then further explore other analytical methods such as neo-Riemannian Theory, which considers the transformation of triadic materials.

Neo-Riemannian Analysis

In contrast to modal analysis, neo-Riemannian theory primarily focuses on the harmonic makeup, as opposed to the melody, of a composition. Neo-Riemannian theory can be applied as a

⁴⁰ During the Spring 2016, I registered and enrolled in Ethnomusicologist, Dr. Richard Jankowsky's Arabic Musical Systems Class. Tetrachordal Analysis is the primary form of analysis for chromatic/modal music in the Arab world.

⁴¹ “On entend par tétrachord une série de quatre cordes qui se suivent par degrés et dont les deux extrémités forment un intervalle d'un quatrième. Deux tétrachords consécutifs peuvent être conjugués ou disjoints.” Niedermeyer, *Traité complet de la théorie et de la pratique de l'harmonie*, 30.

method of analysis to the micro-tonal level as well as macro-tonal level of a given musical composition. Although it is typically applied to primarily triadic chords, which we typically think of as components of monotony, neo-Riemannian theory does not involve defining a single triad as a clear tonic, or reference point for the successive chords. Instead, neo-Riemannian Theory focuses on the transformation of a given chord by semi-tonal adjustment and/or inversion. Although neo-Riemannian Theory fails to account for the voice-leading transformation and mainly offers a reductionist approach to understanding harmonic transformations, when thinking about Fauré and the chosen musical work for this thesis, an understanding of the harmony provides a better understanding to the tonal elements of the work.

James Sobaskie, quoting Nectoux, explains one of the distinct characteristics of Fauré's music—passing modulation—in relation to Gustave Lefèvre's treatise,

One of the essential aspects of Fauré's musical language, the fluctuating nature of his tonality, finds its source in Lefèvre's extraordinarily broad-minded attitude to the subject, “Modulation can be either real or passing. It is real when, by its character especially and by its duration, it destroys the main key. It is passing when it depends on the main key and lasts only a short time”.⁴²

Although Neo-Riemannian Analysis creates an exhaustive explanation for the harmonic progressions and language of a chromatic passage, by combining a modal as well as a harmonic analysis, one could readily establish a connection between the two to better understand the interactive nature of harmony in Fauré's music. Charles Koechlin explains,

Reflecting on this question of living harmonic language, one realizes that the isolated chord is but one, rather accessory, element. It is the chord progression, and the way in which this is brought about, and particularly its relation to the melody, to the evolution of the phrase and to the gradations of feeling, which is fundamental.⁴³

⁴² James Sobaskie, “Allusion in Fauré’s Music,” 183.

⁴³ Charles Koechlin, 61.

One significant benefit of a hybrid tonal/neo-Riemannian analysis is in contributing an understanding of tonal implication, which will be explored in Chapter Five. James Sobaskie defines ***tonal implication*** as, “the allusion to elements of tonal voice-leading structure, either absent, forthcoming, or already past. It may involve single tones, [...], or entire harmonies.”⁴⁴ By first completing a Roman Numeral analysis of Fauré’s composition and then a Neo-Riemannian analysis, one could gather two different perspectives on the harmonic progression: first, one where a tonality is stable and rigidly determined, and the other, where tonality is ambiguous or perhaps even split between multiple tonal-centers. While there may be one more viable explanation over the other, one of the most important aspects of analyzing Fauré’s music is an openness to multiple different understandings interpretations.

Although neo-Riemannian Theory offers a partial explanation for some of the more unusual harmonic progressions occurring in Fauré’s music, its focus on triadic harmony prevents it from fully accounting for non-triadic sonorities or dissonances more complicated than passing or neighboring tones, which have an important role in Faurian harmonic progressions. Therefore, neo-Riemannian Theory tends to reduce the chords into triads as a method to simplify the transformations. However, as will be see in Fauré’s *Quintet No. 2*, an understanding of the harmony with the inclusion of the sevenths offers deeper insight into the overall tonal area as well as the alteration between chords with functioning sevenths. Therefore, it is worthwhile to also consult Cross-Type Transformation Theory as an extension of neo-Riemannian Theory.

⁴⁴ James Sobaskie, 171.

Cross-Type Transformation Theory

Cross-Type Transformation Theory, as formulated by Julian Hook, considers the transformations between chords of differing cardinalities (i.e. C major triad → C⁷ Major minor chord). Hook uses Cesar Franck's chamber music as a model in his publication, "Cross Type Transformations and the Path Consistency Condition," and given the stylistic and chronological proximity of Franck and Fauré, it is natural to ask whether his system can also be applied to Fauré's music. While analyzing seventh chords in succession, the standard rules apply for naming transformations as they do for triads (while ignoring the seventh), but with an adjustment: when transforming a seventh chord to a triad, Julian Hook defines the transformation as, "for any major or minor triad X, L'(X) is by definition the unique major-minor or half-diminished seventh chord that contains all the notes of L(X)." ⁴⁵ As seen below, Figure 2a illustrates the transformation between seventh-chords and triads, where the L'(X)⁻¹ transformation is the transformation from seventh chord to a triad. Following, Figure 2b illustrates an example of 2a.

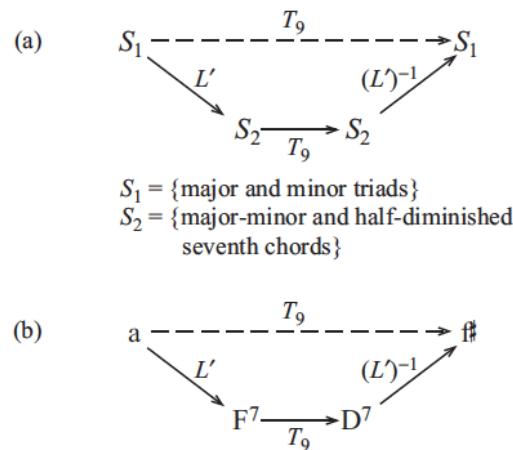


Figure 2: Transformations between triads and seventh chords ⁴⁶

⁴⁵ Julian Hook, "Transformations and the Path Consistency Condition," 2.

⁴⁶ Ibid.

With regards to the transformations between a triad and a seventh chord, this thesis intends to extend the definitions of *voice-leading parsimony* and *extravagance*, with the goal of demonstrating tonal coherence in Fauré’s music. In order for a transformation to a chord to meet the criteria of parsimonious voice-leading, the chord must “(1) move a single pitch by step and (2) preserv[e] two common tones,” which can be thought of as a means of generating tonal coherence in the absence of diatonic functional progressions.⁴⁷ As defined by Robert Cook, an *extravagant relation* is one, “in which each of the three triadic voices moves by semitone and only by semitone, no common tones are permitted.”⁴⁸ Chapter Four of this thesis intends on looking at parsimonious voice-leading as well as extravagance in the *Piano Quintet* as illustrated by the neo-Riemannian transformations.

A closer look at parsimonious and extravagant voice-leading can reveal the logic the transition between harmonies that may initially seem otherwise disconnected when studied by Roman-numeral analysis. By tracking the behavior of individual pitches as well as their resolutions, the analyst can better understand the transformation and the potential reason behind the smooth transition between two different sounding transformations. By analyzing the voice-leading, insight into functional versus non-functional harmonies is revealed without the necessity to understand the function of the chords as necessitated by Roman-numeral analysis. As revealed with Fauré’s music, it is challenging to conduct a Roman-numeral analysis when there could be several different methods of deciding tonal centers as well as their transformations.

This thesis employs three of the most common transformations in neo-Riemannian Theory: **R**, **L**, **P**. Following convention of neo-Riemannian Theory, **R** represents the transformation of a triad to its relative major or minor. **L**, or Leading Tone Exchange, describes

⁴⁷ Robert Cook, “Parsimony and Extravagance,” 109.

⁴⁸ Ibid., 116.

progressions where the root of a major triad descends one semitone and, equivalently, for a minor triad, the fifth ascends by one semitone. Finally, **P** represents the transformation of a triad to its parallel, major or minor.

Although analyzing parsimonious and extravagant voice leading is valuable in addition to viewing the harmonic materials through the lens of Neo-Riemannian and Cross-Type Transformation Theory, one of the most prominent characteristics of Fauré’s music is modulation. To account for the modulations in Fauré’s music, an understanding of the transient *tonicizations* is needed. Although these tonicizations may not necessarily be permanent shifts to a new tonal area, it is important to acknowledge that the tonicizations allude to “keys outside of the tonal area.”⁴⁹ James Sobaskie writes,

If the term modulation is reserved for those instances where the principal tonic is apparently displaced for a relatively extended span by another tonal center, then the frequent and fluid shifts of tonal focus so common in Fauré’s music may be called transient tonicizations.⁵⁰

Neo-Riemannian and Cross-Type Transformation Theory suggest a close inspection of the harmonic materials found in Fauré’s chamber music, these two methods of analysis do not factor the modality of the melodic lines, nor the potential of a modal space. Therefore, neo-Riemannian and Cross-Type transformation Theory analyze the transformations of harmony within a tonal space. One method to consider the voice-leading as well as modality is by applying a Schenkerian perspective to Fauré’s composition.

⁴⁹ James Sobaskie, 185.

⁵⁰ Ibid., 184.

