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A Stylistic Analysis with Performance Suggestions of Robert Muczynski's Selected Late Piano Works: Maverick Pieces, Opus 37, Masks, Opus 40, and Dream Cycle, Opus 44

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A STYLISTIC ANALYSIS WITH PERFORMANCE SUGGESTIONS OF ROBERT
MUCZYNSKI'S SELECTED LATE PIANO WORKS: *MAVERICK PIECES*, OPUS 37,
MASKS, OPUS 40, AND *DREAM CYCLE*, OPUS 44

by

Ji Hyun Kim

A Dissertation
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

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ABSTRACT

Robert Muczynski (1929-2010) was a composer, pianist, and educator whose work is starting to garner more attention and interest from scholars, performers, and audiences.

Muczynski's musical output covers a variety of genres from works for solo instruments to orchestral works and film scores. He was especially devoted to writing for piano. This is well represented in his musical output. Among his forty-eight compositions with opus numbers, seventeen works are for solo piano. He also wrote a piano concerto (No.1, Op.7), and twelve chamber works featuring the piano. Although his music has increased in popularity, it is less discussed when compared to other American composers of the twentieth century.

This study explores Muczynski's later piano compositions, with a focus specifically on his last three piano compositions: *Maverick Pieces*, Op. 37, *Masks*, Op. 40, and *Dream Cycle*, Op. 44. This document does not explore *Desperate Measures*, Op. 48, which is already discussed in several other academic documents. Because of limited scholarship available, this document contributes to the existent literature pertaining to Muczynski's later piano works in general and provides a stylistic analysis and discussion of each of these three works, as well as pianistic suggestions for the performer.

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I would like to thank Dr. Ellen Elder, my advisor. Although it has taken a long time to complete my degree, she has always encouraged and helped me. Thanks also to my committee: Dr. Elizabeth Moak, Dr. Christopher Goertzen, Dr. Douglas Rust, and Dr. Michael Bunchman, for their time and assistance. I would also like to thank my former advisor, Dr. Lois Leventhal, who retired in 2016 from The University of Southern Mississippi.

Lastly, thanks to my dearest dad and mom. I appreciate their endless prayers and love for me.

DEDICATION

To my family: my husband, Jaeman Son, and our two children, Gyum and Dana.

Without Jaeman's love, support, and dedication, I could not have achieved this work.

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CHAPTER I – INTRODUCTION, BIOGRAPHY, AND PURPOSE OF THE STUDY

Robert Muczynski (1929-2010) is one of the most distinguished American composers writing during the second half of the twentieth century. *Fanfare* magazine describes him as one of America's best traditionalist composers since World War II.¹ The son of Polish and Slovak immigrants, Muczynski was born in Chicago in 1929. Despite a lack of musical background in his family, Muczynski showed talent and enthusiasm for music from a fairly young age. In 1947, he entered DePaul University in Chicago as a piano major. Muczynski studied with Walter Knupfer, a former pupil of Franz Liszt. Two years later, while at DePaul, Muczynski studied composition with Russian composer, Alexander Tcherepnin, an international figure of that time. Although his growing interest was in composition, he remained a piano major, and received both Bachelor's and Master's degrees in piano performance in 1950 and 1952 respectively. He sought to be a convincing and effective musician by combining both of his talents as a pianist and a composer.² Throughout his career he embraced the roles of composer, pianist, and educator.

As an active composer, Muczynski was offered commissions from a great number of musicians and organizations including the Fromm Music Foundation (*Symphony No. 1*, Op. 5, in 1953),³ Louisville Orchestra (*Piano Concerto No. 1*, Op. 7, 1954), the Chicago Little Symphony, the National Symphony Orchestra of Washington,

1. Walter Simmons, "A Muczynski Retrospective," *Fanfare* 24, no. 6 (July/August 2001): 62, accessed August 15, 2015, http://www.fanfarearchive.com/articles/atop/24_6/2460100.aa_Muczynski_Retrospective.html.

2. Ibid.

3. Christian Restrepo, "Robert Muczynski's *First Piano Trio*, Opus 24: A Narrative Analysis" (DMA diss., University of Houston, 2014), 3.

D.C., the Linton String Trio, the Western Arts Trio, the Tucson Symphony Orchestra, the United States Information Agency, the University of Oklahoma Wind Quintet, saxophonist Trent Kynaston (*Concerto for Alto Saxophone and Chamber Orchestra*, Op. 41), and clarinetist Mitchell Lurie (*Time Pieces*, Op. 43).⁴ These commissions opened the door for others, and Muczynski went on to write for multiple mediums including orchestra, solo instruments, documentary films, and chamber ensembles.

Muczynski proved himself as a composer and pianist by performing his own compositions on various concert stages. While he was a graduate student, Muczynski publicly performed two of his own works—*Sonatina for Piano*, Op. 1, and *Divertimento for Piano and Orchestra*, Op. 2.⁵ He performed his *Piano Concerto No. 1*, Op. 7 as soloist with the Louisville Orchestra in its premiere performance in 1955 and later with the Grant Park Summer Symphony and the Chicago Symphony Orchestra.⁶ In 1958, Muczynski performed a program composed entirely of his own piano works at Carnegie Hall and at Kimball Hall in Chicago.⁷ Between 1980 and 1983, Muczynski recorded his own works which were distributed by Laurel Records. A two-volume set entitled *Muczynski plays Muczynski* includes almost all of his works for solo piano.

4. Valerie Clare Cisler, “The Piano Sonatas of Robert Muczynski” (DMA thesis, University of Oklahoma, 1993), 3.

5. *Ibid.*, 21.

6. Liz Seidel, “Aspects of Piano Pedagogy and Performance for the Early Advanced Student: A Stylistic Analysis of the *Concerto No. 1 for Piano and Orchestra* by Robert Muczynski” (DMA diss., Ball State University, 2001), 5.

