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December, 2014

ROBERT MUCZYNSKI'S FIRST PIANO TRIO, OPUS 24: A NARRATIVE ANALYSIS

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A Doctoral Document

Presented to

The Faculty of the

Moore School of Music

University of Houston

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In Partial Fulfillment

Of the Requirements for the Degree of

Doctor of Musical Arts

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## **ABSTRACT**

The music of American composer and pianist Robert Muczynski (1929-2010) has lately received a more detailed analysis and broader attention by performers, listeners and the academic community. Among the works that have captured public and scholar's attention is the First Piano Trio opus 24. Different studies, articles and reviews on the piece present detailed information concerning the musical design of the work, the composer's style, and captivating gestures of the piece. Nevertheless, this literature offers little attention to the performance practice of the trio, and the recordings of the work are too few to advise an appropriate interpretation.

Therefore, this essay seeks to apply the theories of narrative analysis to improve our knowledge concerning the performance of Muczynski's First Piano Trio. One has to bear in mind that an original performance depends not only on the examination of music elements such as harmony or rhythm, but also on how and why these gestures interact the way they do in a piece, main goal of the narrative analysis.

## **Acknowledgments**

First, I want to thank God, who gave me the strength and wisdom to finish my D.M.A. and essay. I would like to thank my wife and family, for their love and support through all these years of study. I want to thank my piano Teacher Timothy Hester for his invaluable teaching and meaningful friendship. Also, I want to thank Professor Aaminah Durrani for her hard work and unconditional accompaniment in my studies and elaboration of this essay. I want to recognize the teaching and wise advice of professors Marcus Maroney, Rob Smith, Nancy Weems, Howard Pollack, Mathew Dirst and Franz Krager. And finally, I want to thank my friends and colleagues who walked with me all these four years of unstoppable work.

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*This essay is dedicated to God, my beloved wife Marcela, my mother Beatriz, my two sisters Veronica and Manuela, my Father Luis Alberto, my beautiful niece Luciana, my grandfather and grandmother Manuel and Lucia, my uncle Manuel, my friend Jorge Marin, and rest of my family and friends.*

## Introduction

A number of dissertations, articles, and reviews explore different dimensions of Muczynski's First Piano Trio. This literature offers studies on his musical style that investigate the techniques applied to his music. In addition, some sources discuss the successful reception of the Piano Trio, which requires an assessment of the features of this work that call for its wider performance.

The most relevant scholarly study on Muczynski's First Piano Trio is Gregory Christian Kostraba's "The First Piano Trio by Robert Muczynski" (2003). This dissertation not only offers a survey of the musical construction of the piano trio, but also a complete examination and research of the composer's life, and development of an individual style. Additionally, this survey has sought to identify--by analyzing formal structure, rhythm, melodic design, and harmony— Muczynski's techniques. One can trace in the First Piano Trio musical gestures that remind us of those used by Prokofiev, Tcherenpenin, Stravinsky, Bartók, as well as genres such as jazz and pop music.

The theory of narrative analysis that I apply in this essay are those elaborated by Northrop Frye, James Jakob Litzka, Byron Almén, Eero Tarasti, and Robert Hatten. All five authors address the most important topics of narrative, and how this analytical procedure reveals musical ideas unexplored by more traditional theoretical techniques.

Although I will present a brief discussion of all four movements to create a clear picture of the general design of the piece, my focus will be on a narrative reading of the first movement. A clear discussion on the narrative of this portion of the piece will shed light on the interpretation of the piano trio as a whole. The resulting analysis aims to help

interpreters appreciate the trio from a different perspective. This essay seeks to help performers deliver a more individual and original interpretation that will locate Muczynski's First Piano Trio in a stronger place in the competitive classical repertoire of the twenty first century.

## ROBERT MUCZYNSKI'S FIRST PIANO TRIO, OPUS 24: A NARRATIVE ANALYSIS

### Muczynski's Biography

American composer Robert Muczynski was born in Chicago on March 19, 1929 and died on May 25, 2010. His musical training started at an early age. In 1947, he enrolled at DePaul University to continue his piano education under the pianist Walter Knuper. Two years later, while at DePaul, Muczynski studied composition with the esteemed Russian composer, Alexander Tcherepnin.<sup>1</sup>

Muczynski pursued a successful career after his graduation from DePaul. He received important commissions, including the First Symphony from the Fromm Music Foundation, and the First Piano Concerto from the Louisville Orchestra. Muczynski also garnered several international honors such as the Concours International Prize (France) in 1961 and the International Society for Contemporary Music Prize (ISCM). Moreover, in 1982, the composer was nominated for the Pulitzer Prize.<sup>2</sup> Since his death, Muczynski's musical works have continued to draw attention from performers and audiences worldwide.

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<sup>1</sup> Min-Jung Cho, "A Performer's Guide to The Six Preludes, Op 6, and Toccata, Op 15, of Robert Muczynski, with a Short Synopsis of Russian Influence and Style" (D.M.A. diss., the Ohio state University, 2002), 5.

<sup>2</sup> Eun Jun Oh, "An Analytical Study of Robert Muczynski's Second Piano Trio" (D.M.A. diss., University of North Texas, 2006), 2.

## First Piano Trio opus 24

The First Piano Trio op. 24 is not only the first chamber work Muczynski composed for this instrumentation (piano and strings), but also for this number of players (The second ensemble for three instrumentalists, written in 1969, is the *Fantasia Trio for Clarinet, Cello, and Piano, opus 26*). Dedicated to his friend documentary filmmaker Harry Atwood, Muczynski composed the First Piano Trio between 1966 and 1967. Violinist Oscar Lotti, cellist Gordon Epperson and the composer himself premiered the chamber work at the University of Arizona on February 24, 1969. Muczynski composed the trio while working as part-time instructor in theory and piano at University of Arizona. The piece received complimentary reviews that brought a wider recognition to his work. Dorothy Moreton, writer for *The Tucson Daily Citizen*, wrote: "The First Piano Trio lacked nothing in exciting originality."<sup>3</sup> Years later, in the *Fort Worth Star Telegram*, Wayne Lee Gay added that, "the Piano Trio was a well-crafted chamber work that brought back features from a lost romantic period."<sup>4</sup>

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<sup>3</sup> Dorothy Moreton, "Trio Sets Tone for Solid concert," *Tucson Daily Citizen*, February 25, 1969.

<sup>4</sup> Wayne Lee Gay, "Musicians, Selections Shine in Chamber Society Concert," *Fort Worth Star Telegram*, March 1, 1999.

## Brief Musical Analysis

This chamber work is divided into 4 contrasting movements: I. *Allegro con Moto*, II. *Allegro Giocoso*, III. *Andante*, and IV. *Finale-allegro con Spirito*. According to Gregory Christian Kostraba<sup>5</sup>, the trio is unified by the rhythmic motive first seen in m. 2 (see example 1), and the intervallic combination of minor seconds and perfect fourths.<sup>6</sup> This chamber work also offers other important features that make it interesting and worthy of analysis and performance.

### Example 1: *First Piano trio*/I, mm. 2



Muczynski's harmonic language tends toward tonality, often employing traditional tonic-dominant bass movement. In Example 2, for instance, the left-hand C to F, implies a cadence in F minor in m. 15. Also, Notice that the pizzicato F-minor triad in the cello (measure 15) reappears as an arpeggio in measures 17-18.