Schenkerian Analysis

As a final approach for analyzing Fauré’s music, this thesis intends to consider the various subject areas, as exposed in Chapter One, of the *Quintet No. 2*’s first movement with the use of Schenkerian Analysis. By simplifying the underlying harmonic progression underneath the melodic line while highlighting the key areas in the bass line, Schenkerian Analysis reveals both tonality and modality through the motion of the themes or motifs. Fauré allows for his harmonies to work within a tonal space through the concept of ***modal suggestion***, or “allusions imparted from within the framework of tonal voice-leading –evocative gestures that elicit associations with modality” as seen in the melodic motion of the theme.⁵¹ In other words, modal suggestion refers to analysis of diatonic and non-diatonic chords as alluding to modality. For example, it could be that a half-diminished dominant chord reflects a specific mode, thus allowing way for a chordal passage to be perceived as modal. As stated by James Sobaskie regarding the benefits of Schenkerian Theory as applied to Fauré,

The tonal theory of Heinrich Schenker offers a helpful alternative that can account for the modal elements observed in Fauré’s music. Recognizing that true modal writing was difficult for tonally oriented composers to achieve, owing to its fundamentally linear nature, Schenkerian indicated it was possible to ‘evoke the charm of the so called dorian and mixolydian modes,’ entirely from within the major/minor tonal system.⁵²

Chapter Five combines the aforementioned methods (modal analysis, neo-Riemannian analysis, and cross-type transformation theory) of analysis while primarily attending to neo-Riemannian analysis of the subject areas of the *Piano Quintet No. 2*. Moreover, the Schenkerian graph illustrates the seamless transition between tonal areas through the illustration of the prolongation of the melodic line. This process looks at the contrapuntal motion of the line above the harmonies as well as an overall linear reduction of the motion of each prolongation.

⁵¹ James Sobaskie, 191.

⁵² Ibid., 189.

Schenkerian analysis on Fauré's twentieth-century work may elicit an initial concern due to the nature of Schenkerian analysis being rather unfit for twentieth-century music; however, Faure's music, despite using an enriched and sometimes non-functional modal/chromatic language on its surface, is still governed overall by diatonic processes and prolongation. Schenkerian analysis focuses less on the behavior of the individual chord and more on its tonal and prolongational function within the context of a larger melodic/contrapuntal framework. Therefore, Schenkerian analysis offers an appropriate if necessarily only partial way of understanding Fauré's harmonic style. In contrast, neo-Riemannian and Cross-Type Transformation Theory view chords as transforming identities within a larger structure.

Chapter Three: Modal Analysis of a Motif in *Piano Quintet No. 2, Op. 115*

“Fauré’s music is not revolutionary. In its principles, it is not ahead of its time, but it does transcend the ordinary by the use that it makes of the resources at hand and it is distinguished by its great independence of thought.”⁵³

As mentioned in the introduction, Louis Niedermeyer in his treatise, *Traité complet de la théorie et de la pratique del’harmonie*, defines modality to be the characteristic musical expression resulting from the elements of each modal scale: an expression in large part determined by the motion of semitones and cadential formulae. My analysis looks at the chosen motifs of the *Quintet No.2, op. 115* in terms of modes as well as the interpretation of the modes as part of a modal space, or a subspace of tonal space.

I claim that Gabriel Fauré mixed elements of modality and tonality to create a distinct character to music, one that could be perceived as “post-tonal” during some musical events due to the unexpected sequence of sonorities as well as the significance of the non-diatonic chromatic pitches in either a melodic line and/or harmonic pattern.⁵⁴ Therefore, it is important to acknowledge Fauré’s melodic motives are modal devices that intertwine over a tonality, which is defined in association with the harmonies supporting the melody. I emphasize that modality is essential to understanding the melodies of within this composition. The definitive modality of a theme or motif is revealed by the distinguished and revealed by the cadence-like motions, or resolutions, at the end of each motivic sub-phrase in addition to the pitch collection.

⁵³ Michael Duchesneau, “Triumph of a Genre,” 62.

⁵⁴ See Chapter Four for an account of the excerpts in this example in tonal spaces.

This chapter will track a single motif and its alterations over the duration of the Quintet's first movement. I will begin by breaking apart a **melodic motif x** into two sub-motives (**submotif-1** and **submotif-2**) and provide an analysis for each. My analysis will pay close attention to the aforementioned modal characteristics, directing specific attention to the motion of the semitones and their cadential behavior. It should be stated that I have chosen to separate the selected motif into two parts in order to allow for multiple interpretations of the entire motif (motif x). This allows for two potential analyses of motif x. This chapter will also look closely at two specific reoccurrences of the same motif x, albeit heard in different voice parts of the string quintet, to provide insight into the process by which a melodic motive can come to provide harmonic support (or fails to provide harmonic support).⁵⁵ For the sake of comparison among the various recurrences of the motifs, the figures of the motifs in this chapter are notated in treble clef despite their occurrences in the viola and cello parts.

Before examining the chosen motif in this work, I would like to present the pertinent elements of Niedermeyer's treatise that involve modal systems and their potential application to analysis of Fauré's compositional process. While considering the following analysis of Fauré's motive, it is important of to recall Niedermeyer's statement that, "The modes as we have observed are not characterized solely by the place held by the semitones in the scale."⁵⁶ While analyzing the tetrachords, it is important to consider the function of the semitones; however, it is equally as important to consider how the first tetrachord compares to the successive tetrachord. If the tetrachords are conjunct, we should ask: what is the relationship between the two tetrachords and how does the shared pitch, hereby referred to as pivot pitch, function within the context of

⁵⁵ Chapter Three will analyze the harmonies beneath motif x.

⁵⁶ "Les modes, ainsi que nous en avons fait l'observation plus haut, ne sont pas caractérisés seulement par la place que tiennent les demi-tons dans leur échelle." Niedermeyer, 29.

analysis of the given pitch sets? Conversely, if the tetrachords are disjunct, is the second tetrachord a transposition of the first tetrachord? As Niedermeyer writes regarding transposition of tetrachords,

We transpose pieces belonging to various modes as we transpose any piece of music to the bass or treble to conform to the pitch of the voices. The essential thing, for the transposition of modes, is to maintain rigorously, the pitches of the scale of the mode to be transposed. Transposition is the permanence of the mode, whatever the pitch or the pitch in which the scale is built upon.⁵⁷

As will be discussed in this chapter, modal spaces are revealed by the underlying harmonies which were composed to support the modal motive. In order to determine the mode of the melodic motif, the following analysis illustrates Fauré's abidance by the six rules as mentioned by Niedermeyer in his treatise:

1. Compose with the pitches of the mode in the accompaniment.
2. Ensure that the motion of the mode sounds harmonious with the cadential motion from dominant to tonic.
3. The exclusive use of harmonic formulas (voice-leading) that are appropriate to the cadences of each mode.
4. Any chord other than a perfect chord (a diatonic chord) and a derivative of the chord should be excluded from the accompaniment of plain-chant.
5. The laws governing the melody of plain-chant must be observed in each of the composed accompanying parts.
6. The plain-chant, essentially a melody, must always be placed above the other parts of being played or sung, it may be sung or played in several different parts or it may simply be a chant in unison accompanied by the organ.⁵⁸

⁵⁷ “On transpose des pièces appartenant à divers modes comme on transpose un morceau quelconque de musique au grave ou à l'aigu pour se conformer au diapason des voix. L'essentiel, por la transposition des modes, est de maintenir rigoureusement, dans le ton adopté, l'échelle du mode qu'on veut transposer. La transposition est la permanence du mode, quel que soit le ton ou point de départ. En un mot, la réduction des modes se fait au degré ou l'on vent.” Ibid, 31.

⁵⁸ 1. “L'emploi exclusif, dans chaque mode, des sons de l'échelle.”
2. “L'emploi fréquent dans chaque mode des accords déterminés par la finale et la dominante.”
3. “L'emploi exclusif des formules harmoniques qui conviennent aux cadences de chaque mode.”
4. “Tout accord, autre que l'accord parfait et son premier dérivé, devra être exclu de l'accompagnement du plain-chant.”
5. “Les lois qui régissent la mélodie du plain-chant doivent être observées dans chacune des parties dont se compose son accompagnement.”
6. “Le plain-chant, étant essentiellement une mélodie, doit toujours placé a la partie supérieure, que ce plain-chant soit chanté a plusieurs parties, ou qu'il soit simplement chanté à l'unisson et accompagné per l'orgue.” Niedermeyer, 35-39.

In connection and understanding with the aforementioned rules, it is important to mention the reasons behind Niedermeyer's focus on plainchant as obtained from the *Louis Niedermeyer Association*'s website,

The plainchant, the basis of religious music, will be the object of special care in this school. Its execution, now abandoned to routine, produces only incomplete effects. One seems to forget that it is by its own tone that the plain-chant owes this grave and religious character that it is lost by associating it with modern harmony. The study of the great masters of the 16th century will bring useful attention to this ancient truth. In their works written for the voices alone, most of the subjects are borrowed from plain-chant, and the tonality of the developments which they give them, never differs from that of plain-chant itself.⁵⁹

Before referring to the *Piano Quintet No. 2*, I would like to connect Niedermeyer's stated rules to one of the clearest examples of Fauré's modal writing with accordance to the rules of plainchant.