7. Cisler, 23-24.

As a dedicated college teacher, Muczynski worked at DePaul University from 1955 to 1956, where he taught piano, composition, and theory.⁸ From 1956 to 1958, he worked at Loras College, Iowa, as the chair of the piano department. In 1964, he served at Roosevelt University in Chicago as a visiting lecturer for one year. Muczynski served for more than twenty years at the University of Arizona, Tucson, as a professor of composition and composer-in-residence, and eventually retired as an emeritus professor in 1988.⁹

He won a number of honorary awards and made a name for himself internationally. His *Sonata for Flute and Piano*, Op. 14, received first prize at the Concours Internationale Competition in France in 1961, and has become one of the most widely performed works in the twentieth-century flute repertoire.¹⁰ His *Suite for Piano*, Op. 13, was awarded the contemporary music prize at the International Society in 1961. His piano composition, *A Summer Journal*, Op. 19, was selected as an excellent teaching piece and awarded “Best of the Year 1966” by *Piano Quarterly*.¹¹ His *Concerto for Alto Saxophone and Chamber Orchestra*, Op. 41, was nominated for a Pulitzer Prize for Music in 1982. Muczynski’s *Piano Sonata No. 2*, Op. 22, was awarded best contemporary composition at the Fifth International Piano Competition in Sydney, Australia, in 1992.¹²

8. Ibid., 22.

9. *Robert Muczynski Biographical Notes*, (1952-1997), box 2M339, *Robert Muczynski Music Collection*, Dolph Briscoe Center for American History, University of Texas at Austin.

10. Ibid.

11. Seidel, 13.

12. Cisler, 35.

Muczynski's musical output covers a variety of genres such as music for choir, orchestra, solo instruments, documentary films, and chamber music, but he was especially devoted to writing for piano. This is well represented in his musical output. Among his forty-eight compositions with opus numbers, seventeen works are for solo piano. He also wrote a *Piano Concerto No. 1, Op. 7*, and twelve chamber works featuring the piano.¹³

Muczynski's orchestral and chamber music as well as his solo piano music has been performed in many parts of the world including the United States, Europe, Australia, and Asia.¹⁴ In addition, a number of his compositions are included in the standard repertoire of most wind players.¹⁵ In spite of the increasing popularity of his works, his name is less well-known and rarely discussed among significant American composers of the twentieth century. The music critic, Walter Simmons described him as "the most frequently-performed composer whose music is never discussed."¹⁶

There are thirteen dissertations related to his works for solo piano. However, only a few piano pieces were focused on or studied. Eight of these dissertations are predominantly biographical, but include analysis and discussion of the following works: the three piano sonatas (Ops. 9, 22, 35), *Six Preludes* (Op. 6), *Toccata* (Op. 15), *Piano*

13. Joo Young Oh, "An Introduction to Selected Character Pieces for Piano by Robert Muczynski" (DMA diss., University of Arizona, 2016), 15.

14. Walter Simmons, "Muczynski, Robert," *Grove Music Online*, accessed September 13, 2015, <https://doi-org.lynx.lib.usm.edu/10.1093/gmo/9781561592630.article.A2219371>.

15. Ibid.

16. Walter Simmons, "Robert Muczynski (1929-2010)," *NewMusicBox* (June 1, 2010), accessed March 6, 2015, <http://www.newmusicbox.org/articles/Robert-Muczynski-19292010/>.

Concerto No. 1 (Op. 7), and *Desperate Measures* (Op. 48). Five dissertations briefly discuss the *Sonata No. 2* (Op. 22), *Toccata* (Op. 15), and *Desperate Measures* (Op. 48).

This study will explore Muczynski's later piano compositions and focus specifically on his *Maverick Pieces* (Op. 37), *Masks* (Op. 40), and *Dream Cycle* (Op. 44), because there is limited scholarship available for these works. Two dissertations, written by John Allen Hawkins (1980) and Valerie Clare Cisler (1993), briefly discussed some of these works. Hawkins includes *Maverick Pieces* among his discussion of eight of Muczynski's piano works (Ops. 6, 9, 13, 19, 22, 30, 35, and 37), and Cisler touches on nearly all of Muczynski's solo piano works including *Maverick Pieces*, *Masks*, and *Dream Cycle*. However, her main focus is the three piano sonatas. Although these two dissertations mention some or all of the three works that I will discuss, they provide only basic information and stylistic features are briefly examined. This dissertation, however, will provide a more detailed stylistic analysis including formal structure, melodic, harmonic, and rhythmic features, and use of pitch class sets. Based on my own performance experience, this study will also offer pianistic suggestions, which will provide increased awareness and better understanding of these works among performers and audiences as well.

In mid-twentieth century America, composers who tried to break European ties with the nineteenth century were regarded as modernists and given more support, while composers who did not follow progressive trends and continued in a more conservative style were criticized for their lack of creativity.¹⁷ Muczynski's works were regarded as

17. Cisler, 38 and 42.

traditional, and more conservative.¹⁸ Karl Miller, a friend and a former colleague of Muczynski at the University of Arizona, asserted that Muczynski was given little support and recognition from the University.¹⁹ Muczynski describes this atmosphere in the following quote: “If you didn’t embrace the favored trends of the day it was a virtual shut-out—especially in university circles where theorists delighted and salivated over the ‘new notation’ via graphs, charts, and diagrams of every sort.”²⁰

Several prominent composers of the twentieth century, including Sergei Prokofiev, Dmitri Shostakovich, Roger Sessions, and Paul Hindemith, were also concerned with the dangers of musical fads that they felt existed in avant-garde music, serialism, and the use of electronic media.²¹ Prokofiev, who embraced Neo-Classical features and was devoted to post-Romantic lyricism, had an influence on Muczynski’s stylistic features,²² which will be discussed later.

Muczynski’s composition teacher, Alexander Tcherepnin, also had a significant influence on Muczynski’s career as a composer-pianist.²³ There are several academic studies devoted to Tcherepnin’s Russian musical tradition and his influence. These

18. Ibid., 42 (Interview with Karl Miller, Dallas, TX, May 20 1990, Tape Recording, quoted in Cisler.

19. Cisler, 42.

20. Robert Muczynski, “Letters,” *Fanfare* 5, no.1 (September/October 1981): 2, referenced in Cisler, 40.

21. Cisler, 53 and 56.

22. 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" (DMA diss., The Ohio State University, 2002), 45.

