



A Study of the Music of the First Movement of Schumann's "Vienna Carnival" Op.26

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Abstract

The Vienna Carnival Op.26 is a piano suite composed by Schumann in 1839, which is divided into five movements, namely: The author will take the first movement of Schumann's "Vienna Carnival" Op. 26, i.e., Allegro, as the object of study, and explain the harmonic composition techniques and musical concepts contained in this work through the analysis of its structure, tonality and harmonic language. With the coming of the romantic trend, we can see the color rendering in the application of harmony in Schumann's piano work. He not only used the harmonic progression of the classical period, but also used a large number of chord progressions with the characteristics of the composer's creation. It can be seen that Schumann was exploring the personalized harmonic expression method in the romantic tone. It also indicates that in the development process of romantic music, harmony language is moving towards individuation and diversification.

Keywords

Schumann, Vienna Carnival first movement, harmonic technique

Introduction

The Vienna Carnival Op. 26 was born in the golden age of Schumann's compositions, and it is a piece of music that superficially depicts the celebration of carnival in European countries, but actually expresses the author's dissatisfaction with reality and protest against the corrupt government of Europe. The first movement of "Vienna Carnival" Op.26, as the fast part of the five movements, is particularly important in the shaping of musical image and expression of musical emotion. The theme of this movement is constantly changing, and the musical performance is sometimes exciting and joyful, sometimes soothing and gentle, sometimes dexterous and lively, and the perfect use of tune structure, tonality and harmonic language conveys these musical emotions to the listeners, so The musical content of the first movement of Vienna Carnival Op.26 is worthy of our exploration and study.

1. Analysis of the composition structure

If the composition of a musical work is compared to the construction of a building, then the structure of the composition is like the clear frame structure of the building. The construction of a building is precisely because there is a standard clear frame structure, so that it will not fall to the east and west, a standard song structure, so that the original fragmented music began to establish the correlation, which has the presentation and development of the music. The first movement of "Vienna Carnival" Op. 26 is presented as a rondo structure, which is divided into the main part A and five interpolations B, C, D, E, F and a coda. The structure of the movement is as follows:

The first movement of Schumann's Vienna Carnival Op.26, as a large circumferential structure, is separated by five repetitions of the theme and five contrasting paragraphs interspersed between them, which not only deepens

the audience's impression of the theme, but also makes other paragraphs in sharp contrast with it, so that the music has a distinct character, sometimes cheerful, sometimes humorous, sometimes bright and clear. Sometimes soothing and melodious. Passages are connected and interacted with each other by means of a cyclotron structure.

Example 1. Curved structure diagram

| Principal part A | Insertion part B | Principal part A | Insertion part C | Principal part A |
|----------------------|------------------|---------------------|------------------|---------------------|
| A B A1 | C C1 | A B A1 | | A B A1 |
| (1-8) (9-16) (17-24) | (25-44) (45-62) | (63-86) | (87-126) | (127-150) |
| a+a1 b+b1 a2+a3 | c+c1 c2+c3 | | d e f e1 f1 | |
| 4 4 4 4 4 4 | 8 12 8 12 | Complete repetition | 8 8 8 8 8 | Complete repetition |
| bB c-g-c bB | g | | bE | |

| Insertion part D | Principal part A | Insertion part E |
|---------------------------------|---------------------|---------------------------------|
| | A B A1 | |
| (151-228) | (229-252) | (253-324) |
| g h link g replenish g link g g | | i j j1 k j2 j3 |
| 8 8 8 8 8 14 8 8 | Complete repetition | 8+8 8+8 4+4 4+4 8+8 4+4 |
| g | | #F #B-#C bD-bB-bE bA bD -bB- bE |

| Insertion part F | Principal part A | EMP CODA |
|-------------------|---------------------|------------------|
| | A B A1 | |
| (325-440) | (441-464) | (465-553) |
| k l k m n | | |
| 16 16 16 16 20 32 | Complete repetition | 8 10 9 8 8 16 30 |
| bB bE | | bE-bB g bB |

2. Tonality analysis

Tonality, like solid reinforcement in buildings, plays a crucial role in the development of music. The construction of houses requires the construction of steel bars layer by layer, and the development of music works also requires the change of tonality to promote. In the first movement of Schumann's "Vienna Carnival" Op.26, it mainly uses the technique of the alternations of natural and small modes and the conversion of close relation modes.