The chosen example as seen below in Figure 3 is the first twelve measures of one of Fauré's art songs, titled *Lydia* (1870), which is suggestive of the Lydian Mode on F due to the use of B-natural, as seen for the first time in measure four, despite the key signature of F major with naturally, a B-flat. A look at the harmonies in conjunction with the melody reveals Fauré's abidance by Niedermeyer's rules. Fauré transitions between the melodic content of a passage by using the pitch material from the chosen mode as well as the diatonic mode by alluding to the proper Lydian harmonies. The alluding harmonic progression with modal emphasis is seen as support for the modal melody in measure four. Therefore, Fauré allows for modality in both the melody as well as the harmony. However, by allowing for the modal scale degrees to occur in

⁵⁹ “Le plain-chant, base de la musique religieuse, sera dans cette école l'objet d'un soin particulier. Son exécution, maintenant abandonnée à la routine, ne produit que des effets incomplets. On semble oublier que c'est à sa tonalité propre que le plain-chant doit ce caractère grave et religieux qu'on lui fait perdre en l'associant à l'harmonie moderne. L'étude des grands maîtres du 16e siècle ramènera utilement l'attention sur cette vérité ancienne. Dans leurs œuvres écrites pour les voix seules, la plupart des sujets sont empruntés au plain-chant, et la tonalité des développements qu'ils leur donnent, ne s'éloigne jamais de celle du plain-chant lui-même.” *Louis Niedermeyer Association*, “L’Oeuvre de Louis Niedermeyer,” <http://www.niedermeyer-nyon.ch/loevre/>.

both passing motion as seen in measure five and six, Fauré contrasts effect of the outline of the tritone to evoke instability in measures three to four. Moreover, Fauré opens the piece with a melody as well as its supporting harmonies in F-lydian; however, by measure seven, Fauré returns to F-major to allow for the listener to distinguish between F Major and F Lydian; thus, creating modal illusion. It should be noted that Fauré allows for the modal elements to function within the traditional diatonic-functional framework by (in addition to passing motion) avoiding cadences with B-natural but rather allowing the B-natural as part of a sonority to function as a transient tonicization.⁶⁰

Figure 3: *Lydia*, Gabriel Fauré, mm. 1-12⁶¹

⁶⁰ Refer to Chapter Two, pg. 24 for discussion on transient tonicizations.

⁶¹ Gabriel Fauré, *Lydia*, 1.

Fauré opens the first movement of his second quintet with a G3/C3 pedal point that is suspended beneath a violin motive, hereby referred to as submotif-1, for two measures.⁶² The upper and lower hands of the piano accompaniment are in homophony with octave doublings, accentuating the importance of this particular pitch space to prepare for the entrance of the melodic motif. By accenting the G on each downbeat in three-four time, Fauré allows for the prolongation of C by repeating it consecutively twice in each set of sixteenth notes, which open and close with G. By allowing the opening bars to consist of solely C and G, Fauré establishes an audible C-G modal space, or arguably an ambiguous tonal space due to the lack of the third in the triadic C minor (or perhaps, C major) space. Both C and G are of equal structural importance during this opening phrase of the work. When thinking about a C minor tonal space, G is the dominant of C and thus, it is without surprise that a sub-motive would occur in either of these two modes.

Due to the ambiguity and absence of triadic content of the beginning measures, it could be argued that this movement begins in C minor. Although it is not necessarily perceptible, the chordal outline of a C minor chord is delayed until submotif-2 portion of motif *x*, which is shown in Figure 4.⁶³ Moreover, the presence of A-flat and B-flat allude to C minor as well. To offer a different perspective, I would like to claim that this movement begins with a G Phrygian melodic submotif-1, as revealed by the emphasis on G as well as the pitches of the motif, as part of a C-G modal space. This motif then leads to a submotif-2 in C Aeolian above C-G submodal space of a defined C-Eb- G, modal space.⁶⁴ For the sake of preserving the idea of modality and a motif as a modal device in this chapter, the opening begins with a C-G modal space, with a cadential 6/4

⁶² Refer to the Appendix to see the referenced score example.

⁶³ N.B. Motif *x* is defined is the combination of two submotifs: submotif-1 and submotif-2

⁶⁴ Refer to the Appendix to see the referenced score example.

that introduces submotif-2, which occurs in the C-Eb-G modal space as revealed by the supporting C-minor harmonies.⁶⁵ It must be stated that conclusion of the function of the opening is not realized until analysis of submotif-2.



Figure 4: Submotif-1 as seen in measures 2-6

In Figure 4, notice that Fauré does not include E-flat as a pitch in the melodic motif. This supports the claim that submotif-1 was constructed by Fauré with the intention that it be part of a C-G modal space, and not necessarily a C-minor or major tonal space due to its lack of a defining scale degree three. By looking at the downbeats as well as the accented pitches of each measure, the pitch collection is: G, C, B-flat, F, G. The melodic contour begins with the lowest pitch, G, and extends an octave above, lands on C which descends to B-flat, and concludes with $\wedge 8 - \wedge 7 - \wedge 8$ motion, in purely modal terms as part of G-centric scale, as a resolution.⁶⁶ Imagining for a moment what it would be like *if* the melody or motif was composed prior to the harmony, in accordance with Niedermeyer's treatise, it could be argued that Fauré used the first two pitches of his melody to formulate the pitch material for the introduction, which clearly imitates the opening of submotif-1 and the establishment of a modal space.

Although Fauré's opening melodic motif does not include one out of the seven pitches, namely the E-flat, it should be stated that I have chosen to define submotif-1 as G Phrygian by the pitch class material, cadence, as well as the modal space. It is in measure three that an Eb is

⁶⁵ Chapter 4 re-analyzes the opening material in terms of neo-Riemannian Theory and tonal pitch space.

⁶⁶ It could also be interpreted as $\wedge 5 - \wedge 4 - \wedge 5$ motion as part of a C-centric scale.

first found in the bass part of piano accompaniment; however, since it is not found in submotif-1, it is purely a harmonization of the melodic pitch material in G Phrygian, one that is not heavily emphasized. By collecting the pitches as heard in the motif, with the notation of an E-flat as heard in the accompaniment, one could deduce that the motif is in G Phrygian. Moreover, the first bar of submotif-2 reveals an E-flat; thus solidifying the assumption that submotif-1 is of G Phrygian. Upon reflection, imagining that if submotif-1 included an E-flat or E-natural, a tonality would be clearly established and there would be no need for the melody to be analyzed as a modal structure, thus defeating the entire purpose of the intended modal approach to analyzing Fauré's melodies above a modal space.

While considering the six rules as revealed by Niedermeyer's treatise, I emphasize that Niedermeyer states that the accompaniment is to be composed according the pitch material in the melody. One issue with Fauré's use of an E-flat⁷ chord on the third beat of measure four is that an E-flat is, as stated before, not included in the melody. Therefore, the analyst must reconsider whether the submotif-1 could possibly be considered its own mode which leads into another mode. This issue will be discussed after analysis of submotif-2.

Looking onward, the successive submotif-2 could be analyzed under two different lenses. For the sake of the division of a single melodic motif x , as submotif-1 and submotif-2 should be analyzed as a combination of C Dorian and E-flat Lydian, modes whose distinctive quality is determined in large part by the presence of a melodic A-natural. Submotif-2 begins similarly to submotif-1 however, this time submotif-2 outlines a C minor triad in the beginning to establish a C-Eb-G Dorian space. Therefore, one could confirm and argue that submotif-1 is based in the dominant of C minor (in this case, G Phrygian) and submotif-2 begins in C Dorian. As the motif

descends following the high C5, it brings in a new pitch, A-natural, before settling on Eb4; this contributes to the feeling of a new E-flat Lydian mode.



Figure 5: Submotif-2 in measure 6 through 12

When thinking about the relationship between C Aeolian and E-flat Lydian, it is no surprise that Fauré aggregated these two modes as they are parallel modes and share the same diatonic collection. I argue that submotif-2 is combinatorial in the sense that the viola, which has been playing submotif-1 and submotif-2, arguably cadences over the modal space Eb-G with a motive in Eb Lydian as heard in the piano accompaniment in measure 9 with re-do motion in the melodic line, or submotif-2.

One additional analytical approach is that sub-motif-2 opens with an arpeggiation of a C minor triad and cadences a third above and scale degrees one and two of C Dorian are implied. Finally, one could also argue that the motive in C Dorian occurs over a C-Eb-G modal space and the motif descends $\wedge 3 - \wedge 2 - \wedge 1$ motion as C-centric scale. It is important to acknowledge that submotif-1 reoccurs in the cello line in measure 10, while the viola is sustaining an E-flat. Therefore, it would be more understandable and perhaps supported that submotif-2 ends in an C-Eb modal space, and not a C-Eb-G modal space, upon the return of submotif-2 in measure 10.

The descent in measures 11 and 12 aid the voice transfer between the viola to the cello, which in turn is followed by the second violin. In measure 12, submotif-1 returns in Eb. In this case, as revealed by the piano accompaniment, it would need to be argue that the cadence occurs in an Ab-C-Eb modal space in measure 12. Moreover, submotif-2 would need to be reconsidered as C-Eb-G modal space and due to the cadence as well as the pitch content, the motif would be in

the mode of E-flat Lydian. This would reanalyze the pitch collections of theme based upon analysis of the theme with E-flat as the starting pitch for the theme. This would provide a different perspective than the one provided in this thesis. As mentioned in Niedermeyer's treatise, the melodies are supported from beginning to end with the cadences. Due to ambiguity of a defining and clear cadence, it would be valuable to also analyze the theme as being in E-flat Lydian.