23. Muczynski, interview by Phillip Ramey, *Muczynski Plays Muczynski*. Vol. I, Laurel Record jacket, LR-114, 1980.

studies mention that Tcherepnin strongly influenced Muczynski in terms of musical language and style, but also served as his role model and mentor.²⁴

As a composer-pianist himself, Tcherepnin understood the importance of this role—someone who could perform his or her own works for audiences, and had an in-depth knowledge and understanding of how to write for the instrument.²⁵ In fact, it was Tcherepnin who encouraged him to perform Muczynski's *Divertimento for Piano and Orchestra*, Op. 2, at Muczynski's graduation concert in 1952. Also, when Muczynski received a commission from the Louisville Orchestra, Tcherepnin advised him to write a concerto for piano, which Muczynski performed with the Louisville Orchestra, Grant Park Summer Symphony, and the Chicago Symphony Orchestra.²⁶

However, there is also evidence that Muczynski did not follow specific musical models. John Hawkins, author of the dissertation "The Piano Music of Robert Muczynski: A Performance-Tape and Study of His Original Works for Piano Solo," commented that:

Muczynski is a rather shy man who was not completely comfortable discussing the composition process. He seemed content to write what was in his mind and when I pointed out technical things (or interesting compositional devices) to him he seemed to 'shy away' and not feel comfortable talking about them—even to the extent that at times I wondered if he was aware that these things even existed!²⁷

24. Joo Young Oh, 37.

25. Cho, 38.

26. Cisler, 62-3.

27. Muczynski to John A. Hawkins, Keyser, West Virginia, October 1, 1990, quoted in Cisler, 52.

In fact, Muczynski himself found little similarity between his style and that of Tcherepnin, saying, “In reality there is little connection, since the Russian French tone of Tcherepnin’s music is different from mine.”²⁸ Muczynski also recalls what Tcherepnin said during their lessons together when he writes, “Tcherepnin used to laugh and remark, ‘What I like about you, dear Bob, is that you listen to what I have to say at our lesson and then, next week, you have discarded it and found your own way!’”²⁹

Muczynski does credit Tcherepnin with helping him find his own voice: “His impact on me personally was incalculable . . . he was completely supportive, optimistic, and inspiring as a teacher and friend. Without his guiding vision I doubt I’d be a composer.”³⁰ Tcherepnin also encouraged him to exploit musical ideas, especially in the reuse of material.³¹ These influences (especially the reuse of material) will be discussed in more detail in Chapter II.

However, it is possible that the use of certain scales and intervals, techniques related to interpoint, and the use of traditional forms—all ideas taught by Tcherepnin³²—were absorbed into the compositional language of Muczynski.

For example, Tcherepnin’s system of eight-note and nine-note scales built from tetrachordal components could account for some of the untraditional chords, motives, and

28. Enrique Alberto Arias, *Alexander Tcherepnin: A Bio-Bibliography* (New York: Greenwood Press, 1989), 214, quoted in Cisler, 68.

29. Muczynski to Gregory Christian Kostraba, Tucson, AZ, July 28, 2001, quoted in Gregory Christian Kostraba, “The *First Piano Trio* by Robert Muczynski” (DMA thesis, University of Cincinnati, 2003), 11.

30. Muczynski, quoted in Arias, 241-42, referenced in Kostraba, 11.

31. Joo Young Oh, 46.

32. Gregory Christian Kostraba, “The *First Piano Trio* by Robert Muczynski” (DMA thesis, University of Cincinnati, 2003), 11.

scales in the later piano works that will be discussed in Chapter II. These scales are referenced in Tcherepnin's unpublished treatise, *Basic Elements of My Musical Language*.³³ Similar scales often appear in Muczynski's music. According to Gregory Christian Kostraba, the scale Muczynski uses most frequently is created by the placement of two adjacent tetrachords (either 0145, 0134, or an alternation of the two).³⁴

In his treatise, Tcherepnin describes three types of interpoint—namely “vertical,” “horizontal,” and “metrical.” Even though Muczynski denied the intentional use of interpoint in his compositions,³⁵ he does use techniques similar to vertical and metrical interpoint in his piano works.

Guy Wuellner describes interpoint as “a type of polyphony in which the independence of the voices is stressed, rather than their dependence on one another.”³⁶ According to Kostraba, vertical interpoint, or hocket, is “a combination of melodies that alternate their respective attack points, avoiding coincidental attacks of normal contrapuntal procedure.”³⁷ Metrical interpoint, or polyrhythm, uses “contrasting rhythms in different voices simultaneously.”³⁸

Tcherepnin uses vertical interpoint as a way to combine two melodies. However, Muczynski uses this technique as a way of alternating the attack points of the melody and

33. Alexander Tcherepnin, “Basic Elements of My Musical Language,” *The Tcherepnin Society*, New York, January 10, 1962, accessed August 1, 2019, http://www.tcherepnin.com/alex/basic_elem1.htm.

34. Kostraba, 12.

35. *Ibid.*, 15.

36. Guy Wuellner, “Alexander Tcherepnin,” *Piano Quarterly* 100 (Winter 1977-78): 30, quoted in Kostraba, 13.

37. Kostraba, 13.

38. *Ibid.*, 14.

accompaniment. Like Tcherepnin, Muczynski uses metrical interpoint often, and in the same manner as his teacher.³⁹

Examples of vertical interpoint in Muczynski's later piano works can be noted in Examples 1.1, and 1.39 (measures 5 through 11) from Chapter II. Examples of metrical interpoint in the later piano works can be noted in Examples 1.9, 2.2, and 2.3 from Chapter II.

Other connections to twentieth-century composers will be mentioned briefly. Muczynski's use of form is similar to that of Tcherepnin and Prokofiev. They all use traditional forms, but in a highly individual manner. Muczynski's use of rhythm is also similar to other composers of that time such as Prokofiev. As David Brin noted: "Driving, vigorous rhythms are Robert Muczynski's trademark. In his music meters may change frequently, but the rhythms are never contrived."⁴⁰ One specific rhythmic feature in Muczynski's works is what Valerie Cisler refers to as his "signature rhythm"—two longer note values of equal length followed by two shorter note values of equal length.⁴¹ Several examples of this rhythmic feature will be discussed in Chapter II.