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<sup>5</sup> Gregory Christian Kostraba, "The first Piano Trio by Robert Muczynski" (D.M.A. diss., University of Cincinnati, 2003). Kostraba's doctoral dissertation offers a detailed musical analysis on the First Piano Trio, and covers important biographical topics of Muczynski's musical career. In addition, kostraba not only discuss this specific work in depth, but also presents an interesting synopsis of other chamber works such as the Sonata for Cello and Piano opus 25, Sonata for flute and Piano opus 14, and second Piano Trio opus 36.

<sup>6</sup> Kostraba, 128.

**Example 2: *First Piano Trio*/I, mm. 14-18**

m. 15                      Arpeggiation of F minor

F minor: V    i-----

But Kostraba also observes that Muczynski employs a number of strategies to obscure this type of conventional harmonic progression, including bitonality, infrequency of strongly-articulated cadences, and unstable harmonic rhythm. Example 3 illustrates an instance of bitonality—a white-key collection in the left hand pitted against a five-flat collection in the right.

**Example 3: *First Piano Trio*/ III, mm. 64-67**

The melodies of the movement exhibit a wide range of conjunct and disjunct motion, articulation, and dynamics. Kostraba also points out that “the extensive use of wide leaps indicates that Muczynski [applied] an instrumental, rather than a vocal, approach to melody.”<sup>7</sup> Although the melodies share several of the gestures mentioned above, each one of the movements maintains its own distinctive character. For instance, the thematic material of the first movement (in this case presented in the violin line in example 4a) exhibits a faster rhythmic pattern in comparison to the main theme of the third movement (cello line in Example 4b). In addition, the dynamic labels achieved in both melodies are very contrasting, which adds to each of the lyrical lines their own color and character.

**Example 4a: *First Piano Trio*/ I, mm. 17-22**

**Allegro con Moto**      Dynamics

Vln.

**Example 4b: *First Piano Trio*/ III, mm. 3-8**

**Andante**      Dynamics

Vc.

*p espress., sost.*      *mf*      *p*      *mf*

<sup>7</sup> Kostraba, 36.

An example from the second movement (main thematic material of the movement), on the other hand, is based on conjunct motion performed within a narrow pitch range that barely covers an octave in the violin line (see example 4c)

**Example 4c: *First Piano Trio*/ II, mm. 1-6**

The image shows a musical score for a violin part, labeled 'Vln.' on the left. The notation is in treble clef with a key signature of one flat (B-flat). The music consists of six measures. The first measure starts with a piano (*p*) dynamic marking. The melody is characterized by conjunct motion, with notes connected by slurs and some notes beamed together. A black box highlights the first four measures, and a red box highlights the last two measures. An arrow labeled 'Octave interval' points from the first measure to the fifth measure, indicating the range of the piece. A 'V' marking is present above the fifth measure.

This chamber work achieves metric and rhythmic diversity by applying techniques such as composite meters and displacement accents. Indeed, much of the excitement of this piece lies on the creative use of these elements.<sup>8</sup> For instance, one can easily observe how the metric design of the entire fourth movement moves through several meters such as 3/4, 2/4, and 3/8. Example 5a and 5b show just a portion of this pervasive metric treatment.

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<sup>8</sup> Kostraba, 130.

Example 5a: *First Piano Trio/ IV, mm. 1-6*

FINALE  
Allegro con spirito (♩ = c. 144)

Violin

Violoncello

Piano

*f stacc.*

senza *rit.*

Meter change

Detailed description: This musical score shows the first six measures of the finale of the First Piano Trio, Op. 10, No. 4 by Frédéric Chopin. The tempo is 'Allegro con spirito' with a quarter note equal to approximately 144 beats per minute. The score is for Violin, Violoncello, and Piano. The meter changes from 2/4 to 3/8, then back to 2/4, then to 3/8, and finally to 2/4. The piano part is marked 'f stacc.' and 'senza rit.'. Arrows point from the text 'Meter change' to the specific measure boundaries where the time signatures change.

Example 5b: *First Piano Trio/ IV, mm. 71-75*

Meter change

Detailed description: This musical score shows measures 71 through 75 of the same piece. The Violin part is marked with 'V' above the notes. The Piano part is marked 'mf legato'. The meter changes from 2/4 to 3/4, then to 2/4, then to 3/4, and finally to 2/4. Arrows point from the text 'Meter change' to the boundaries between these measures.

The second movement, as shown in Example 5, exhibits an interesting passage where the piano part presents displaced accents. Although the meter remains the same, the accents of the piano part create a sense of rhythmic ambiguity that contrast the rhythmic design and accentuation of the violin line. The piano part is implying a meter of 3/8, in contrast to the 2/4 of the violin part

**Example 5c: First Piano Trio/ II, mm. 41-47**

Accents

The formal structure of each movement shares musical elements with classical forms. In the first and fourth movements (*Allegro con moto* and *Allegro con spirito* respectively) one can identify a sonata structure despite the abnormalities in their tonal plan and thematic development. The second movement (*Allegro giocoso*) contains structural elements that seem to be in dialog with sonata-rondo form,<sup>9</sup> and the third (*Andante*) is cast as a simple ternary form.<sup>10</sup>

<sup>9</sup> Kostraba, 91.

<sup>10</sup> Kostraba, 100.

Such musical features, pervasive throughout the entire work, reveal the mind of a composer whose individuality and expressivity are contained by his carefully crafted style. Muczynski himself wrote: “music cannot continue to exist in a vacuum of sameness and predictability;[but], it is also true that music cannot yield to anarchy.”<sup>11</sup> Indeed, Tom Cleman, a Professor Emeritus of Humanities at Northern Arizona University (NAU), Flagstaff, Arizona, and writer for the *Music Educators Journal*, adds that, “[Muczynski’s music] attests to the stylistic and expressive diversity common not only to this country and its academic institutions, but also to the century as a whole.”<sup>12</sup>

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<sup>11</sup> Robert Muczynski, “American Composer Sketches,” *Music Educators Journal* Vol. 53, No.6 (February 1967): 55.

<sup>12</sup> Tom Cleman, “Trio; For Violin, Violoncello, and Piano by Robert Moevs; Second Piano Trio, Op. 36 by Robert Muczynski,” *Music Library Association Second Series*, Vol. 41, No. 1 (September 1984): 169.

## NARRATIVE ANALYSIS

A traditional examination of a musical piece reveals its architecture—its number and type of formal modules and its rotational design or pattern of repetition. A narrative analysis, on the other hand, traces the shape of the work's unfolding drama, and correlates that trajectory to known archetypes. It is important to recognize that the architectural trajectory generated by traditional analysis and the narrative trajectory are complementary but not congruent.

Until recently, narrative analysis was primarily the provenance of literary criticism and semiotics. Musicologists and music theorists have sought to apply to music principles gleaned from the work of their literary colleagues. Indeed, the seminal work of narratologists Northrop Frye and James Jakob Liszka has been invaluable in this endeavor.

Frye, who died in 1991, is recognized as an important twentieth-century contributor to the field of myth studies. His most representative work, *Anatomy of Criticism*, is a collection of four essays in which he discusses aspects of literary criticism. The most influential of these, "Archetypal Criticism: A Theory of Myths," deals with the design of four "mythoi" or archetypes that he argues subsume all possible myth plots.