The aforementioned modal space of pitch collection Ab-C-Eb would be an interesting approach to analyzing this motif *x* and its supporting harmonies; however, upon hearing of the work, I argue that for motif *x*, Fauré has expanded to a C-Eb-G modal space from a C-G modal space with a heavily C/G-centric theme that overlaps to a C-Eb modal subspace of (Ab)-C-Eb. By overlapping modal spaces to create unity between tonal ambiguity, Fauré is able to seamlessly transition between various spaces, or modal/tonal areas. Therefore, *Quintet in C minor* uses motif *x* that focuses on the upper pitch collections and transitions to the lower pitch collections as illustrated below in Figure 6. The following two tetrachords are as illustrated disjunct tetrachords.

Lower pitch collection	Pivot Pitch	Upper pitch collection
C, D, Eb, F	None	G, Ab, Bb, C

Figure 6: Pitch Collections of motif x (alluding C Aeolian)

One important aspect of Figure 6 and pitch collections it describes is that submotif-1 uses an A-flat in the motive; however, in the actual score, submotif-2 uses an A-natural. In this respect, it may be more practical to view submotif-2 as a two conjunct tetrachords, sharing the pitch G as a pivot pitch, that maintain a semitonal transpositional relationship. However, for the

sake of analysis and the following chapter of this thesis which builds upon the modal material, this chapter will accept that motif *x*, the combination of submotif-1 and submotif-2, is in C Aeolian and that the harmonies as viewed in the score support C Aeolian.⁶⁷

In conclusion and as a recap, submotif-1 is heard in G Phrygian over a C-G modal space and submotif-2 is in C Dorian over a C-Eb modal space. Upon listening of this quintet, it is arguable that motive *x*, or submotif-1 and submotif-2 together, is collectively in C minor and ultimately concludes in a C-Eb-G which later transitions to an Ab-C-Eb modal space upon the entrance of the third voice or the second violin. Since the Ab is not revealed by the two voice parts in their melodic lines, a score reading of measure 12 would present an Ab-C-Eb modal space. Although the motif technically cadences in Eb in measure 10, one of the simple complexities of Fauré's music is the ability to overlap the existing motif in new modal spaces, which share at least one common tones, while connecting material without firm, all to the effect of obscuring the tonal identity of the piece at any given moment.

Before introducing the final example for an explanation of the modal motif *x* as well as its submotifs, one of the more complicating features of the *Quintet No.2* is the addition of each voice or instrumental part and its function in the piece in terms of modality. As illustrated in Figure 7, one of the simple complexities of Fauré's compositions is the texture of overlapping sub-motifs and the modal spaces they independently suggest. By gradually adding one voice at a time, Fauré transitions between modal spaces as defined by the melodic motif in the given voice. Thus, between any two given motifs, there exists a transitory modal space, which connects to the subsequent through the use of one or two common tones to transition between the various modal spaces

⁶⁷ The A-natural is an embellishment to create a contrast between the submotif-1 and submotif-2.

Motif <i>x</i> , one voice part, mm. 1-9	Two voice parts, mm. 10- 11	Three voice parts, return of submotif-1, mm. 12-14
C-G → C-Eb-G → C-Eb	<i>Eb-G</i> or <i>Eb-G-Bb</i>	(Ab)- C-Eb → Eb-G

Figure 7: Illustration of the alterations between modal spaces from measures 1 through 14

As shown in the provided score example 1, in measure 10, the cello enters with submotif 1 in Bb Mixolydian in an Eb-Bb or Eb-G-Bb modal space like the C-G modal space as heard in the opening of this piece. However, this time submotif-1 immediately “cadences” into the (Ab)-C-Eb modal space in measure 12 where submotif-1 returns in the second violin part, a perfect fourth above in Eb Ionian and no distinct resolution in the Eb-G-Bb modal space. This resolution is implied by the descent of submotif-1 in Eb Ionian from scale degree four to scale degree three, or Ab to G.



Figure 8: Submotif-1 in measures 14 through 18, supported by three voices

As shown above in Figure 8, measure 14, all four voices enter with the return of the submotif-1. Once again, submotif-1 is heard in the first violin part in G Phrygian as in measure

2; however, analysis by looking at all the voice parts collectively reveals a different emotional affect, which implies a different modal space. As seen in chapter 2, although submotif-1 reoccurs, it is a comparable contrast to the opening of this work and thus, reveals a different harmonic support for submotif-1. Moreover, the theme cadences similarly as it does prior in the opening, before the entrance of submotif-2 in a G-Db tonal space as opposed to an (Ab)-C-Eb. Therefore, submotif-1 is superimposed over a C-G modal space which quickly moves to (Ab)-C-Eb space and returns to C-G modal space. However, it should be emphasized that submotif-1 cadences in the G-Db modal space and submotif-2 transitions to an Bb-Db modal space and finishes in G-Bb modal space with $\wedge 1-\wedge 7-\wedge 1$ motion in the first violin part.

At the opening of this work, it appears as though Fauré abided by the majority of Niedermeyer's rules for accompaniment; however, upon the addition of other voices, the harmonies became more complex, while creating ambiguity due to the use of a non-diatonic chord as an accompaniment in measure 18. Figure 6 (shown below) demonstrates the alterations between the modal spaces as heard in submotif-1 in its second occurrence as heard in measures 14 through 18.

Four voice parts, mm. 14-16	Four voice parts, mm. 17	Four voice parts, mm.18
C-G	G-Db	Db-F-Ab

Figure 9: Illustration of the alterations between modal spaces from measures 14 through 18

Figure 10, as shown below, captures submotif-2 transposed a perfect fourth from its first occurrence in the opening of this work. Unlike the opening, this occurrence of submotif-2 is heard in F Dorian. As one can see, by listening as well as the score, with the addition of more voices, Fauré allows for an overlap of various modal spaces, which complicates the analysis of

the work in terms of identifying the modal elements as well as the function of modality in the work as accompaniment to the melody. Moreover, over the progression of the work, Fauré alters the pitches of the melodic motif in its prototypical form and thus creates ambiguity of a tonal or modal center.



Figure 10: Submotif-2 transposed a perfect fourth in measures 18-22

In summary: Fauré begins the first movement of *Piano Quintet in C minor* following the rules of Niedermeyer's accompaniment to plainchant, or in this case, modal motifs. However, Fauré uses many of the harmonic rules in Lefèvre's treatises for passing modulations as well as tonal pairing to evoke modal sentiments without composing a clear “modal-like” work. Modal analysis provides insight into the function of the motif and the various listening of the motif; however, modal analysis ignores the chords, which may appear to be non-functioning within the modal space. A neo-Riemannian analysis, which I will undertake in the next chapter, will assist in understanding Fauré's harmonies, while avoiding the temptation to classify triads within a fixed monotonality hierarchy.

Chapter Four: Neo-Riemannian Analysis

*“With Fauré the result was never that the sense of tonality became vague. If he achieved “vagueness” it was with precision, and knowing perfectly well the direction of the phrase.”*⁶⁸

One of the most challenging aspects of analyzing Fauré’s late compositions is attempting to identify the underlying transformations that drive its triadic (and non-triadic) chords, especially in chamber music. This chapter will look closely at excerpts from the first movement of *Piano Quintet No. 2* while focusing on the chordal transformations that underlie the modal motifs. I argue that in Fauré’s composition that the transformations are significant due to the relationality between the various tonal areas supporting the motifs. I would like to emphasize that I do not view any of Fauré’s chords as non-functional chords due to the duality between modality and tonality; thus, each chord functions in its own manner with a purpose to motion to the arrival of a cadence. It is the combination of tonality and modality that reveals the potential for understanding to Fauré’s harmonies. This chapter will focus on Neo-Riemannian theory in addition to referencing Cross-Type Transformation theory. Due to the minimal analytical scholarship on Fauré’s chamber music, I will be referring to current scholarship on Fauré’s contemporary Franck.

Since Neo-Riemannian theory does not concern itself with functionality, I also refer to Gustave Lefèvre’s treatise, *Traité d’harmonie à l’usage des cours de l’école* to support my claim that each triadic/seventh chord is ultimately functional, in either a modal or tonal space. Moreover, in accordance with Lefèvre, I would like to note that the placement of the dissonant chord, as defined by him to be either seventh or the ninth chord, is essential to Fauré’s

⁶⁸ Charles Koechlin, “Gabriel Fauré,” 64.

compositional writing. The justification of seventh or ninth chord is supported by consonant chords or other dissonant chords as the surrounding sonorities. Therefore, the dissonant chords are considered functional within the diatonic space as long as they related back to a consonant chord, or a triad. Lefèvre writes, “it is said that the consonant chord is perfect because after hearing it the ear does not expect others. But when several chords succeed each other, the agreement of them to the first consonant chord [or the last] alone has the feeling of rest or conclusion.”⁶⁹ Finally, it should be noted that Lefèvre’s *Traité d’harmonie a l’usage des cours de l’école* only acknowledges the Ionian (major) and Aeolian (minor) modes as part of the discourse in his treatise.