In his compositions, Muczynski frequently uses a chord that is comprised of a combination of a perfect fourth and either a major or minor second plus a perfect fourth,

39. Kostraba, 15.

40. David M. Brin, "In Print," *Strings* 5 (September-October 1990): 13, quoted in Kostraba, 18.

41. Cisler, 82. This rhythm will be discussed in greater detail when we examine *Masks*, Op. 40. For the remainder of this document, quotation marks will be used for the words "signature rhythm," but it will only be footnoted in this one instance.

tritone, or perfect fifth. This is referred to as the “Muczynski chord”⁴² by Kostraba. This chord has a connection with what Tcherepnin refers to in his treatise as a “hard-triad.”⁴³ According to Tcherepnin, hard intervals include major/minor sevenths and seconds, perfect and augmented fourths, and perfect and diminished fifths. Below is an example of a hard-interval triad and its inversions, as found in the Tcherepnin treatise (Figure 1).

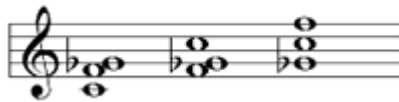


Figure 1. Tcherepnin’s Hard-Triad and Its Inversions Excerpted from Basic Elements of My Musical Language

The “Muczynski chord,” and examples of it from Muczynski’s later piano works, will be discussed in detail in the next chapter.

Muczynski’s use of scales, intervals, interpoint, form, rhythm, and the “Muczynski chord” are a few of the characteristics that make his music unique. He inherited many of these compositional techniques and forms, but then further developed them in order to create his own distinctive musical style.

42. Kostraba, 26. Kostraba names this unique chord the “Muczynski chord” because of its steady presence in Muczynski’s music. For the remainder of this document, quotation marks will be used for the words “Muczynski chord,” but it will only be footnoted in this one instance.

43. Tcherepnin, “Basic Elements of My Musical Language,” *The Tcherepnin Society*, New York, January 10, 1962, accessed August 1, 2019, http://www.tcherepnin.com/alex/basic_elem1.htm.

CHAPTER II – ANALYSIS

Maverick Pieces, Opus 37

Maverick Pieces, Op. 37, written in 1976-1977, is a set of twelve short pieces.

They are dedicated to Lora Benner, the founder of the American Piano Teaching Advancement (A.P.T.A.). Muczynski considered these works to be character pieces, each with their own various challenges, and referred to them as “twelve miniatures.”⁴⁴ He felt that the twelve pieces could be played as a set or played individually, and still be effective in performance.⁴⁵ In her dissertation, Joo Young Oh mentions that Muczynski’s short character pieces, in general, have the following features: they are binary or ternary in form, they use brief thematic materials, a wide range of the piano, and motivic unity is achieved through recurring rhythmic patterns.⁴⁶ According to Oh, each character piece focuses on one unifying idea.⁴⁷

In order to enhance the pianist’s understanding and aid in the performance of this work, it is important that performers know the characteristics of each of the twelve movements, and the relationship between individual movements. I will discuss each movement with an emphasis on musical structure, rhythmic and harmonic features, intervallic relationships, and character. I will also provide pianistic suggestions at the end of each movement.

44. Robert Muczynski, interview by Phillip Ramey, *Muczynski Plays Muczynski*, Vol. I, Laurel Record jacket, LR-114, 1980.

45. Ibid.

46. Joo Young Oh, 72.

47. Ibid.

No. 1: *Allegro marcato*

Table 1.1. Structural Analysis of *Maverick Pieces*, Op. 37, No. 1

<i>Allegro marcato</i> ♩ = 120			
Section	A	B	A' (Codetta)
Measure	mm. 1-10	mm. 11-18	mm. 19-22

1) Form and Thematic Materials

The piece is in ternary form. The return of A', however, can be viewed as a codetta due to its brevity. The four measures of the A' section are less than half the length of the A section, which contained ten measures. Moreover, the opening chords are heard again in the Codetta, but this time they are interrupted by accented cross-over chords in the treble register, played by the left hand.

The piece opens with an arpeggiated “Muczynski chord”⁴⁸ in second inversion in measure 1. As mentioned in Chapter I, this chord is composed of a combination of a perfect fourth and minor second with a perfect fifth (F-Gb-Db-Gb), and may have been influenced by Tcherpnin. Gregory Kostraba defines the “Muczynski chord” in his dissertation as a chord that comprises the combination of a perfect fourth and either a major or minor second plus a perfect fourth, tritone, or perfect fifth. Examples of Muczynski chords can be found in measures 1, 3, 4, and 19 through 21 in the first movement.

48. Kostraba, 26.

The tremolo-like chords in the right hand contain the frequent appearance of major/minor seconds and perfect fourths. These intervals of a second and fourth heard at the beginning, become the prevalent intervals used throughout this movement. With these angular chords tossed back and forth between the hands, a percussive quality is created in the A section. This is also an example of vertical interpoint, as mentioned in Chapter I (Example 1.1).

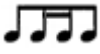
The image shows a musical score for two systems. The first system consists of three measures. The second system consists of three measures. Annotations are as follows:

- Two groupings in 3/4:** A red bracket spans the first two measures of the first system.
- frequent meter changes:** Blue boxes highlight the meter signatures 3/4, 2/4, and 4/4.
- emphasis of weak beats:** Red circles with 'A' above them are placed around notes on weak beats in measures 1, 2, 3, 4, and 5.
- Muczynski chord:** Green circles with 'v' below them are placed around chords in measures 1, 2, 3, 4, and 5.
- accents on weak beats:** Red circles with '^' above them are placed around notes with accents on weak beats in measures 1, 2, 3, 4, and 5.

 Dynamics include *ff* in measure 1, *f* in measure 4, and *p sub.* in measure 5. The piece ends with a double bar line and repeat signs.

Example 1.1: *Maverick Pieces*, Op. 37, No. 1, mm. 1-6

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This movement begins in 3/4, however, there are frequent changes in meter throughout. Even though the opening measure is written in 3/4, the music feels as though it is duple because of Muczynski’s use of rhythmic groupings. For example, in measures 1 and 7, the rhythm can be divided into two groups of one-and-a-half beats (), as seen in Example 1.1. Furthermore, the rhythmic groupings in the B section are also

worthy of note. In measures 11 through 18 the time signature is 4/4, and the right hand melody consists of two groupings of one-and-a-half beats, plus one grouping of four sixteenth notes (Example 1.2).

Example 1.2: *Maverick Pieces*, Op. 37, No. 1, mm. 10-14

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Along with the unusual groupings, the use of accents on weak beats makes the movement feel unstable to the listener and difficult for the performer. This emphasis of weak beats is especially noticeable in measures 3 and 4, 7 through 9, and 19 through 21, and throughout the B section, in measures 11 through 18.