Liszka, professor of philosophy at the University of Alaska, and author of the book *The Semiotic Myth*, is one of the current leading scholars of narrative studies. Liszka's research is based on the semiotic of narrative, which he defines as a set of conditions from a certain domain or domains of cultural life that define a certain hierarchy, and places them

in a crisis. The narrative then unfolds a certain...resolution to this crisis.<sup>13</sup> In other words, he proposes the metaphor of a character that clash with another, leading to the victory or defeat of one of them. Byron Almén, an important theorist that we will discuss below, adds that musical phenomena can be organized into explicit or implicit hierarchies in many ways (think of texture vs. melody or minor key vs. major key). After considering these statements, one can assume that the idea of change and transformation in literary or cultural figures may be applied to music characters as well.

Byron Almén, one of the leading scholars in music narrative, has studied the applicability of narrative in music. After careful consideration of the work of Frye and Lizska, he has concluded that narrative as an abstract concept is characterized by what he calls "core properties." He lists four such properties—conflict, hierarchy, temporality and the observer's perspective. By this he means that narrative sets up a conflict between two "actors" or "agents" within a musical work. There is an initial hierarchy—that is, a ranking of the agents on the basis of strength or dominance—that changes over time—the element of temporality. A final important element is the viewpoint of the listener or performer.<sup>14</sup> As the narrative unfolds, the observer will come to favor one of the actors over the other. The fate of that actor—its victory or defeat—in the course of the narrative will determine the narrative type. Almén's analytical approach proposes three levels of study: agential, actantial, and narrative.<sup>15</sup>

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<sup>13</sup> Byron Almén, *A Theory of Musical Narrative* (Indianapolis: Indiana University Press, 2005), 73.

<sup>14</sup> Byron Almén. "Narrative Archetypes: A Critique, theory, and Method of Narrative Analysis," *Journal of Music Theory* 47 (Spring 2003): 12.

<sup>15</sup> Byron Almén, *A theory of Musical Narrative* (Indianapolis: Indiana University Press, 2005), 74.

The agential level identifies the character and properties of each actor or agent. Almén terms the dominant agent in the initial situation “order imposing hierarchy” and the weaker agent the “transgressor.” The term “order imposing hierarchy” is rather unwieldy, so I will refer to it as “the order.”

The agents, both order-imposing hierarchy and transgressor, may be a topic, harmonic progression, a texture such as homophony or polyphony, or rhythmic gesture present in a musical work. The transgressor is a disruptive element that disturbs or seeks to undermine the order. The transgressor might be a drastic change of rhythm, new thematic material, or unprepared arrival of a key or pitch collection that confronts the parameters set by the order. For example, the *Funeral March*, from Chopin’s Piano Sonata No. 2 opus 35, exhibits a middle section where the use of arpeggiations in the left hand, simple and beautiful melody, and key change drastically contrast with the dark color and topic<sup>16</sup> of the opening march (see example 6a and 6b). In this case, the march topic (example 6a) plays the role of the order, while the transgressive actor in the middle section (example 6b) places the march in crisis. Nevertheless, the movement returns to its original topic and ends the piece with the march-like rhythm and dark harmonies of the beginning; this final outcome is what Liszka denominates as “resolution.”<sup>17</sup>

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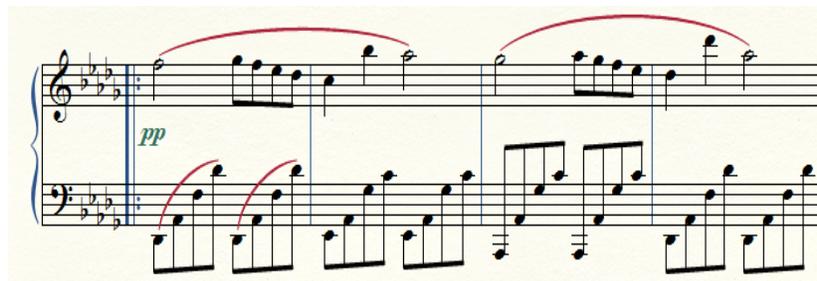
<sup>16</sup> Byron Almén, *A Theory of Musical Narrative* (Indianapolis: Indiana University Press, 2005). In his book (page 72), Almén cites David Lidov’s definition of topic. Lidov, a leader in semiotics research, defines the concept as a rich code incorporating features linked to affect, human conditions, class, musical genres and culture. For example, a waltz represents a musical genre that can be considered as a topic; a funeral march is another topic due to its representation of death.

<sup>17</sup> One has to bear in mind that the “resolution” can cast as victorious the order or the character that put the “domain of cultural life” in crisis.

**Example 6a: Chopin's *Funeral March*, mm. 1-4**



**Example 6b: Chopin's *Funeral March*, mm. 31-34**



The actantial level traces the interaction of these agents through time. During the course of the music, the hierarchical arrangement of the agents will go through a process of “transvaluation” where each actor increases or loses rank with respect to the other. The resolution of the actantial stage will lead us into the narrative level. This stage identifies the narrative trajectory by type. Following the findings of narratologists, Almén classifies the trajectories of all narratives into only four types or “archetypes” on the basis of certain properties and outcomes: Romance, Tragedy, Comedy, or Irony.<sup>18</sup>

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<sup>18</sup> Byron Almén. “Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis,” *Journal of Music Theory* 47 (Spring 2003): 18.

The archetype emerges after the analyst or listener has identified which agent—the order or the transgressor— is victorious, and which has attracted the listener’s sympathy. Diagrams A1 and A2 (see below) illustrate how our sympathy or support of the agents defines an archetype. If the listener’s sentiments favor the order and this agent is victorious, the archetype is a romance. If one supports the final victory of the transgressor over the order, the result is comedy. If the listener favors the transgressive agent, but the order defeats it, we perceive a tragedy. But, if the support goes towards the order, which is overcome by the transgressor, the archetype is irony.<sup>19</sup>

**Diagram A1**

|  |                   |
|--|-------------------|
| <b>Listener’s sympathy with the victor</b>       |                   |
| <b>Final outcome of the clash between agents</b> | <b>Archetypes</b> |
| Victory of order over transgressor               | Romance           |
| Victory of transgression over order              | Comedy            |

**Diagram A2**

|  |                   |
|--|-------------------|
| <b>Listener’s sympathy with the vanquished</b>   |                   |
| <b>Final outcome of the clash between agents</b> | <b>Archetypes</b> |
| Defeat of transgressor by order                  | Tragedy           |
| Defeat of order by transgression                 | Irony             |

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<sup>19</sup> Byron Almén. “Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis,” *Journal of Music Theory* 47 (Spring 2003): 18.

Recall Chopin's *Funeral March*, the order (march topic) is challenged by the angelic textures and colorful harmonies of the second section (the transgressor), but the march returns and closes the piece. That the transgressive agent does not come back at all represents a victory of the order. Here is where we understand the importance of listener sympathies. If the listener's sympathy is with the order, the archetype is romance. But, if one favors the transgressor over the order, the result is a tragedy.

A second body of work that has influenced my application of narrative to the Trio is that of Finnish semiotician and musicologist, Eero Tarasti. In his book, *A Theory of Musical Semiotics*, he supports the use of narrative analysis arguing that "what is important in music is not the organization or use of musical techniques in a work, but their influence and role in the piece."<sup>20</sup> According to this author, one of the most important steps in the recognition of a narrative trajectory is the identification of isotopies.