I would like to begin with a brief discussion on Robert Cook and Julian Hook’s example from Franck’s *Piano Quintet in F minor*. The chosen passage illuminates some of the techniques Fauré himself uses. In figure 11, Cook uses the first example a) to illustrate parsimonious relations between sonorities and the second b) to similarly illustrate the extravagant relations. Julian Hook then uses Cook’s example to offer another analysis of the same passage to illustrate the transformations on both a macro and micro-scale level; although his interests do not lie explicitly with voice-leading. As seen in Figure 12, Hook’s example illustrates the motif over a descending perfect fifth sequence or two descending third sequences. It should be acknowledged that this sequence is common in Fauré’s *Piano Quintet No.2* and serves as a method to prolong the overarching tonal area. Hook illustrates using a T_9 transformation, or the transformation of two chords by nine semitones.⁷⁰ By using transformational theory, Hook allows for a connection

⁶⁹ “On dit que l’accord consonnant est parfait parce qu’après son audition l’oreille n’en attend pas d’autres. Mais lorsque plusieurs accords se succèdent, l’accord du 1st degré possède seul le sentiment du repos ou de conclusion.” Gustve Lefèvre, *Traité d’harmonie a l’usage des cours de l’école*, 2.

⁷⁰ The idea of modal space stems from the idea of linking two modal spaces together. In Figure 11, the two modal spaces linked together would be a combination of modes with C-centric harmonies as well as Eb-centric harmonies. The same follows for the connecting A-C spaces.

as well as an alternative interpretation that draws insight to the transformations between two major triads as well as two minor triads instead of a combination of the two. Moreover, one of the benefits of closely looking at a neo-Riemannian analysis as well as the resulting parsimonious voice leading and the extravagant relations is to better understand the function of the motion between the transition of harmonies as well as the emotional affects they produce.⁷¹

Comparing example a (figure 11) of Cook's representation and Hook's example (figure 12), one can state that Cook's reduction of the score part as well as the neo-Riemannian transformations allow for an understanding of the voice-leading while accounting for the transformations from one tonality to another while illustrating the relationality between the two tonal areas. In Figure 12, Hook accounts for the transformations between major/major and minor/minor triads while illustrating the transformation with solely one altered pitch in the triadic material. In other words, although Cook's representation, accurately represents the transformations in the Franck example, Hook's figure further illustrates the interconnectedness between the transformations, which are equally as important in order to understand the sequential motion of Franck's music.

As seen in the b) example of Cook's representation in Figure 11 in relation to Hook's example from Figure 12, it is evident that an unexpected and quick double hexatonic pole transformation would create a dramatic contrast between the two harmonies; thus, illustrating the extravagant relation of the transformation.⁷² However, to counterbalance the affect of the ever-changing, unpredictable harmonies, the T_3 transformation of the motif, while maintaining the intervallic distance between pitch materials. This, in return, allows for unity between the various

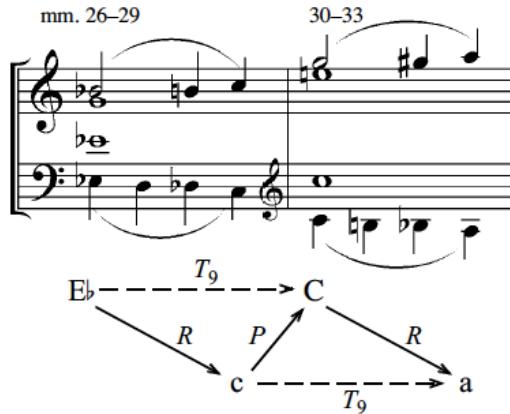
⁷² Faure also uses the hexatonic pole transformation; however, this thesis will not be analyzing all possible Faurian harmonic transformations. This should be mentioned for a clarification behind my decision to use the Cook and Hook examples.

tonal areas. These two transformations combined both melodically and harmonically create heavily chromatic passages, which allow for melody and harmony to be transforming in various manner. All the while, this allows for the creation of a melodic and harmonic pattern, albeit, of differing transformations.

It should be stated that I have chosen to compare Figures 11 and 12, in association with a later discussion on Fauré, due to the commonalities between the methods of transformation of the chordal harmonies as well as the repetition of the transforming theme against a sequential harmony. Although this thesis will not look at a potential argument of looking at transformations which could be either distinctly Fauré, Franck, or overall French, it is important to acknowledge that there are multiple ways to interpret the transformations between differing sonorities as well as their qualities of major versus minor. I have chosen to primarily use the traditional neo-Riemannian operators of: **L**, **P**, and **R** as well as their combinations.

Figure 11: Robert Cook's Representations of Parsimonious Voice Leading and Extravagance⁷³

⁷³ Robert Cook, 124.



EXAMPLE 2. Franck, *Piano Quintet in F Minor*, i, mm. 26–33:
score reduction and transformational analysis (after Robert Cook).

Figure 12: Julian Hook’s Representation of the Transformational Analysis⁷⁴

Before continuing with neo-Riemannian Analysis, I would like to provide Lefèvre’s definition of tonality in order to offer some comparison to the Neidermeyer’s definition of tonality,

Tonality is the result of the combination of sounds. In our system, musical sounds cannot be simultaneously connected with one another, as in harmony, or succeed one another as in melody, without a tone being emitted. This tonality rests on a center called the tonic. This tonic establishes a range, sets the tone. Around it radiates the other sounds, whose tonal qualities are determined by the place they occupy. All the melodic combinations do not, to the same degree, affirm a tonality. There are some who, at first glance, are clearly tonal; others, on the contrary, are vague, indecisive, and their tonality is well defined only by their accompaniment. The more a melody contains harmonic notes, the more it is tonal. All the melodies, whose sounds succeed each other in small intervals, have a little marked rhythm; those which are marked emphasize the tonality.⁷⁵

⁷⁴ Julian Hook, “Transformations and the Path Consistency Condition,” 4.

⁷⁵ “La tonalité, c'est la résultante de la combinaison des sons. Dans notre système, les sons musicaux ne peuvent être mis en rapport simultané les uns avec les autres, comme dans l'harmonie, ou se succéder comme dans la mélodie, sans qu'il s'en dégage une tonalité. Cette tonalité repose sur un centre qu'on appelle la tonique. Cette tonique établit une gamme, donne le ton. Autour d'elle rayonnent les autres sons, dont les qualités tonales sont déterminées par la place qu'ils occupent. Toutes les combinaisons mélodiques n'affirment pas, à un même degré, une tonalité. Il y en a qui, de prime abord, l'accusent énergiquement; d'autres, au contraire, sont vagues, indécises, et leur tonalité n'est bien définie que par leur accompagnement. Plus une mélodie renferme de notes harmoniques, plus elle est tonale. Toutes les mélodies, dont les sons se succèdent par petits intervalles, ont un rythme peu marqué; celles qui comprennent beaucoup d'intervalles moyens sont très accentuées.” Gustave Lefèvre, 171-172.

Allegro moderato.

2 3 4

1st VIOINON

2d VIOINON

ALTO

VIOLONCELLE

PIANO

Thème 1S

sustenato Submohf-1

G-centric

Allegro moderato. $\text{♩} = 88$

p

C descending fourth

5 6 7 8

Submohf-2

C-centric

descending fourth

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not a cadence

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Figure 13: Fauré's *Piano Quintet No. 2, op. 115*, mm. 1 through 8⁷⁶

Upon listening to this Quintet, the accompanimental ostinato prolongs a key of C (either major or minor) until measure four, where the harmonies suggest C minor with stepwise motion to sonorities including Eb. Interestingly enough, Fauré establishes a tonality on a weak-beat in three-quarters time as seen in measure four; however, the ambiguity between major and minor

⁷⁶ Gabriel Fauré, *Piano Quintet No. 2*, 1.

(as there has been no audibility of Eb in the motif) allows for a prolongation of ambiguous chordal harmonies, which is short-lived until the entrance of submotif -2. Submotif-2 is prepared by the lowest bass note, which happens to be Eb. The static texture of the piano accompaniment allows for the listener to be more focused on the melodic line as heard in the viola, as opposed to focusing on the piano accompaniment itself. It should be noted that there is a prominent descending fourth sequence from the third beat of measure three until the third beat of measure five. This sequence leads to the harmonies supporting submotif-2. Fauré uses this descending fourth sequence to arrive at c minor as a method to transition to g minor.

Although it may be tempting to think that there is a prominent transformation between the harmonies supporting submotif-1 to submotif-2 namely a transformation from g-minor to c-minor (or **RLRLP** transformation), I argue the opening material serves as a prolongation of c-minor with an emphasis on the fifth or the pitch, G. It is important to recall that neo-Riemannian theory does not look at the functionality of chords. While the opening melodic and harmonic material serves as a prolongation of C-minor which is arguably not necessarily heard as the defining key until measure six, in comparison to submotif-1 and its harmonies, submotif-2 is supported with a tonic c-minor, despite its inversion. Therefore, it could be argued that Fauré allows for instability in the beginning of the work to a resolution in a more stable c-minor in measure six upon arrival at submotif-2.

In accordance with neo-Riemannian Theory, it would be more beneficial and comprehensive to view the motive as one entire phrase (measures one through eight) hinting towards c-minor harmonies. However, Fauré cadences the phrase in Eb major as heard in measure nine. Thus, over the longer-term, there is an **R** transformation from C-minor to Eb-major. The nature of the **R** transformation evokes an affect of positivity and resolution due to the

motion from minor to major, merging quite well with the entrance of four-part harmony and allowing for a build of intensity.