The A section features aggressive, motoric, and percussive treatment of the piano through the use of many dissonances primarily made up of seconds, fourths, sevenths,

and ninths. These percussive chords heard at the beginning and in the Codetta include two sets of pitch classes, [015] and [01268], and consist primarily of seconds, fourths, sevenths, and ninths (Example 1.3).

The image displays two systems of musical notation for a piano piece. The first system begins with a right-hand part marked *poco allarg.* and a left-hand part marked *molto*. The tempo then changes to *Tempo primo strepitoso*. The right hand features a tremolo-like figure, and the left hand plays percussive chords. Annotations include a red box around a chord in the left hand labeled [015], and blue circles around chords in the right hand labeled [01268]. Performance instructions include *ff*, *(cross over)*, and *(with edge of hand)*. The second system continues with the right hand marked *allarg.* and the left hand marked *fff*. Similar annotations for [015] and [01268] are present throughout the score.

Example 1.3: *Maverick Pieces*, Op. 37, No. 1, mm. 18-22

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Compared to the energetic A and A' sections, the more lyrical B section has a tremolo-like figure in the right hand, and uses a combination of minor thirds, and major and minor seconds, forming pitch class sets [013], [023], and [024] (see Example 1.2).

2) Pianistic Suggestions

John Allen Hawkins describes this percussive movement by using the words “drumroll” and “tambourine” in his dissertation.⁴⁹ Since the thematic materials of the A and A' sections and Codetta primarily consist of chords marked *forte* and *marcato*, it is important to observe these details carefully. Slow practice with emphasis on each rhythmic group will provide performers the ability to express all of the details in the score.

In the B section, the repeated melodic figure is reminiscent of a *tremolo* or trill figure. Playing with a lighter touch in this passage will be helpful due to the technical nature of these figures. Muczynski also indicates *poco più mosso* at the beginning of the B section, so performers should be aware of this.

Voicing to the right hand thumb notes, and using rotation will avoid building tension in the wrist, elbow, and arm. Technically, the most challenging phrase can be seen in the last four measures. In measures 19 and 20, the left hand has to quickly move up a distance of almost four octaves. The left hand crosses over the right hand here, and the top notes of the clusters are marked with accents and should be emphasized (see the cross overs in measures 19 and 20 in Example 1.3).

49. John A. Hawkins, “The Piano Music of Robert Muczynski: A Performance-Tape and Study of His Original Works for Piano Solo” (DMA diss., University of Maryland, 1980), 34.

No. 2: *Andante sostenuto*

Table 1.2. Structural Analysis of *Maverick Pieces*, Op. 37, No. 2

<i>Andante sostenuto</i> m= 60						
Section	A	B	Transition	A'	A''	Codetta
Measure	1-6	7-10	11	12-15	16-20	21-24

1) Form and Thematic Materials

The second movement is written in a multi-layered texture, and the melody uses multiple registers, and shifts throughout the piece. The melody is heard in the top voice of the right hand at the beginning of the piece and then shifts to the middle register of the piano in measures 12 through 15, and once again shifts back to the top voice of the right hand at measure 16 where the material heard in measure 1 returns. In measures 12 through 15, Muczynski writes the melody in the bass clef. A three-layered texture results in these measures, and the top and bottom layers must be subservient to the melodic line (Example 1.4).

The image displays three systems of musical notation for a piano piece. The first system features a treble and bass clef with notes and chords. Annotations include 'sempre con ped.' above the treble staff, 'sempre legato' and 'mp' below the bass staff, and 'poco' with a hairpin symbol. The second system includes 'rit.' above the treble staff, 'a tempo' below the bass staff, 'p semplice' and '(sempre p)' below the bass staff, and 'pp' below the bass staff. The third system includes 'poco rit.' above the treble staff, 'meno mosso' below the bass staff, 'Ped. simile' and 'ritardando' above the bass staff, and 'pp' below the bass staff. Red arrows point to specific notes in the first and third systems.

Example 1.4: *Maverick Pieces*, Op. 37, No. 2, mm. 10-24

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The tonality of the piece is difficult to determine. According to Christian Restrepo, “Muczynski employs obscure harmonic progressions including bitonality, infrequency of strongly-articulated cadences, and unstable harmonic rhythm.”⁵⁰ This piece is a good example of this description. An E-major right-hand melody is heard above left-hand chords, which consist of G-flat augmented and F-sharp minor chords. The top voice of the left hand chords in measures 1 through 4 is shared enharmonically (Example 1.5).

50. Restrepo, 6.

Andante sostenuto ♩ = 60

mp enharmonic notes

con ped. Gb⁺⁶ f#⁶ Gb⁺⁶ f#⁶

Example 1.5: *Maverick Pieces*, Op. 37, No. 2, mm. 1-4

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Furthermore, the harmonies become more obscure in measures 21 and 22, when the right hand top and middle voices play a C augmented chord. This is heard over a C-sharp minor chord in the left hand (see the circles in Example 1.6).

poco rit.

mp meno mosso ritardando pp

C⁺⁶ C⁺⁶

c# c#

Example 1.6: *Maverick Pieces*, Op. 37, No. 2, mm. 19-24

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2) Pianistic Suggestions

The left-hand quarter-note chords heard throughout the movement should always be accompanimental, and carefully voiced. The low octaves in the left hand in measures 16 through 19 occur on the off-beat, and should not be accented. The right-hand melody

with its obscure left-hand harmonies creates a melancholy mood. Keeping the left hand as close to the keys as possible will help with the volume issue, and will serve to create a drone-like effect. The performer should be aware of the interesting harmonic progression heard at the end of the piece in measures 19 and 22 through 24. The F-sharp minor chord in first inversion in measure 19 eventually moves down a half step and resolves to F minor in the last three measures.