For example, in the main part A, the tonality changes to bB major -- c minor -- g minor -- c minor -- bB major. When bB major switched to c minor, the author carried out the modulation through the use of positive case termination harmony of D7-T, and transferred to the primary relative key c minor of parallel minor g minor originally in bB major (Chen Minyi, 2008). When c minor switched to g minor, the author transferred to the primary relative key g minor in c minor, and then transferred back to c minor through the operation of the primary relative key. Finally, through c minor, we move to bB major, the parallel major of g minor. This also proves that in the process of tonality development, natural major mode and natural minor mode are never independent, but influence each other. Between the main part A and the intersections, Schumann also established the connection between the various parts by transferring them.

From the main part A to the interposition part B, the key of bB major is transferred to its parallel minor, g minor. From B to A, g minor is transferred to bB major, its parallel major. In part A to part C, the key is transferred from bB major to bE major. From the C part to the A part, the key of bE major is transferred to the key of bB major. From A to D, the key of bB major is transferred to g minor, its parallel minor. From D to A, g minor is transferred to its parallel major, bB major. From the main part A to the inserted part E, the key of bB major is transferred to the distant key #F major, and frequent modulation processing is carried out in the inserted part E, that is, #F major -- #B major -- #C major -- bD major -- bB major -- bE major -- bA major -- bD major -- bB major -- bE major; From the part E to the part F, the key is changed from bE to bB major. From the F part to the A part, the key of bE major is transferred to bB major. From the intercalation part A to the CODA part at the end, the key of bB major is trans-

ferred to bE major, its first-order relative key. Finally, in the CODA part at the end of the music, the tonality is changed to bE major -- bB major -- g minor-- in bB major.

Although there are frequent tonal transformations in this piece, the tonal transformations are basically in accordance with the parallel major and minor keys of the original mode and the related keys. In the process of the main part A, c minor and g minor, Schumann enriched the development of the piece through the tonal mode. In the development process of the original mode, several different tonal characters appeared to enhance the statement of the musical theme. The major and minor modes have long been the basis of the modal structure of European music for hundreds of years, and have played a good guiding role for the "building" of music, which appears in one modality after another, just like the steel structure of the building one after another, guiding the "building" of music to be built stably and powerfully. The modulation that Schumann uses in this piece is also worth learning when we create our repertoire. The tonal conversion of the repertoire is not blind, but in accordance with certain tonal conversion rules, according to the original chord relationship major and minor, or into its first-level, second-level or third-level relational key. Sometimes, the more distant the tonal seems to be, there is no great separation. It is necessary for us to make reasonable analysis and utilization according to the specific music.

3. Analysis of harmonic language

Harmony is one of the important means of music development, and its change and application enhances the musical performance of music. Properly used chords are like red bricks of good quality, which plays a decisive role in the creation of the "building" of music. Schumann, as one of the musical representatives of the European Romantic period, the harmonic techniques displayed in his piano works were formed on the basis of inheriting and developing classical harmony, so the harmony in his works is full of the color of the combination of classicism and Romanticism. The author will interpret the harmonic language in the first movement of Op.26 in Vienna Carnival according to the two aspects of the use of dominant chords, subdominant chords and terminal chords in the repertoire (WU Shikai, 2015).

3.1 The use of dominant and sub-dominant chords

In the natural mode system, the dominant harmony of the dominant chord is the most widely used in the chromatic chord. As a chord constructed on the fifth level of the natural dominant chord, the dominant chord can add more different colors to the repertoire. Anyone who emphasizes the dominant chord can enter into A dissonant chord in the dominant harmonic group. There are a lot of such applications in this piece. In the third bar of the main part A of the piece (as shown in the illustration of Example 1), the progression of DD-D appears. DD also enters the subordinate chords of harmonic major in major, usually SII7 or SII. In bars 7 ~ 8 of the main part A of the work (as illustrated in Example 1), DDVII2-SII-D7-T progression is used, which has more chromatic progression than when entering natural major directly. The use of subordinate chords followed by various forms of dominant chords is also extremely common and can be seen in the works of many composers.

In this work, dominant chords are frequently used in various places. In Section B, section 29-30, DDVII7-D is used. DDVII56-D is used in sections 49-50. In Section C, section 93-94, DD34-D is carried out. The progression of DD56-D appears in sections 109-110. In Section D, Section 191-192, DD56-D... Not only the dominant chord is frequently used, but also the dominant chord is widely used. DDVII7-DVII2 is used in Section B, subsections 54-55. In Section C, DDVII-DVII46 is used in section 100-101, DDVII56-DVII7 in section 104.