Continuing onwards, beginning in measure 10 as seen in Figure 14 below, Fauré overlaps a new melody built upon the fifth of E-flat or in the key of Bb Mixolydian with supporting E-flat harmonies. Upon the entrance of the second violin in measure 12, Fauré transforms the harmonies from Eb major to Ab major, an **RL** transformation, serving as transitory harmonic material with an arrival of the recurring submotif-1 in all four voices with transformation to G minor as heard in measure 14. The transformation from A-flat major to G minor is a ternary **LRL** transformation. However, one could potentially state that the transformation is in fact, from a more global Eb major to g minor, or an **L** transformation, from measure 9 to 14. This would be founded on the basis that the Ab-flat major phrase of this passage is transitory between E-flat major to G minor. My analysis reveals that there is a cadence in A-flat major as seen in measure 12; however, due to Fauré's tendency to mix tonal pitch spaces, one could decide to analyze this as a passing tonal area and an ultimately insignificant transformation between E-flat major and G minor, which would be the minor dominant cadence of the entire phrase assuming that one decided to not consider the motion from C minor to A-flat major as cadential as the mediant is a substitute for tonic, but rather a method to continuing motion to half-cadence in measure 14.

Moreover, it is important to note that in measure 14, the return of submotif-1 is supported as before by harmonies, which prolong C minor. In comparison to the initial hearing of the motif (combination of submotif-1 and sub-motif 2), as seen in measure 18, the melody and harmony are distinctly different than those found in Figure 13 (measure 6). Moreover, submotif-2 is heard over F minor harmonies. The transformation between C minor and F minor is a **LR** transformation.

Arrival in E-flat Major

Cross E^bM [R]

12

assolutissimo

riten.

motif embedding

riten.

dram.

E^b Major

R/I transformation

13 14 riten. 15 f. 16

Submotif-1

17 18 Submotif-2 19 20

g minor C minor

f minor harmonies

D. & P. 9964

Figure 14: *Piano Quintet No. 2, op. 115, mm. 9 through 20*⁷⁷

It should be noted that there is not a functional cadence, or a cadence that occurs using a functional harmony, in measure 18. In fact, the lack of a clear distinction of a tonal center as typically defined from the cadence suggests that Fauré intended on passing through various tonal

⁷⁷ Gabriel Fauré, *Piano Quintet No. 2*, 2.

areas without firmly settling in one until the cadence in measure 21 (Figure 15) in A-flat major. If the analyst should choose to ignore the secondary transformation, a transformation that could be perceived as passing, then one could view the transformations as G Minor to A-flat Major, an **LRL** transformation.

Continuing onwards, as seen below in Figure 15 (measures 21 through 26), Fauré begins to make more distinctive transformations, not necessarily dependent upon long range tonal motions such as ones from C-minor to E-flat Major to A-flat Major as seen earlier in this movement. I would like to argue that this allows for the analyst to understand the transformations more based upon the harmonies as individual, functioning entities and not necessarily ones that are required to be understood on a larger-scale interpretation of the overall transformation of the passage.⁷⁸ A closer look at the transformation as seen in Figure 14, also illustrate the functionality of the seventh chord, which neo-Riemannian theory fails to account for with the simplicity of the dual transformations: **P**, **L**, **R**. In fact, neo-Riemannian theory assumes non-functionality of the seventh and as a result, the seventh is automatically analyzed as a non-chord tone.

I would like to argue that each seventh is a chord tone and furthermore, explore the function of the seventh due to Fauré's extended use of chordal inversions of triads as well as seventh chords.⁷⁹ As illustrated and reiterated already in this chapter, Fauré allows for the inversions of triads and seventh chords to serve as a method to allow for sequencing beneath the melodic lines. This occurs multiple times over the exposition and recapitulation, especially when Fauré returns the primary subject (submotif-1 followed by submotif-2). Moreover, following

⁷⁸ It could be the case that one may disagree with my argument; however, I am offering one interpretation as I have deemed appropriate for this specific composition.

⁷⁹ It may also be that one could consider all the sevenths non-functional, some non-functional, or all functional. This could be reinterpreted by analysts. I make the strong case the sevenths are function due to their resolutions in the descent during a sequential event.

traditional theoretical conventions, the seventh of the chord resolves each time as seen in the descent of a stepwise sequential passage. Fauré follows the rule of tonality and resolves the sevenths in a normative fashion. Cross-type transformation theory, an extension on neo-Riemannian theory, is best employed to account for the sevenths.

Figure 15: *Piano Quintet No. 2, op. 115*, mm. 21 through 28⁸⁰

In figure 16, I include a table of the transformations between the measures 21 through 26, as shown above in the score excerpt figure 15. These are significant transformations due to the fact that Fauré allows the harmonies to transition more quickly, heightening the intensity of the

⁸⁰ Gabriel Fauré, *Piano Quintet No. 2*, 3.

piece. By allowing the first violin and cello versus the viola and second violin in tandem, Fauré exploits a chordal transformation for an emotional affect, namely one of tension and release.

Measures	Tonal Pitch Space	Transformation
m.21	Ab Major	R
m.23	F minor	RLR
m.24	Eb Major	RL
m.25	Ab Major	L
m.26	C minor	

Figure 16: Neo-Riemannian Transformations from measures 21 through 26

As examined in Figure 15, a score excerpt of a contrasting phrase (potentially considered transitional material), it is important to note that Fauré allows each repetitive transitory material to be prolonged while still maintaining the same intervallic transformation. However, it should be acknowledged that the second repetition of the transitory material is centered around E-flat minor and the third repetition around G-flat minor. Furthermore, it is important to acknowledge that Fauré begins measure 23 in f minor with conclusion of the first half of the sequential passage in c minor or **R** transformation followed by motion to f diminished, the diminished subdominant, or the enharmonically spelled augmented mediant, of c minor, in measure 27. The harmonic as well as the melodic repetition of the transitory theme as heard beginning in measure 21 transposes by a T_3 transposition, or up a minor third from C minor to E-flat minor, three times before the entrance of the second subject area.

Regardless, strict neo-Riemannian analysis fails to successfully note the harmonic motion between the two phrases as the complexity of the triads, which may have functional sevenths, as well as their enharmonic spellings complicate the simplicity of **R**, **L**, **P** transformations during

heavily chromatic passages.⁸¹ Due to these complexities, an approach rooted in modal space or Schenkerian analysis is more productive. I offer these two other methods due to the fact that neo-Riemannian theory cannot simultaneously account for the ongoing transformations of the melodic motif. Despite for neo-Riemannian theory's lack of accountability for the sevenths, it is important to reiterate that neo-Riemannian Theory does not assume non-functionality of the diminished subdominant as well as the augmented mediant, but rather assumes neutrality and abides by typical **R**, **L**, **P** transformations. Therefore, one of the most predominant benefits of a cross-type transformation theory approach is solely to illuminate the functionality of the seventh.

A continued analysis of Fauré's *Piano Quintet* reveals many of the same repeating transformations as illustrated above, especially with respect to a return of the primary subject area or motif. By using an **R** transformation followed by transformations that appear to move mainly by step, Fauré allows the listener to become capture by a chordal transformation while jolting the listener across distant tonal spaces. Before continuing with an additional analytical example using cross-type transformation theory, I would like to recall that when the motif, or melodic line, appears to be of greater importance than the transformations, it follows that the transformations are less complex. Fauré simplifies the transformations in order to minimize distraction from the motif. In other words, the transformations are much less complex as opposed to the passage shown in Figure 15 where there is a defined transformation upon each bar that is shown in the quartet part in addition to the piano accompaniment as seen below in Figure 18. Before discussing the use of harmony as seen in Lefèvre's treatise as an attempt to understand the harmonic motion between minor and major triads as well as sevenths, I would like to present

⁸¹ It may be more fruitful to look at the **T** transformations as found and explored in Lewin's Transformational Theory.

a final example in this quintet of a cross-type transformation using the score example in Figure 17 with Figure 18 as the transformation table for the excerpt.

Figure 17: *Piano Quintet No. 2, op. 115, mm. 139 through 150*⁸²

⁸² Gabriel Fauré, *Piano Quintet No. 2*, 11.

measure	chord	Transformation
m.142	E ⁷	(RP') ⁻¹
m.144	Db	R
m. 148	Bbm ⁷	PLR'
m. 149	F ⁷	LRLR'
m.150	G ⁷	(L') ⁻¹
m.151	Bb minor	

Figure 18: Cross-Type Transformation Table, measures 143 through 152⁸³

Below are two examples of the use of seventh and the proper ways of part writing to cadences while using the seventh in Lefèvre's treatise. Figure 19 illustrates two examples of a progression from a seventh chord to a chromatic seventh chord followed by a triad in a new key area. As shown in the neo-Riemannian Analysis included in this chapter, Fauré used chromaticism as means to transition between new tonal areas, in the same fashion as illustrated by Lefèvre. Lefèvre describes the process of resolution, "in order to give exceptional resolutions to dissonant chords, we must exhaust all the diatonic and chromatic movements of the sounds which compose them, in order to arrive at any agreement whatsoever; then, seek out all the harmonies of the dissolving chord and the possible resolutions of each of these harmonies."⁸⁴



⁸³ N.B. The inversion, $L'(X)^{-1}$, represents the transformation from a seventh chord to a triad.

⁸⁴ Gustave Lefèvre, 83.

Figure 19: Representation of a Diatonic Chord with the use of Chromaticism to a New Tonal Area⁸⁵

Moreover, Fauré allows for cadences as illustrated in the *Piano Quintet, No. 2* to follow much of the same motions as represented in Figure 20. Important to acknowledge, Fauré further uses his knowledge of cadential resolutions to incorporate a resolution with the chord in inversion to allow for the resolution of chromaticism as an extension upon diatonic resolutions.