No. 3: *Allegro ma non troppo*

Table 1.3. Structural Analysis of *Maverick Pieces*, Op. 37, No. 3

Section	Measure	Tempo
Theme	1-8	<i>Allegro ma non troppo</i> ♩ = 76
Transition	9-15	<i>Poco meno mosso</i> ♩ = 69
Variation I	16-20	<i>Tranquillo</i> ♩ = 60
Variation II	21-30	<i>Moderato</i> ♩ = 92
Codetta	31-34	<i>Presto</i>

1) Form and Thematic Materials

The third piece uses theme and variation form. The theme is in 6/8 time, and is *legato* and flowing in character. This character is further aided through the use of pedal. In all eight measures of the theme, there is a rhythmic emphasis on beats four and five, and each measure also begins with an eighth rest, creating a syncopated feel. However, the continuous octaves in the left hand help to create a long line in these measures.

Along with the octaves in the left hand, the melody is accompanied by chords containing perfect fourths in the middle voices of the right hand (except for measure 7 where a perfect fifth is used—see Example 1.7).

Example 1.7: *Maverick Pieces*, Op. 37, No. 3, mm. 1-8

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Hawkins says that the seven-measure transition in measures 9 through 15 is like a “music box,”⁵¹ where the use of sevenths helps to arouse the listener’s curiosity. And according to Joo Young Oh, the figure of [014] is one of Muczynski’s “favorite note collections,”⁵² and is heard in the left hand in measures 14 and 15. This figure propels the transition toward the first variation (Example 1.8). Note that a *rallentando* is also used in

51. Hawkins, 35.

52. Joo Young Oh, 77.

these measures, which serves to hold back the forward motion leading into the *Tranquillo* section.

The image shows a musical score for Example 1.8, consisting of two systems of staves. The top system features a piano part (left and right staves) and a violin part (top staff). The piano part begins with a dynamic marking of *f* and a tempo marking of "Poco meno mosso" with a quarter note equal to 69. The violin part has a dynamic marking of *mf* and the instruction "(non legato)". Blue annotations highlight "7ths" in both parts. The bottom system continues the piano part with a dynamic marking of *mp* and a "rallentando" marking. Red boxes highlight specific chords in the piano part, labeled with "[014]" and "½ ped.". A green circle highlights a specific note in the final measure of the bottom system.

Example 1.8: *Maverick Pieces*, Op. 37, No. 3, mm. 9-15

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When Variation I enters at measure 16, Muczynski creates a layered effect with four independent lines. Two-against-three rhythmic effects are created between the dotted-eighth notes which are heard in the right hand top voice, and the left hand bottom voice which uses eighth notes. This is one of Muczynski's typical rhythmic features, and other clear examples of his use of polyrhythm are heard throughout movements 1, 3, 5, 6, 7, 9, 10, and 12 of *Maverick Pieces*, and in his later work, *Masks*, Op. 40, in which a four-voice polyrhythm occurs (compare Examples 1.9 and 2.2. Example 2.2 is found on page 70). This use of polyrhythm is an example of metrical interpoint (a technique also employed by Tcherepnin), which was mentioned in Chapter I.

Tranquillo $\text{♩} = 60$
8

The image shows three systems of musical notation for a piano piece. The first system is marked 'Tranquillo' with a tempo of quarter note = 60. It features a sequence of sixteenth notes in both hands, with a dynamic marking of 'p - sempre legato' and a pedaling instruction '(ped. simile)'. The second system continues this texture with a 'full ped.' marking. The third system begins with a 'rit.' (ritardando) marking, indicating a change in tempo.

Example 1.9: *Maverick Pieces*, Op. 37, No. 3, mm. 16-20

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When the second variation begins at measure 21, all notes and the register in both hands are the same as the opening theme. However, Muczynski varies the mood and texture, and changes the meter to 4/8. Every single note has the same rhythmic duration of sixteenth notes, and he changes the articulation to *staccato*. He also varies the tempo by indicating that the performer should play it, *subito più mosso*. These changes of rhythm, articulation, and tempo make the mood much lighter. While the beginning theme has two, four-bar question and answer phrases, each note of the second variation is more

independent in character, and the variation ends, followed by a three measure codetta in a *Presto* tempo, which sounds like the music is running away.

2) Pianistic Suggestions

The pianist should be careful not to accent the first note of the right hand theme in measures 1 through 8, since it begins on a weak beat. In order to create a continuous and flowing melodic line during the theme, the left hand octaves should be phrased, and thought of in a horizontal, rather than vertical manner. Measures 1 through 8 can be divided into two, four-bar measures, and thought of as one idea. The top notes of the right hand chords of the theme and Variation I contain the melody, so they should be clearly voiced. The inner accompanying chords of these sections should also be voiced softer.

No. 4: *Moderato*

Table 1.4. Structural Analysis of *Maverick Pieces*, Op. 37, No. 4

<i>Moderato</i> ♩ = 116					
Section	A	B	Transition (<i>Andante</i>)	A'	Codetta
Measure	1-18	19-34	35-39	40-48	49-52

1) Form and Thematic Materials

Muczynski adopted a traditional ternary form for the fourth movement where the animated A section contrasts with the solemn B section. However, his use of traditional form is juxtaposed with his use of contemporary sonorities and dissonance. The melody of the A sections is doubled in both hands and almost always uses white keys. This clashes with the left hand black-key accompaniment, producing a bitonal sound. The

right-hand melody notes and left hand *staccato* accompaniment (measures 1 through 3, 5 through 7, 9 and 10, 12, 14 through 18, 40, 42, and 44 through 48) are almost always a half step or whole step apart (Example 1.10).

Alternation of white and black keys and half-step/whole-step relationship

Example 1.10: *Maverick Pieces*, Op. 37, No. 4, mm. 1-9

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Muczynski also uses seventh chords in almost every measure of the A and A' sections (dominant seventh, minor seventh, half diminished seventh, and fully diminished seventh). These provide a distinctive sound, and what Valerie Cisler calls a “jazz flavor”⁵³ (Example 1.11).

53. Cisler, 95.

Moderato ♩ = 116 successive use of seventh chords

The image shows a musical score for a piano piece. The tempo is marked 'Moderato' with a quarter note equal to 116 beats per minute. The title is 'successive use of seventh chords'. The score is in 3/4 time and consists of two systems. The first system has three measures where the chords in the right hand are circled in red. A red bracket above the fourth measure indicates an eighth rest. Dynamics include *mp*, *p*, and *simile*. The second system has three measures with *poco* markings. Dynamics include *p* and *mp*.

Example 1.11: *Maverick Pieces*, Op. 37, No. 4, mm. 1-9

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Muczynski uses other jazz-like features including accents on weak beats (examples can be found in measures 13, 16, and 17) and syncopation in the melodic voices of measure 12, and measures 27 through 29 (see Examples 1.12 and 1.14).