An isotopy or semantic unit (a term coined by Tarasti and employed by Almén) is a passage of a musical work characterized by common features. This unit is unspecified with regard to length or formal structure, but should be coherent with regard to musical attributes such as rhythmic patterns, harmonic progressions, or thematic material. The identification and tracking of isotopies allows us to trace the conflict among narrative agents and the ebb and flow of their respective ranks throughout every musical aspect of the work. Isotopies are fundamental because they guide the analyst through the continuous transvaluation of order and transgressor.

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<sup>20</sup> Eero Tarasti, *A Theory of Musical Semiotics* (Indiana University Press, 1994), xiv.

The previous survey of literature has been developed to consider music of the common practice era. Hatten and Almén have recently collaborated on a study of post-tonal narrative. In their essay *Narrative Engagement with Twentieth-Century Music: Possibilities and Limits*, they discuss the application of narrative in pieces of this style. This argument adds a nuanced understanding of narrative of the twentieth century to the study of Muczynski's piano trio. Indeed, our previous discussion of the trio reveals a combination of musical styles that would benefit from the use of the narrative studies previously addressed.

## NARRATIVE ANALYSIS OF MUCZYNSKI'S FIRST PIANO TRIO, OPUS 24, FIRST MOVEMENT (*ALLEGRO CON MOTO*)

Although this work belongs to the post tonal period, parsing the movement into isotopies will indicate a methodology to reveal the underlying narrative trajectory. Almén and Hatten state that, "...even those styles that depart radically from traditional constructs such as tonality may not diverge so extremely from traditional narrative schemata."<sup>21</sup> This is a meaningful statement suggesting how music, regardless of style period, always has something narrative to say, and Muczynski's piano trio is not an exception

Informed by Tarasti's and Almén's methodology, I begin on the agential level of analysis by identifying the characteristics of two actors whose interaction unfolds the conflict in the movement. My reading of the movement views the piano as order, and the strings as disruptive transgressor. The piano is order because is the first actor opening the piece with strong musical gestures. The violin and cello are the transgressor because they enter second and their material is more lyrical and less aggressive. The first section of the movement establishes the nature and properties of the order and the transgressor through the character of their respective motives. Their initial interaction depicts a scenario where the piano clashes with the teamwork of the strings.

The narrative of the *Allegro con moto* derives from the attempts of the piano's chordal successions to distort the gracious and lyrical lines of the string section. We will

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<sup>21</sup> Michael Klein, and Nicholas Reyland. eds., *Music and Narrativ Since 1900* (Indiana University Press, 2013), 62.

also see how ostinatos, perpetuum mobiles and contrapuntal sections clash with the string section, but these gestures are just supplementary features of the agent.

The following isotopies will present the agential and actantial level of analysis as the actors interact. These passages expose how order and transgressor try to establish their domain and affect the rank of the other. The results of this conflict determine the archetypal narrative of the movement.

## **Isotopies**

Before starting this analysis, I want to clarify how I designed the structure of the examination of the isotopies. First, I will discuss the actantial level of the actors in one or more paragraphs. A musical example will follow each one of the clauses to clearly illustrate the most relevant episodes mentioned in the prose. Later I will summarize the musical attributes of the agents in a table. The identifying Arabic number of the chart will correspond to the identifying roman numeral of the isotopy.

### **Isotopy I (Measures 1-15), “Establishment of Domain”**

Isotopy I is the clearest section in the piece where one can easily observe how order and transgressor display their musical features. Example 7 shows how the order imposing hierarchy opens the movement with forceful, marcato F-minor triads. In this passage the string section responds with a monophonic melodic fragment based on arpeggiated F-minor triads—gestures marked forte marcato as well—that culminate in an appoggiatura.

Example 7: *First Piano Trio/ I*, mm. 1-15

P

Fragmented melody made of triads and conjunct motion

*Allegro vivace subito* ( $\text{♩} = c. 112$ )

The score shows the first 15 measures of the piece. The Violin and Violoncello parts feature a fragmented melody of triads and conjunct motion, highlighted by two boxes and arrows. The Piano part features "F minor arp." and "marcato" chords, highlighted by two boxes and arrows. The tempo is *Allegro vivace subito* ( $\text{♩} = c. 112$ ). Dynamics include *f marc.* and *f*.

"F minor arp." and "marcato" chords

This close-up shows the piano part from measures 12-15. The first box highlights the "F minor arp." (F minor arpeggio) in measure 12. The second box highlights the "marcato" chords in measures 13-15. The tempo is *Allegro vivace subito* ( $\text{♩} = c. 112$ ). Dynamics include *ff* and *f marc.*. The text "F: (V)-(I) chord" and "pizz" are also present.

The example shows the alternating entries of piano and strings as the two forces engage in a dialogue, action that sets up the hierarchy. The piano starts the dialogue; the agent is aggressive and obstinate so we can understand it is the order imposing hierarchy. The strings, on the other hand, occupy a lower rank in the hierarchy. Example 7 shows how the order stubbornly announces its marcato triads five times in the first fifteenth measures. The first three times, the strings answer as a unit with different arrangements of their triad, as if searching for a suitable counterbalance to the aggressiveness of the piano. One might think that the melody is trying to match the sound and power of the order.

The end of this isotopy, as we appreciate in this example, closes in a very interesting way. In measure 15 the order confirms its high rank by performing chordal textures not only by the piano, but also by the cello, which plays the chord in the same range of the order. Additionally, in these measures the violin does not appear, as if the transgressor is torn apart; the order has established itself.

We could think that the order, with its strong succession of chords, is in charge of the narrative of the piece. This chain of event leads us to conclude that the first isotopy has established the hierarchy of the order. Indeed, the piano is the dominant partner and the string section an obedient servant.

**Table 1, Properties of the Order Imposing Hierarchy and Transgressor**

| <b>Actors</b>   |   |
|---|---|
| Order Imposing hierarchy (Piano)  | Transgressor (Strings)  |
| <b>Music Features</b>   |   |
| <ul style="list-style-type: none"> <li>-Chordal triads successions</li> <li>-Disjunct movements in the left-hand octaves, and neighbor motion between triads</li> <li>-Loud dynamics with strong accentuations in down beats</li> <li>-Center on F, four-flat collection</li> </ul> | <ul style="list-style-type: none"> <li>-Melodic arpeggiated triads with appoggiatura</li> <li>-Conjunct motion</li> <li>-Strong dynamics with accents in down beats and last eight note of certain pitches</li> <li>-Center on F, four-flat collection</li> </ul> |

**Isotopy II (Measures 16-26), “Clash and Search of Domain”**

In this segment of the movement, the collision between order and transgressor is now set. Example 7 shows how the piano performs a rapid sixteenth notes pattern that tries to draw the listeners' attention away from the melody in order to lower the transgressive agent's rank. In addition, the chromatic nature of the order clashes with the overwhelmingly F-minor nature of the transgressor.

The perpetuum mobile is one of the subsidiary tools of the order to attack the transgressor. The string section defends itself by keeping the same energy observed in Isotopy I, which also increases its rank. Example 8 illustrates the high dynamic level of the violin and the accents that mark the beginning of the theme, and create the appoggiatura. The cello, on the other hand, exhibits a less active line that continues to suggest the underlying F minor triad.