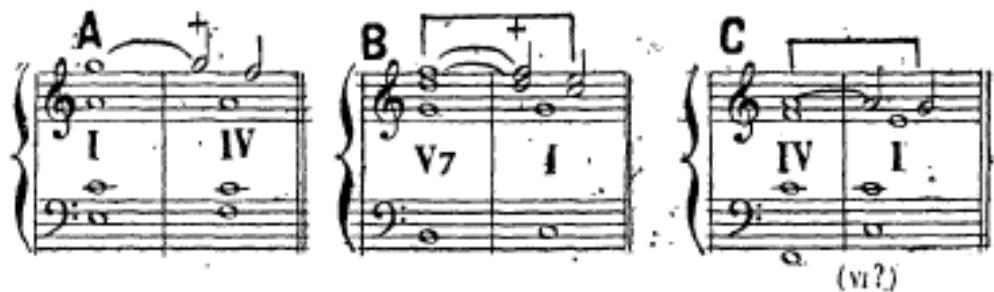


Figure 20: Cadential Examples as seen in Lefèvre's *Treatise*⁸⁶

In summary: neo-Riemannian theory explains the underlying transformations of the harmonies beneath the motif, whether on macro- or micro-scale levels. A close look at the macro-scale transformations versus the micro-scale transformations allows for multiple interpretations of a passage as well as a potential creation of a hierarchical understanding of the transformations. I would like to note that the majority of the complex transformations occur within a tonal space; despite the avoidance of a clear cadence or a dominant to tonic cadence that would be heard in a modal space.⁸⁷ Overall, neo-Riemannian provides substantial insight for an understanding of the function of the harmonies, perhaps more significantly than a Roman Numeral Analysis as Fauré's harmonies are rarely found in root position. By looking closely at

⁸⁵ Ibid.

⁸⁶ Gustave Lefèvre, *Treatise*, 93.

⁸⁷ For example, in the above score excerpt in Figure 18, one could argue that there is a major submediant seventh VI⁷ followed by a minor tonic, i. This type of a cadence defies traditional modal resolution and thus, most likely is hinting towards a tonal space which avoids a distinct resolution but perhaps alludes to a modulation.

Lefèvre's treatise, *Traité d'harmonie à l'usage des cours de l'école*, there is a greater understanding for the connection between triads and sevenths despite their lack of normal convention as seen in the *Piano Quintet No.2*. As illustrated in both the *Quintet* and the *Treatise*, it is the inversion of these chords which significantly allows for the transition between diatonic material to chromatic material with a resolution in a new unrelated key.

Chapter Five: Schenkerian Analysis and Conclusions

*“The flexibility of the modulations to remote keys and the sudden short cuts back to the original key are unprecedented aspects of Fauré’s originality.”*⁸⁸

As seen in the prior chapters, modal and neo-Riemannian analytical methods offer useful perspectives into the melodic and harmonic language of Fauré's *Piano Quintet No. 2*. However, they only ultimately offer an incomplete picture, and I argue that Schenkerian analysis—and reductive voice-leading analysis more generally—can help obtain a fuller understanding of the piece's blend of tonal and modal styles. As a final method of analysis, I would like to present an overview of the first subject area theme as well as the second subject area theme by using Schenkerian Analysis as a method to represent both the contrapuntal structure of aspects of the phrases, as well as the overall hierarchy of pitch as heard within each phrase.

Schenkerian Analysis captures an understanding of the harmonies as they support the melodic line by illustrating the prolongation of a certain tonic pitch and/or triad, and, in the case of a sonata, and its elaboration over the course of the exposition, development, recapitulation and coda. For the sake of allowing for a complex piece to be represented by the simplest representation, I would like to present a reading of various phrases the *Piano Quintet No. 2* through a comparatively simple monotonous lens.⁸⁹

One of the benefits of Schenkerian Analysis is the ability to capture and reveal modal suggestion, or the allusion towards a certain modality through the voice-leading of the work as

⁸⁸ Jean-Michel Nectoux, “Gabriel Fauré,” *Grove Music Online*.

⁸⁹ It is important to acknowledge that there are many sections of this work, which could be analyzed using the double tonic complex, or the idea of a passage capable of being analyzed under two differing tonalities. An analysis using this method would yield two different results; thus, two different interpretations.

well as the underlying harmonic support.⁹⁰ Each of the chromaticized/non-diatonic or altered tones serve as a precursive prolongation to the dominant and tonic; thus, even aberrant seeming harmonies can be related back to a paradigmatic tonal function, and are ultimately functional pitches, not to be ignored when looking at the overall structure.⁹¹ As mentioned in the prior chapters, modality holds an important function in this composition. Modality is revealed within the voice-leading as well as the supporting bass line prolongation. The main key areas to consider while imagining a Schenkerian Analysis graph of the overall sonata form are the relations between C minor, Eb Major, Ab Major, G minor and Bb minor.⁹²

As a final discussion of this work, I would like expand on a typical Schenkerian Analysis and provide an analyses of two phrases, namely the primary and secondary themes, which I think represent some of insight into the connection between Schenkerian Analysis and neo-Riemannian Analysis. Both examples illustrate the connection between each tonal area extends into the other by way of prolongation. Moreover, the modality of the melodic motif is revealed in the descent of the line as well as the surrounding neighboring tones and passing tones. As seen by the graph, there is a complex melody or prolongation that occurs over a simple progressing harmony. As will be shown, Schenkerian Analysis offers the most comprehensive understanding of the motifs of the work while considering the neo-Riemannian transformations.

Before beginning with my analyses, I would like to refer to current scholarship on the combination of both Neo-Riemannian theory and Schenkerian analysis as presented by Yosef Goldenberg in the article, “Schenkerian Voice-Leading and neo-Riemannian Operations: Analytical Integration without Theoretical Reconciliation.” I reference Goldberg’s article due to his method of combining Schenkerian Analysis and neo-Riemannian theory into a unified

⁹⁰ Please refer to page 25 of Chapter 2 to recall modal suggestion.

⁹¹ Taylor Greer explores the idea of precursive prolongation.

⁹² Refer to Chapter 1 to refer to the overall form of the first movement.

concept, despite their differing purposes as stated in Goldberg's article. Goldberg addresses the notion that, "even radically chromatic music does not usually exclude functional progressions altogether, and such progressions provide a sense of tonal orientation."⁹³

Moreover, Goldenberg states: "Schenkerian theory best explains common-practice tonal music, while neo-Riemannian theory better deals with late Romantic music."⁹⁴ While referring to benefits as well as the consequences of both proposed theoretical methods and the difficulties with considering the functionality of chromatic chords versus diatonic chords, Goldenberg writes,

The greatest difference between Schenkerian and neo-Riemannian theories concerns their approaches to chromaticism: Schenkerian theory usually assumes V-I motion as the structurally deepest harmonic progression, and locates chromatic chords within a diatonic framework, either as interpolations (usually resulting from passing or neighboring motion) or as replacement chords (mixture). In this sense, Schenkerian theory is closer to traditional harmonic theory, which is also based upon diatonic chords taken from diatonic scales and explains chromatic chords as alterations of diatonic chords that include tones which are not members of the prevailing scale. By contrast, the neo-Riemannian transformations, P, R, and L can explain chromatic progressions that do not easily subscribe to a deeper diatonic progression – most notably equal divisions of the octave.⁹⁵

The provided Schenkerian graphs of the two phrases of the *Piano Quintet No.2* accounts for the traditional tonal transformations of the work and their alterations over the course of each section. The overall structure and its associated transformations remain predominantly tonal, thus allowing Schenkerian analysis to elucidate the overall structure of the phrase and its linear continuity as seen and heard through the counterpoint of the melody and harmony. Neo-Riemannian Theory supports the continuity of the line as seen by the transformations between

⁹³ Yosef Goldberg, "Schenkerian Voice-Leading and Neo-Riemannian Operations: Analytical Integration without Theoretical Reconciliation," 66.

⁹⁴ Ibid, 65.

⁹⁵ Ibid, 65-66.

the pitches and their functions in support of the moving melodic line; however, neo-Riemannian theory does not illustrate smooth voice-leading. Goldberg concludes that:

Each theory illuminates different aspects that often occur on distinct hierarchical levels. Although occasionally a series of neo-Riemannian operations introduces linear continuity, the same operations can also occur without smooth voice leading (e.g. by literal transposition). Linear continuity, on the other hand, does not usually derive from a series of third-related chords, and is most often based on diatonic procedures.⁹⁶

One other important aspect of analyzing a work using Schenkerian analysis as well as neo-Riemannian theory is the importance of accounting for the motivic parallelisms as heard in a rotational sonata form. While neo-Riemannian theory fails to account for the parallelisms, Schenkerian analysis looks closely at the overall structure of both the melody and harmonic progression. A parallelism occurs when the outline of a melodic motif also occurs in the supporting harmonic progression; thus, it is shown through either diminution or augmentation of the line. While referencing the Schenkerian scholarship as written Reti and Rufer, twentieth-century music scholars, music theorist Charles Burkhart mentions that, “they [Reti and Rufer] share one basic feature that distinguishes their approach to motivic ideas from that of Schenker: both *start* with the motive (or theme) and attempt to derive the rest of the composition therefrom.”⁹⁷ In contrast,

Schenker’s starting point is a theory of tonal structure that accounts for both melody and harmony and the interaction of the two. Because the melodically particular arises from systematically defined constants, he can analyze it in terms of those constants with consistency and precision. It follows that motivic parallelisms, although considered very important by Schenker, do not occupy as central a place in his work as they do in that of Reti and Rufer.⁹⁸

When considering the alterations of a motive (or a theme) and the supporting harmonies as well as their transformations in various passages, it is important to remember that, that there is an

⁹⁶ Ibid, 84.