The image displays two systems of musical notation for piano. The first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Annotations include 'accents on weak beats' with blue circles above notes in the upper staff, 'cresc. syncopation' with red brackets under notes in the lower staff, and 'non legato mf' in the middle. The second system also has two staves. Annotations include 'accents on weak beats' with blue circles above notes in the upper staff, and 'mp dim. p' in the middle.

Example 1.12: *Maverick Pieces*, Op. 37, No. 4, mm. 10-17

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The B section features a contrasting time signature of 5/4. Throughout the entire B section, the left hand repeats a three-note ostinato figure. The two-voice right hand uses many dissonant intervals such as seconds, sevenths, ninths, and tenths. However, the constant ostinato in the left hand helps to subdue the angularity of the dissonant right hand intervals (Example 1.13).

The image shows a musical score for Example 1.13, consisting of two systems of piano and bass staves. The first system begins with a *rit.* marking, followed by *a tempo, e poco più mosso*. The piano part features a *pp* dynamic and a *mp espr.* dynamic. A red bracket underlines a *Three-note ostinato figure* in the bass line, which is also indicated by a *(ped. simile)* marking. The second system continues the piece with dynamics of *p* and *mp*.

Example 1.13: *Maverick Pieces*, Op. 37, No. 4, mm. 18-25

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The B section also features what Valerie Cisler refers to as Muczynski’s

“signature rhythm”⁵⁴ () which can be seen in Example 1.14. This will be discussed in greater detail later in this chapter when we examine *Masks*, Op. 40.

The image shows a musical score for Example 1.14, consisting of two systems of piano and bass staves. The first system begins with a *poco rit.* marking, followed by *a tempo*. The piano part features a *mp* dynamic and a *poco cresc.* dynamic. A red bracket underlines a *Muczynski's signature rhythm* (quarter note, quarter note, quarter note, quarter note) in the piano line. The bass line includes a *con ped.* marking.

Example 1.14: *Maverick Pieces*, Op. 37, No. 4, mm. 26-29

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54. *Ibid.*, 82.

Interestingly, in the last chord of the transition before the A' section, Muczynski uses what Valerie Cisler refers to as a “double leading tone,”⁵⁵ spelled enharmonically. In measures 38 and 39 of movement four, both the B-flat (A-sharp) and the C (B-sharp) resolve inwardly by half step to the B which is a member of the E minor seventh chord heard on the downbeat of measure 40 (Example 1.15). Cisler says that Muczynski also does this in his *Piano Sonata No. 2, Op. 22*.

double leading tone to e minor seventh chord

Example 1.15: *Maverick Pieces*, Op. 37, No. 4, mm. 34-40

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When the A' section returns at measure 40, Muczynski embellishes the right hand by adding sixteenth-note figuration in measures 41, 43, and 46. In measure 43,

55. *Ibid.*, 239.

Muczynski uses the second mode of Messiaen’s “Modes of Limited Transposition,”⁵⁶ (C-Db-Eb-E \flat -Gb [respelled by Muczynski as F#]-G \flat -A-Bb-C). And in measure 46, Muczynski uses an octatonic scale in both hands (Example 1.16). The Messiaen Modes of Limited Transposition are also closely related to Tcherepnin’s nine-note scale, which was mentioned in Chapter I. The influences of both Messiaen and Tcherepnin can be heard in this passage.

m.43: “The Messiaen Mode of Limited Transposition”

m.46: Octatonic scale

Example 1.16: *Maverick Pieces*, Op. 37, No. 4, m. 43 and m. 46

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Another interesting feature of movement four is the call-and-response quality of the A and A’ sections. Examples of this can be seen in measures 1 through 3 (call) and measure 4 (response), and measures 5 through 7 (call), and the last note of measure 7 through 8 (response). See Example 1.11. This type of dialogue happens again in the A’ section.

56. *Ibid.*, 99.

2) Pianistic Suggestions

The accompanying chords of the A and A' sections should be voiced softer. The fingers should stay close to the keys when playing these arpeggiated chords, which will help with balance. The performer should also clearly articulate the sixteenth-note figuration of the A' section, but maintain a *pianissimo* dynamic level in measures 41 and 43, as Muczynski indicates. This will help provide a humorous quality in these measures.

No. 5: Allegro

Table 1.5. Structural Analysis of *Maverick Pieces*, Op. 37, No. 5

<i>Allegro</i> ♩ = 112					
Section	Introduction	A	B	A'	Coda
Measure	1-4	5-15	16-23	24-30	31-34

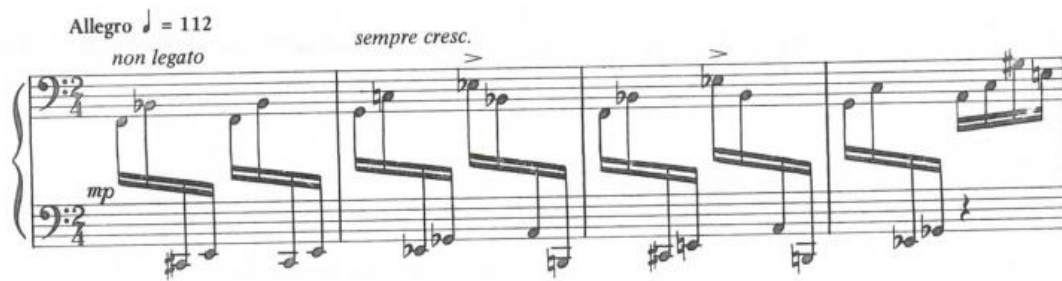
1) Form and Thematic Materials

The fifth movement of the set contains motoric rhythmic features, with a toccata-like texture. The first four measures show a striking resemblance to the opening of his *Toccata*, Op. 15 (written fifteen years earlier in 1961). Compare Examples 1.17 and 1.18.