Example 8: *First Piano Trio/ I*, mm. 17-24

F minor triad

Thematic material

Loud dynamics app.

Perpetuum mobile

**Table 2, Properties of the Order Imposing Hierarchy and Transgressor**

| <b>Actors</b>   |   |
|---|---|
| Order Imposing hierarchy (Piano)  | Transgressor (Strings)  |
| <b>Music Features</b>   |   |
| -Perpetuum mobile; even sixteenth notes (subsidiary feature of the order)<br>- Focus still seems to be on a four-flat collection (with some enharmonic spellings) | -Repeat of melody from Isotopy I, modules juxtaposed rather than fragmented<br>-Centered on F minor |

**Isotopy III (Measures 27-30), “The Order Struggles”**

One of the most significant narrative moments occurs in Isotopy III. Thus far, the piano has cast itself as a powerful order with strong musical features. But in measures 27-30, as we see in example 9, one can see how the attributes of the transgressor break into the territory of the order and impose their domain. The right hand in the piano performs one of the variations of the violin’s signature motive, while the left hand interrupts the perpetuum mobile by adding quarter note octaves in the downbeat of measures 27 and 29. Although there is no activity in the string part, the transvaluation seems to favor the transgressor due to its permutation into the domain of the order. Additionally, the beginning of the secondary theme, in measure 30, disturbs the activity of the order. For once, it is the transgressor that interrupts the order instead of vice versa.

**Example 9: First Piano Trio/ I, mm. 27-30**

Violin variation (melodic gesture)

Secondary theme opening, measure 30

Octaves interrupting the perpetuum mobile

E flat minor

The increased rank of the transgressor continues to the end of Isotopy III. Example 9, in measure 30, presents the entrance of the secondary theme. The cello carries the thematic material of the new section and ends the period of silence of measures 27-29. In addition, the duty of the cello seems to be to distract the listener from the activity of the perpetuum mobile seen in Isotopy II, and make him hear the lyrical voice of the transgressor.

**Table 3, Properties of the Order Imposing Hierarchy and Transgressor**

| <b>Actors</b>   |   |
|---|---|
| Order Imposing hierarchy (Piano)  | Transgressor (Strings)  |
| <b>Music Features</b>   |   |
| <ul style="list-style-type: none"> <li>- Focus still seems to be on a four-flat collection</li> <li>-Perpetuum mobile; consistent sixteenth notes interrupted by a quarter-note octave in downbeats</li> <li>-Melodic F minor triads imposed by transgressor</li> </ul> | <ul style="list-style-type: none"> <li>-Absence of any musical attribute, with the exception of the beginning of the secondary theme in the cello line in measure 30</li> <li>-Beginning of S melody</li> </ul> |

**Isotopy IV (Measures 30-51), “Mutual Invasion”**

The beginning of this segment presents an overlap between Isotopy III and Isotopy IV, which is important in itself because the transgressor is "stepping on the feet" of the order as it get started with the secondary theme. Note that example 10a does not duplicate measure 30 or 31.

Example 10a shows the encroachment once again of the transgressor's melodic character into the order's terrain. The texture in the piano part, as we see in the example, is more contrapuntal and has a more lyrical rather than accompanimental character. The transgressor has momentarily dissolved the dense and incisive texture of the piano part. The order tries to gain energy by bringing back some of its characteristics such as fast rhythmic motives, and strong dynamics. But in measure 39 the order abandons its auxiliary attributes (arpeggios and fast rhythmic gestures) and performs a very short melodic line that involves an interesting transvaluation. The piano moves in octaves imitating the

opening texture of the strings—right hand would be like the violin and left hand like the cello. The agent seems confused, as if it had no clear purpose or direction, and inevitably loses rank.

**Example 10a: *First Piano Trio/ I*, mm. 32-41**

Measure 39

*f* vs. *mf*

Melodic segment

As we observe in Example 10a, the strings unfold trichords and some of the fast rhythms of the order, they are all marked with softer dynamics that allow the short line of the piano sing more easily; maybe the transgressor is quietly observing how its attributes remain strong through the order's interest in the melodic material.

Just when the transgressor seems to have succeeded into subverting the interests of its opponent, the order, as example 10b illustrates, suddenly blocks the transgressor with its signature chordal texture. The first chord (*poco marcato*, narrow range) is more tentative than the second one (*f*, wider range). But in this section, the left hand doesn't entirely match the pitch collection of the chords, which one could consider a feeble strong recovery of the order.

**Example 10b: *First Piano Trio*/ I, mm. 49-51**

The image displays a musical score for Example 10b, consisting of three staves. The top staff is the piano part, the middle staff is the first string part, and the bottom staff is the second string part. The piano part features two chords: the first is marked *mf* and *poco marcato*, and the second is marked *f*. The string parts provide accompaniment for these chords. Two black boxes highlight the chordal textures in the piano part, with red arrows pointing to the corresponding chords in the string parts. The first box is labeled *poco marcato* and the second is labeled *f*. The piano part also includes dynamic markings *mf* and *f* for its melodic lines.

Chordal texture (main feature of the order)

The reaction of the order, despite its weak response, seems to have a crucial effect on the transgressor. Although the strings display strong dynamics, the agent reproduces the same pitches of the chordal texture of the order. The piano seems to have control over the pitch collection of the transgressor, as if the actor tried to redeem itself by forcing the violin and cello to duplicate its musical features (see example 10b above).

**Table 4, Properties of the Order Imposing Hierarchy and Transgressor**

| <b>Actors</b>  |  |
|--|--|
| Order Imposing hierarchy (Piano)   | Transgressor (Strings)   |
| <b>Music Features</b>  |  |
| <ul style="list-style-type: none"> <li>-Neighboring motion among chord successions</li> <li>-Dynamic contrast</li> <li>-Exchange of signature material</li> <li>-Seems to be trying to establish Eb as a tonal center. Although at the beginning, is seems confused. Mm. 31-33 in the right hand implies F minor.</li> </ul> | <ul style="list-style-type: none"> <li>-Lyrical melody; chromatic, using 10 of the 12 pitches of the aggregate</li> <li>-Dynamic contrast</li> <li>-Exchange of signature material</li> <li>-They follow the same harmonic content of the piano</li> </ul> |

**Isotopy V (Measures 52-61), “Continuation of the Struggle for Dominance”**

This section, although concise in comparison with previous isotopies, shows an interesting narrative trajectory. In these measures, shown in Example 11, the piano preserves the octave doubling observed in Isotopy IV. One might surmise that the attempt to reestablishing its control in measures 49-50 has failed. In other words, the piano cannot find its way back to its original features, it is stuck. Nevertheless, the transgressor displays the musical characteristics of the order by performing quintal harmonies akin to the

chordal texture exhibited by the order. The strings abandoned their lyric essence, and the piano its stubborn and obstinate condition, the agents drastically lowered their rank. The exchange of roles and lack of actantial features depict two agents who have lost their real purpose due to the dichotomies observed in Isotopy IV.