The secondary dominant chord is the chord that acts as the secondary dominant in the off-key, and generally introduces the secondary key using the formula of the positive case we know. A secondary subordinate chord is a chord that acts as a secondary subordinate in the off-key, usually passing through the dominant harmony into the new chord. The addition of subdominant and subordinate chords with semitones to the natural tone system will make the notes in the music form a more complex semitone system. In the Baroque period, the significance of expanded tonality embodied by chromatic harmony was enhanced, and the secondary dominant chord played an obvious role in displaying temporary tonality, while the continuous detachment composed of the secondary dominant chord strengthened the development of music. In the harmonic application of this piece, secondary dominant chords are used in many places. In the second intercalation C, namely bars 139-143, continuous secondary dominant chords are used. The development of S46/D -- D7 -- S/S -- SII34/SII -- S56 -- S -- DVII56/SII -- DVII7/SII -- SII intensifies the development of the music in this part.

The dominant and sub-dominant chords with an off-tone nature play the role of regulating the melody color of this piece. It is their application that makes the music of this allegro part become the most interesting part in the five movements. These chords are used in both the main part A and the five interlocations B, C, D, E and F. The application of these dominant and sub-dominant chords, combined with the complex rhythm, force, speed, melody form and texture form, will make the music take on a new look and have a unique feature. This bold development of the music through chords also shows the innovative spirit of Schumann's composition. Schumann's creation method of embellishing the music by enriching the harmonic vocabulary inherited Beethoven's technique of music harmonic creation in the classical period. Through the development of harmony, the theme of music has infinite possibilities.

3.2 The use of termination chord

With the arrival of classicism, the position of the main tone in music began to be established. In the 15th century, there began to appear the termination form with three main functions as the mode of master, subordinate and subordinate. They are like a group of cells that maintain the life of multiple voices, and promote the reproduction of harmonic art, so as to construct a strict harmonic language system. In the first movement of Op.26, the Carnival of Vienna, these terminations are used in many places. For example, in the first eight bars of main part A (illustrated in Example 1), the positive case is used to terminate the progression of D7-T. And at the end of interposition B, i.e., subsection 57-62, the positive case is also used to terminate D7-T.

In addition, in many places in the song, you can see the figure of the dead frame. In Section C, section 87-88 shows the progression of D34-T; The progression of D7-T appears in bars 105-106; Section 110 shows the progression of D-T.

As early as the sixteenth century in Costele's music, we have seen the form of the terminating fourth and sixth chord, and this is not the earliest primitive form, but it wasn't until the Baroque period that the terminating fourth and sixth chord gradually became used as a harmonic material for the consolidation of the terminating chord, and later it became a canonical form of Viennese music (Arnold Schoenberg, 2020). Its application scale was greatly developed in the pen of the Viennese master, indicating the role of a certain development trend in the form. It's like a call, announcing the end of the entry and the end of the music. Generally, the modulation is carried out at the end of the passage and ends with a complete termination. In this piece, the use of a complete termination is generally accompanied by the change of key. In section 339-340 of the interposition F of this work (as shown in Example 4), the progress of the complete termination K46-D7-T is used. As a functionally unstable chord, K46's appearance on the strong beat delays the appearance of the major chord to the maximum extent, which makes the tendency towards the major chord stronger and the tension of the whole termination stronger and stronger.

4. Conclusion

In Schumann's "Vienna Carnival" Op.26, the first movement of this cyclophonic structure of the music, the frequent and regular conversion of mode tonality, the use of dominant and secondary dominant chords add harmonic color to the repertoire, the use of the termination chord builds a bridge for the frequent modulation of the repertoire (Zhao Xiaosheng, 2003). The harmonic language is not only reflected in the use of dominant and sub-dominant chords and terminating chords, but also in A large number of romantic chords. For example, in the main part A, section 9, section 11 and section 16, bDVII34 appeared. In interlude B, bar 39, the chord bD56 appears; In the CODA section at the end, bars 546-553, that is, the last 8 bars of the piece, three consecutive bT5VI chords appear. In these eight bars, three consecutive bT5VI -- D7 -- T appear, adding color to the music at the end. Schumann has formed his stylistic characteristics in the use of bT5VI chords. In Europe in the late 18th century, although there had been a rich variety of musical expression forms in different works of different composers, the harmonic language used had basically been constrained in a stereotyped framework. The application of different harmonies showed a relatively mature form in the works of Viennese classicist masters, and revealed rigorous norms in the application of harmonies.

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