⁹⁷ Charles Burkhart, “Schenker’s Motivic Parallelisms,” 167.

⁹⁸ Ibid.

element of freedom, release of tension yet very conventional by including the same motive over new harmonic passages. The idea of an unpredictable consistency alongside an expectation for the recurrence of a theme offers a way to remind the listener continually of overall structural uniformity amidst surface variety. With reference to the alterations of motives, Burkhart states,

It is not true that [motivic] parallelisms are an automatic by-product of the triadic tonal system or – more to the point- that they are an automatic by-product of a theory that sees musical structure in terms of levels, they are *not* an inevitable manifestation of that theory. Rather they are a manifestation of the composer’s freedom, and the most interesting parallelisms are manifested in the works of the best composers.

The following Schenkerian Graph as seen in Figure 22, represents the primary theme as heard in measures 1 through 12 of the opening of the work. The initial arpeggiation in the top voice, which establishes C minor, in the beginning leads to the prolongation of scale degree five, which is followed by a descent to scale degree one in measure 12. A look at the following Schenkerian graph illustrates the **R** transformation from C minor, minor tonic, to the major mediant (E-flat major) which is prolonged beginning in measure 9 and concludes with a minor dominant to major submediant. Although the roman numerals in c minor are helpful to understand the tonal progression, the graph overall lends valuable insight that neo-Riemannian theory contributes. A larger scale look at the following graph illustrates mainly an **R** transformation from C minor to Eb Major, followed by a transformation from n additional **L** transformation to g minor, sounds cadential; however, the Schenkerian graph illuminates that it is not until measures 11 and 12 that there is a dominant (G minor) to submediant (Ab major) or **LRL** transformation. Moreover, this is the moment where the melodic line ends, despite an entrance of a variation on the line, beginning in Ab Major.

However, Figure 22 illustrates more in-depth insight to the overall transformations of the entire phrase line. As discussed in this thesis, it could possibly be interpreted that there is a

plagal cadence in measure 9; thus, the transformations would be as follows c minor to Ab Major (**L**), Ab Major to Eb Major (**LR**), Eb Major to G minor (**L**) followed by the dominant to submediant motion (g minor to Ab Major) or an **LRL** transformation. Aside from the neo-Riemannian Analysis, the Schenkerian Graph illustrates the support for the entirety of the melodic line.



Figure 22: Schenkerian Graph of Theme 1S, First Subject Area, as heard the First Time⁹⁹

The Schenkerian graph above directs attention towards the voice-leading while the neo-Riemannian theory illustrates which transformations are more easily heard and understood than others. It is evident that in the chosen excerpt that the transformations facilitate the arrival of new melodic material. For example, one of the challenges of a sole Schenkerian Analysis of Fauré's music is his tendency to embed motifs or themes within each other. Continuing in the exposition, Fauré allows for the entrance of a new theme with a new voice in measure 12; therefore, although the melodic line descended, there is a new melodic line that occurs in a new voice.

⁹⁹ Please reference Score Example in Appendix.

Therefore, the VI or Ab major chord, is technically the tonic of a new motif where there could be found a new prolongation in the melody.¹⁰⁰

Figure 23: Theme 2S, Second Subject Area, as heard the measures 35 through 41¹⁰¹

Finally, I would like to present a Schenkerian graph of the measures 35 through 41 of Figure 23, or the secondary subject theme. This example is rather complicated due to the quick

¹⁰⁰ This is known as motif embedding. Moreover, as discussed in Chapter 1, this is the moment where Fauré branches on the first subject area theme, deriving transitory material before the debatable subject area 1 or subject area 2 motivic material.

¹⁰¹ Gabriel Fauré, *Piano Quintet No. 2*, 4.

transformations, in comparison to Figure 22 (the first subject area theme) of the harmonies as illustrated in the Schenkerian graph below in Figure 24.



Figure 24: Schenkerian Graph of Theme 2S, First Theme of the Second Subject Area, as heard the First Time in the key of C minor in measures 35 through 41

Before delving into discussion on the neo-Riemannian transformations as well as the melodic motion and prolongation as seen in Figure 24. I would like to state that there are multiple ways of interpreting this passage; thus, it could be viewed that the prolonged G3 in measure 37 is actually a prolongation of scale degree five of C minor. Although it is obscured due to the lack of supporting harmonies in measure 35, I have assumed that this passage opens in C minor; thus, the reason behind the implied C as shown in the Schenkerian graph. However, it is important to acknowledge that it could be that C is prolonged with motion to Eb major (**R** transformation); therefore, calling G a scale degree five prolongation. This thesis looks at a representation that Eb major is a new tonal and G is the third scale degree prolongation. Although not traditional in terms of Schenkerian Theory, Figure 24 illuminates both interpretations in order to offer insight in the validity of both arguments. Eb major then transformations to a V7 chord (G minor) by way of an **R'** transformation. The Schenkerian graph illustrates the voice exchange which assists the prolongation of the Eb Lydian motif over an Eb

tonal area.¹⁰² Nevertheless, there is a motion to a prolongation scale degree two, which then descends to scale degree one in the cadence on the mediant or Eb Major by way of an **(LRL')**⁻¹.

Schenkerian analysis alongside neo-Riemannian Analysis allows for an understanding of the tonality of the work as well as the recurring themes in their respective sections. As seen in the *Piano Quintet*, Fauré refrained from the use of authentic cadences to allow for the transition between motifs, thus neo-Riemannian accounts for the unconventional cadences or transformations by explaining them through **R**, **L**, **P** transformations. Unfortunately, Schenkerian analysis does not easily capture the integration of multiple motifs and their overlap as Schenkerian analysis accounts for solely one melodic line and its descent.

In summary: by understanding the function of the chords within the overall key area of C minor, Schenkerian analysis lends insight into the overall function of the melody as a line being superimposed complex harmonic patterns that reflect a distinctly chromatic or modal space. Although it may appear as though some sections are non-functional, they are in fact, functional and more easily explained in terms of the transformations in the overall altering progression. One step further to strengthen the argument of the connection between Schenkerian Analysis and neo-Riemannian theory would be to illustrate the tonal unity of the work within the context of a sonata structure, which involves a large-scale prolongation of C minor (accomplished by an overall 5[^]-line), all while folding in modal and chromatic aspects earlier covered in the previous two chapters. Moreover, an overall Schenkerian analysis graph of the Sonata Form along with the neo-Riemannian transformations would reveal the most information about the melodic and harmonic materials in the *Piano Quintet No. 2*.

¹⁰² An analyst could argue that my so-called tonicization is a new key area; however, it is embellishing to serve as a prolongation of G minor.

Conclusions

In conclusion, there are several methods to analyzing Fauré's compositions and each of the methods explored in thesis have contributed to a different understanding of the functions of melody, modality, harmony, and tonality within the music of Fauré, specifically the chamber work, *Piano Quintet No.2, op.115*. This thesis has shown that each method of analysis reveals an element of Fauré's music that is under-acknowledged in another. With the aid of treatises written by Louis Niedermeyer as well as Gustave Lefèvre, I hope that this thesis has successfully shown that Fauré finally balanced elements of modality as well as nineteenth-century tonality. Moreover, by viewing the melody through a modal as well as a tonal lens, it is essential that music theorist and scholars alike fight the temptation to strictly view Fauré's music as music with a modal line over a tonal space.

As revealed in the chapters on modal analysis, neo-Riemannian Analysis, as well as Schenkerian Analysis, there is more than one method to understand the function of modality within the music, the significance of the equality of the melody against the harmony, and the understanding that each chord functions differently depending on the system of analysis. It is my intention that this thesis inspires further music-theoretical research with Fauré's music.

I originally began this thesis with the intention of devising an analytical system to account for the modality as well as the tonality to explain a modal-tonal space while tracking pitch tendencies as well as any chords that could be initially perceived as non-functional within either space. I believe that by allowing this thesis to explore an analysis of Fauré while critiquing the benefits of each system and their applications, potentially leads to insight on a proper method to achieve insight into the functions of Fauré's chords and its underlying support or dictation of a motif.

While writing this thesis, there were many challenges faced mainly those that arose from chords such as the augmented seventh chord, especially when faced with neo-Riemannian as well as cross-type transformation theory. Although it is easy to discard these chords, I would like to further research and explore the function of diminished and augmented seventh chords in Fauré's music, especially in the context of the prolongation of the dissonant. I believe that these chords are equally as important as major and minor chords and they function in a similar manner; however, there is currently no singular harmonic method of analysis that accounts for their functionalities. There is a simple complexity to Fauré's harmonies. Although the music of Fauré may be considered simple, according to some scholars, the complexity is found within the modal and tonal mixture. It is the fusion of the two that creates Fauré's harmonies, which captivate the audience upon initial hearing.

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Appendix

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Transitional material ↓ pedal point (D)
 A♭ Major [R] transformation → f minor [RLR] → E♭ Major [RL]
 A♭ Major [L] → C minor