**Example 11: First Piano Trio/ I, mm. 52-61**

Quintal Harmonies

Octave doubling

**Table 5, Properties of the Order Imposing Hierarchy and Transgressor**

| <b>Actors</b>                               |  |
|---|--|
| Order Imposing hierarchy (Piano)            | Transgressor (Strings)                               |
| <b>Music Features</b>                       |  |
| -Octave doubling<br>-Pedal tones on D and A | -Quintal Harmonies<br>-Harmonies centered on D and A |

**Isotopy VI (Measures 62-84), “What happened to the order?”**

Several interesting developments in Isotopy VI shape the narrative. Examples 16a-d illustrate these events. In measures 62 to 68 both agents finally agree and resolve their internal struggle. The strings unfold a slow contrapuntal melody supported by a more passive bass line in the piano (See Example 12a.) At this point the transgressor seems to overshadow the order and decrease its rank. But, Example 12b (measures 71-74) shows the piano's displacement of the transgressor: the order challenges the strings and plays forceful chords that struggle for attention and recovery of rank. The violin defends itself by singing with loud dynamics in a higher register in comparison to the piano. Both actors start driving a narrative where the transvaluation of the agents foreshadows a chaotic end for one of them.

**Example 12a: *First Piano Trio/ I*, mm. 62-65**

**Example 12b: *First Piano Trio/ I*, mm. 71-74**

Shown in Example 12c, measures 75 -79 surprise us with an unexpected end to this isotopy and rank of the agents. The violin reaches high A only to break off in measure 76. The cello carries on the descending line started in measures 75. Nevertheless, the rhythmic design of this line changes in measures 78-79, and contrasts the rhythmic model observed in Example 12b. The piano collapses by the radical change of texture observed in the

example. The order is stock with a chord that seems to have no clear purpose or direction; the transvaluation does not favor the order. Not even the melodic line of the cello (measures 77-79) gains rank; this melody does not fully develop or expand over several measures. The cello seems tired, which explains the end of the line in a long note value, the transgressor wishes to rest. Indeed, this lyrical line decreases its dynamic level and does not go back to stronger dynamics, as if the cello had no will or desire of recovery. The transvaluation of the agents lowers the rank for both the piano and strings, which obscures the revelation of an actor in command.

**Example 12c: *First Piano Trio*/ I, mm. 75-79**

d minor/e-flat minor (the function of the E flat minor chord in the right hand of the piano is to color the harmonic gesture of the passage)

The isotopy's final five measures (measures 80-84 in Example 16d) provides a relevant turn. The piano performs a melody—in monophonic texture, an attribute of the transgressor—accompanied by a more contrapuntal string section. Both agents, as we observed in the example, exchange roles and there seems to be some cooperation. Moreover, we saw this teamwork in Example 12c, where the piano and cello agree on D as the harmonic center. But the fact that all parts perform melodic lines increases the rank of the transgressor whose main musical features is now the property carried by the order.

**Example 12d: *First Piano Trio/ I*, mm. 80-84**

Cello line of Example 12a now in the Violin

Bass of the piano of Example 12a now in the Cello

The image shows a musical score for measures 80-84 of the first movement of a piano trio. It consists of three staves: Violin (top), Cello (middle), and Piano (bottom). The Violin staff starts with a 'V' and 'a tempo' marking. The Cello staff has a 'p' marking. The Piano staff has 'p' and 'espress.' markings. Red annotations highlight specific melodic lines: a line in the Violin staff and a line in the Cello staff. The score ends with a 'rit. - - - - -molto' marking.

Violin line of Example 12a now in the piano

**Table 6, Properties of the Order Imposing Hierarchy and Transgressor**

| <b>Actors</b>   |  |
|---|--|
| Order Imposing hierarchy (Piano)  | Transgressor (Strings)   |
| <b>Music Features</b>   |  |
| -Conjunct and disjunct motion<br>-Chordal succession<br>-Wide tonal space | -Conjunct and disjunct motion<br>-Contrapuntal, with motion on nearly every eight note.<br>-Wide tonal space |

**Isotopy VII (Measures 85-137), “Chaos”**

This isotopy, situated in the development section of the sonata form, is the most unstable of all the isotopies due to the interesting transvaluation that this passage exhibits; the rank of both agents constantly goes through ups and downs. I have chosen four important places, reproduced in examples 13a, 13b, 37c and 13d that illustrate the effects of the conflict on the rank of these actors.

Example 13a shows a more passive attack of the order using the same musical elements seen in Isotopy I. This example illustrates how the piano starts with its obsessive signature chords in the right hand, followed by agile sixteenth notes. The strings are tacit for four measures, which allows the order to firmly establish itself unimpeded. But in measures 89-90, as we see in Example 13a, another dialogue ensues in which both actors react and display strong dynamics and accents on the attack of beats. Additionally, as in Isotopy I, order seems to have the upper hand as it begins the dialogue and interrupts the flow of the string melody; both violin and cello are caught up in repetitions and cannot

develop a more substantial line. Certainly, measures 92-93, shown in the same example, exhibit a transgressor that seems to be condemned to perform only triads and abandon its lyrical condition.

**Example 13a: *First Piano Trio/ I*, mm. 85-98**

Allegro vivace subito (♩ = c. 112)

*p sempre*

*f marc.*

*marc.*

*f subito*

*sf*

↑  
Dialogue

m. 92

m. 93

A musical score for measures 92 and 93, featuring four systems of staves. The first system shows a treble and bass staff with a forte (*f*) dynamic and a pizzicato (*pizz.*) instruction. The second system includes a grand staff with a mezzo-forte (*mf*) dynamic, a forte (*f*) dynamic, and a fortissimo (*ff*) dynamic. The third system features a grand staff with an *f sempre* dynamic and an *arco* instruction. The fourth system shows a grand staff with a forte (*f*) dynamic. Arrows from the labels 'Region center on A' and 'Region center on F' point to specific notes in the first and third systems.

Region center on A

Region center on F

A musical score for measures 86 and 87, featuring three systems of staves. The first system shows a treble and bass staff. The second system includes a grand staff with a forte (*f*) dynamic. Arrows from the labels 'Region center on A' and 'Region center on F' point to specific notes in the first and second systems.

Example 13a presents an interesting harmonic behavior where the music of this section seems to move through A as a tonal center before returning to the opening F center, the focal pitch class of Isotopy I. Both actors participate equally in the development of this harmonic activity, which prepares the listener to hear a collision between two agents that are not willing to give up.

Example 13b is another significant passage that shows a strong point of friction between the transgressor and the order. The string section brings back the melodic line of the secondary theme. The cello duplicates the original melody at pitch, doubled by the violin two octaves above. The melody, however, is renotated with dotted quarter notes and duplets to match the compound meter in the piano. The struggle between the duplet in triple division of the beat raises the tension in this passage. In addition, the agents make a gesture with decreasing dissonance that increases the level of friction and creates a moment of drama in the narrative of the piece. The violin performs a melodic line descending seconds followed by the same gesture in the piano part.

Example 13b: *First Piano Trio/ I*, mm. 109-117

Decreasing dissonance

Measures 117-125 show how the transvaluation favors the transgressor and the order becomes an extension of its opposing agent. Example 13c demonstrates a very important point in the narrative of the piece. The piano part, centered on D, carries the string lyric melody. The example shows how the order has suffered a significant loss of rank; the order imposing hierarchy takes on the lyrical character of the strings. This

invasion of the transgressor into the order's domain and musical features depicts a transgressive agent with the capacity to overwhelm the Order.

**Example 13c: *First Piano Trio/ I*, mm. 117-125**

Theme of S

The image displays two systems of musical notation for piano. The top system, labeled 'Theme of S', shows a melodic line in the right hand with a box highlighting a specific phrase. The bottom system shows a continuation of the piece with a different melodic line in the right hand. Both systems include a bass line with a signature chordal motive. The top system has a 'mf' dynamic and 'sempre legato' marking. The bottom system has a 'j' marking.

But example 13d shows a notable change in the narrative. Notice the return of the piano's signature chordal motive, now in a descending series in diminution. The piano, in the right hand, performs a series of chord successions alongside an accompaniment figure F and B flat in the left hand. Since these thick chords are the most identifiable motive for the order, its return with such fervor represents a triumphant moment for the order

Example 13d: *First Piano Trio/ I*, mm. 126-132

As we observe in example 13d, the string section proceeds with a linear movement of dyads alternating 8 and 4 semitones. The violin and cello seem to be part of the chordal texture of the piano. This is an interesting change of roles where the transgressor is now the one forced to leave its familiar motives. Nevertheless, the string pitches don't match any pitches in the piano, and occupy a spatial range where the order, according to the example, is not scored. In addition, the rhythmic condition of the transgressor—

combination of eighth-rests with eighth-notes—struggles with the obsessive perpetuum mobile of the order. The transgressor seems to state its own pattern.

In measure 131, the piano performs a chordal gesture centered on G, and the strings respond with G minor triads, which I marked in example 13d. This is a passage where the order forces the transgressor to abandon any attempt of change. One could argue that the order has re-established its hierarchy, the one seen in isotopy I, and kept the transgressor in its subsidiary role

Measures 134-137 (example 13e) are a summary of some of the gestures that both actors have shown so far. The piano brings back its perpetuum mobile, and the strings perform the thematic material of the primary theme. This section clarifies the actantial level of the agents—the passage reminds us of some of the most significant musical attributes of the order and transgressor.

**Example 13e: *First Piano Trio*/ I, mm. 134-137**

Melodic line

Perpetuum mobile

**Table 7, Properties of the Order Imposing Hierarchy and Transgressor**

| <b>Actors</b>   |   |
|---|---|
| Order Imposing hierarchy (Piano)  | Transgressor (Strings)  |
| <b>Music Features</b>   |   |
| -Chordal texture<br>-Perpetuum mobile<br>-Contrasting dynamics with accents marked on down beats, and occasionally other beats of the measure | -Melodic texture<br>-Triads<br>-Contrasting dynamics with accents marked on the strong beats of some measures |

**Isotopy VIII (Measures 134-155), “Re-Set”**

Isotopy VIII duplicates measures 13-26 from Isotopy II, and measures 27-29 from Isotopy III. One might say that this semantic unit is a reminder of previous events. Bear in mind that the order and transgressor, as we have seen, have changed since we first met them in Isotopy I. Therefore, measures 134-155 may be more of a "re-set" that indicates that the original situation still is in effect—the piano has some power over the strings.

**Table 8, Properties of the Order Imposing Hierarchy and Transgressor**

| <b>Actors</b>  |  |
|--|--|
| Order Imposing hierarchy (Piano)   | Transgressor (Strings)   |
| <b>Music Features</b>  |  |
| -Disjunct movements in the left-hand octaves, and neighbor motion between triads<br>-Loud dynamics with strong accentuations in down beats<br>-Center on F, four-flat collection | -Melodic arpeggiated triads with appoggiatura<br>-Strong dynamics with accents in down beats and last eighth note of certain pitches<br>-Center on F, four-flat collection |

## Isotopy IX (Measures 156-164), "Neither piano nor strings surrender"

Centered on F sharp, Isotopy IX unfolds the same features seen in Isotopy I. Shown in Example 14, measures 156-163 are a restatement of measures 1-8 transposed up a minor second to F-sharp. Both actors bring back the intense dialog where one wants to silence the other with strong dynamics and marked articulation.

### Example 14: *First Piano Trio*/ I, mm. 156-164

F sharp centered



**Table 9, Properties of the Order Imposing Hierarchy and Transgressor**

| <b>Actors</b>  |   |
|--|---|
| Order Imposing hierarchy (Piano)   | Transgressor (Strings)                        |
| <b>Music Features</b>  |   |
| -Disjunct movements in the left-hand octaves, and neighbor motion between triads | -Melodic arpeggiated triads with appoggiatura |

**Isotopy X (Measures 165-173), “Both actors seem to lose rank”**

Isotopy X is the most aggressive attack of the order against the strings. The order brings back all its musical attributes to disrupt the melodic lines of the transgressor. The left hand of the piano unfolds quartal harmonies—gesture previously performed in measures 126-130 (Example 13d)—while the right hand performs a noisy ostinato. Actually both hands repeat this configuration for five measures; the order is somehow stuck. Besides, the right hand of the ostinato is based not only on the perpetuum mobile idea, but also on a fourth interval transposition—what was on C#, appears next on F#.

The string section exhibit accents that distort its own metric design, the transgressor feels disoriented and cannot prepare a defense against the attack of the order. The cello part does not distinctively imply 3/4 or 6/8 and the violin, by virtue of the rhythms and bowings changes from a 3/4 feel to one of 6/8. Moreover, the cello line performs an ostinato, one of the most important attributes of the order, and the violin exhibits a simple and static melody that seems to have no melodic goal. The melodic line is a copy of measures 160-161 with a repetition of measure 161 (please refer to Example 14

above to see these measures). Then measures 168-169 restate measures 160-161. In addition, this section is all marked forte and blends both piano and strings into a dense and confusing texture, which enormously affects the transvaluation of the transgressor (see example 15a).

**Example 15a: *First Piano Trio*/ I, mm. 165-167**

Cello ostinato

transposition

The example examined above is just a preparation for a more aggressive interaction between the order and transgressor. In measure 170, as we observe in example 15b, the order starts out with the string motive from measure 3 and then tries the motive from measures 15-16. Meanwhile the strings are restarting measures 56-58 in measures 170-173, but with an added *sf*. In this section, the agents seem to be confused; they cannot fully display their musical features. Indeed, the piano seems frustrated in measure 172 where the agent tries to restate measure 8; but it gets confused and displaces C-natural by an

octave and gets the notes of the second beat out of order; the high register of the actor seems to be a scream of anger and frustration.

At this point, the rank of the piano seems to decrease, and the transvaluation of the agents favors the transgressor. But the strings present a very dramatic situation as well: Although the strings try to invade the territory of the piano—measures 170 and 172—by making the order play the signature material of the strings in sixteenth notes, this gesture is short and rapidly disappears, as if the action foreshadowed a different outcome in the future.

**Example 15b: *First Piano Trio*/ I, mm. 170-173**

Re-doing of measures 56-58

The image displays a musical score for measures 170-173 of the first movement of the First Piano Trio. It features two systems of staves. The top system consists of a treble and bass clef staff, representing the piano part, with annotations for 'pizz.' (pizzicato) and 'sf' (sforzando). The bottom system consists of two staves for the strings, with annotations for 'ff' (fortissimo), 'f' (forte), 'sost. ped.' (sostenuto pedale), and 'loco'. A red melodic line is overlaid on the string staves, and a dashed red line indicates a melodic line in the piano part. Arrows point from the text 'Re-doing of measures 56-58' to the piano part and from the text 'Melodic line of the transgressor in the order's territory' to the red melodic line in the string part.

Melodic line of the transgressor in the order's territory

**Table 10, Properties of the Order Imposing Hierarchy and Transgressor**

| <b>Actors</b>  |   |
|--|---|
| Order Imposing hierarchy (Piano)   | Transgressor (Strings)                                    |
| <b>Music Features</b>  |   |
| Most of this isotopy is taken directly from the first section of the movement. |   |
| -Quartal harmonies<br>-Perpetuum mobile<br>-Loud dynamics                      | -Quintal Harmonies<br>-Perpetuum mobile<br>-Loud dynamics |

**Isotopy XI (measures 174-181)**

This last isotopy is the final clue to reveal our archetype. Example 16 illustrates the piano carrying a chain of its primary motive. One can observe who the right hand performs a chordal succession while the left hand contributes with a sequence of octaves. This agent finishes this passage with the same thematic gesture seen in measure 1, but centered in B flat. As the dynamic level increases and the order’s motive becomes a loud scream of power and victory.

The strings, as we can appreciate in example 16, are back in measure 175 with their primary motive transposed to Bb but, significantly, without the resolution of the appoggiatura. The cello rises with a conjunct chromatic line, while the violin performs a strange succession of minor sixths that rise by whole tones. These actions suggest a hopeful string section that is striving to evade the attack of the order. In measures 178-179 we find another scrap of dialogue between order and transgressor. The cello and violin, in measure 179, performs the thematic material of measure2, and the piano part abruptly stops its attack. But when the string section feels that all is over and they only have to hold a long

note to remind us of their presence, the piano breaks in and plunges nearly three octaves in an arpeggio consisting of fourths and fifths, to end on a Bb minor seventh triad below the strings' tied notes. Furthermore, the string motive's appoggiatura never resolves. The resolution of the non-chord tone was part of the string's signature; the actor established it in Isotopy 1. Therefore, the absence of a resolution represents a weak transgressor that cannot fully fulfill its mission. The strong gestures of the order and unsatisfactory gestures of the transgressor in this isotopy, cast the order as victor.

Example 16: *First Piano Trio/ I*, mm. 174-181

Chordal Attack of the Order

The image displays a musical score for the first piano trio, measures 174-181. The score is arranged in three systems. The first system shows the violin and viola parts, with the violin part marked *arco* and *f sost. arco*. The second system shows the piano part, with a box highlighting the first two measures (mm. 178-179) and the text "Thematic material of the piano part in the primary theme" below it. The third system shows the violin and viola parts, with a box highlighting the first two measures (mm. 178-179) and the text "Thematic material of primary theme" below it. A third box highlights the final measure (m. 181) and the text "Transgressor's defeat" below it. The score includes various dynamic markings such as *f*, *ff*, *fff*, *sf*, and *ff marc.*, as well as performance instructions like *arco*, *f sost. arco*, *allarg.*, and *ff marc.*. Red horizontal lines are drawn across the staves to indicate phrasing or structural divisions.

Thematic material of the piano part in the primary theme

**Table 11, Properties of the Order Imposing Hierarchy and Transgressor**

| <b>Actors</b>   |  |
|---|--|
| Order Imposing hierarchy (Piano)  | Transgressor (Strings)   |
| <b>Music Features</b>   |  |
| <ul style="list-style-type: none"> <li>-Chordal progressions</li> <li>-Octave sequences</li> <li>-Loud dynamics and constant crescendos</li> <li>-Use of portatos and accents on strong and weak beats of measures</li> </ul> | <ul style="list-style-type: none"> <li>-Conjunct motion</li> <li>-Melodic intervals</li> <li>-Triads</li> <li>-Loud dynamics and constant crescendos</li> <li>-Use of portatos and accents on almost all notes of the passage</li> </ul> |

**Final Outcome**

This last isotopy exhibits the final defeat of the transgressor. To complete our narrative analysis we need only consider the sentiments of the listener. Because of its lyrical and beautiful lines, my sympathy goes toward the transgressor. This was an agent that from the very beginning tried to establish a hierarchy based on expressive dialogs and lyrical lines. The piano, on the other hand, was aggressive, stubborn and unforgiving, making that agent less congenial. The order established its control from the very beginning, and obstructed any attempt of success of the transgressor. The diagram of archetypes on page 16 locates the narrative of this movement into the tragedy category. The transgressor, our preferred actor, has been defeated by an averse order.

The narrative trajectory has shown two actors that were not willing to give up. All these isotopies depicted a conflict where the order and the transgressor, despite some moments of peace and decreased friction, played the best of its features to arise victorious. Although this phenomenon obscured the early discovery of an archetype, one could see

how the transgressor seemed to unfold a clever strategy against the order. We observed how several times the piano part followed and transformed its musical attributes to serve the transgressor. But the analysis also revealed gestures where the order kept control of its musical characteristics and lowered the rank of the string section. In addition, the closure of the piece in an unexpected tonal area makes the resolution of the narrative chaotic and obscure, which nourishes the feeling of tragedy.

This essay offered a concise narrative analysis preceded by other relevant subjects. This essay offered some biographical topics on Muczynski and the historic reception of his first piano trio. One could observe a generic examination of the chamber work that revealed some of the musical techniques that Muczynski applied to the chamber work. The explanation on narrative analysis and its different procedures shed light on the creation of a story where several musical gestures unfolded a very chaotic clash. Indeed, the piece opened with a very masculine actor that was constantly challenge by a more feminine agent. We appreciated throughout the piece how both characters intertwined and unfolded a narrative trajectory. After the opening, the order, our masculine character, used subsidiary tools to protect its domain from the lyrical condition of the transgressor, our feminine agent. The secondary theme of the trio showed a more stable transgressor and confused order. But the development exhibits a war field where both actors tried to impose their will. The recapitulation restates the struggle by copying the same musical gestures presented by both actors in the primary theme; the clash seems to have no clear direction. But the end of the piece revealed a chaotic and intense musical narrative where the transgressor was strongly crushed.

## Conclusions

The final result of this narrative analysis offers several insights that shed light on the performer's mind to enhance the interpretation of the piece. For instance, the use of contrasting dynamics enriches the intensity of both texture and lyrical melodic lines. As we witnessed before, our agents made use of dynamics as one way to increase their importance or decrease the rank of the other. The use of *forte* or *piano* is not a mere unfolding of sound contrast or search of color. Each dynamic suggestion one encounters is a sign, a symbolic representation of a battle that requires full attention to deliver a meaningful interpretation of the work. This analysis shows how a thoughtful performance of dynamics could depict a more convincing narrative, a more interesting story between texture and melody. One can also note how the piece unfolds a few moments where piano and strings are one. The composer uses crafted techniques that unify both actors, which, in comparison to other narrative gestures of the work, symbolizes less friction among them. The piece shows creative rhythmic gestures, different articulations, and changes of tempi that create a more peaceful scenario between the actors. The narrative of these passages advises performers to interpret such sections with less intensity and perhaps more intimacy.

Although this narrative analysis does not strive to be the last word regarding interpretation, the study does offer an alternative approach that helps performers think in a different way concerning performance. Additionally, I hope this analysis not only give a different point of view concerning interpretation, but also a strong desire to study narrative and its meaningful interaction with music.

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