Example 1.17: *Toccata*, Op. 15, mm. 1-3

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Example 1.18: *Maverick Pieces*, Op. 37, No. 5, mm. 1-4

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In measures 9 through 15, Muczynski employs a left-hand ostinato figure consisting of six notes. The duple rhythm of the right hand melody feels unbalanced against the left hand, which suggests a triple feel. In measure 9, the right hand enters on a weak beat. Muczynski also uses ties, syncopation, off-beat accents, as well as a six-against-four polyrhythm during the seven measures that this ostinato is heard (Example 1.19).

unbalanced off-beat melody

mf

f

sub. p

six-note ostinato

sub. f

6

sf

sf

ff

Example 1.19: *Maverick Pieces*, Op. 37, No. 5, mm. 9-15

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Material that is similar to the ostinato figure heard in measures 9 through 15, returns in measures 26 through 29. But this time, the hands are in unison (Example 1.20).

Unison ostinato-like figure

The image shows two systems of musical notation for piano accompaniment. The first system consists of two staves in bass clef. The left staff begins with a *marc.* (marcato) marking and contains a series of chords. The right staff contains a melodic line with dynamics *mf* and *f*. Red brackets above the right staff and below the left staff highlight unison ostinato-like figures. The second system consists of two staves, one in treble clef and one in bass clef. The left staff begins with a *sub. mf* (subito mezzo-forte) marking and contains a series of chords. The right staff contains a melodic line with a dynamic *f*. Red brackets above the right staff and below the left staff highlight unison ostinato-like figures.

Example 1.20: *Maverick Pieces*, Op. 37, No. 5, mm. 24-29

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Throughout the movement, Muczynski uses his preferred intervals of seconds, minor thirds, and perfect fourths. Valerie Cisler explains that in moments of greater tension, Muczynski employs widely spaced chords, and the seconds are inverted to sevenths or displaced to ninths.⁵⁷ Examples of this can be seen in the left hand accompaniment of measures 5 through 7 which spans the intervals of a minor ninth and augmented octave, and the right hand chords in measures 16 through 19 which span the intervals of a diminished octave and a major seventh (see Examples 1.21 and 1.22).

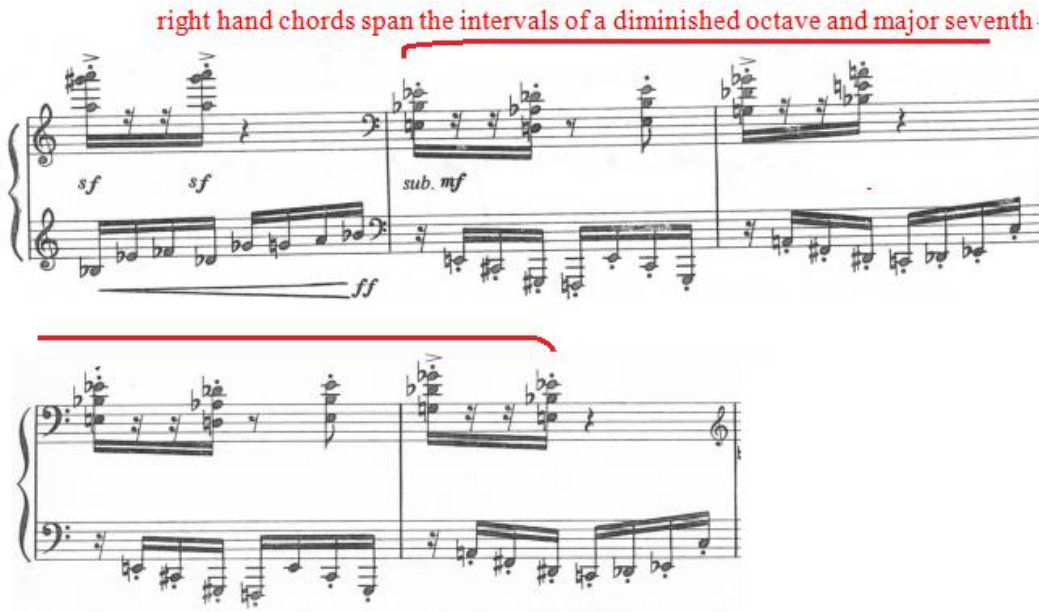
⁵⁷. *Ibid.*, 349.



left hand accompaniment spans the intervals of a minor ninth and augmented octave

Example 1.21: *Maverick Pieces*, Op. 37, No. 5, mm. 5-7

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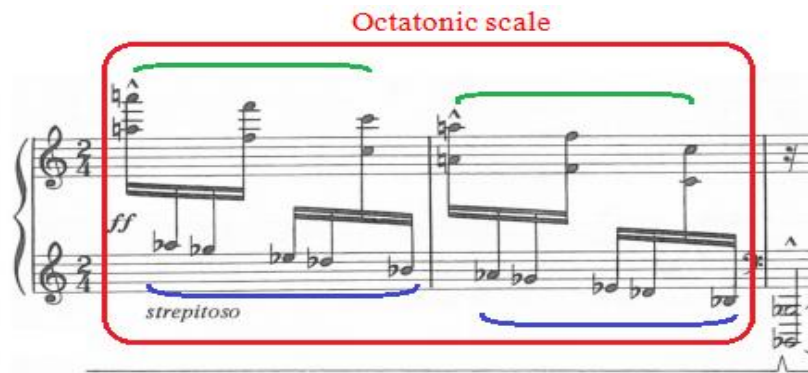
right hand chords span the intervals of a diminished octave and major seventh

Example 1.22: *Maverick Pieces*, Op. 37, No. 5, mm. 15-19

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In measures 31 and 32, Muczynski uses F Major second-inversion chords heard in octaves in the right hand against two pentatonic scales in the left hand (Ab-Gb-Eb-Db-

Bb). When the two hands are considered as a unit, an octatonic scale results (A^b-Ab-Gb-F-Eb-Db-C-Bb) as seen in Example 1.23.



Example 1.23: *Maverick Pieces*, Op. 37, No. 5, mm. 31-32

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2) Pianistic Suggestions

In this movement, Muczynski uses very specific indications of accents, *sforzando*, sudden dynamic changes, *staccato*, *marcato*, and *tenuto*, which should be observed carefully. A distinction should be made between the *non legato* indications seen in measures 1 and 8, and the *staccato* articulation seen in places like measures 11 and 12 (right hand) and in measures 16 through 19 (both hands). The *staccatos* in measures 16 through 19 should be played short and light, for a crisp quality.

The descending scale in measures 31 and 32 is difficult to play evenly due to the unequal rhythmic groupings (3+3+2). To facilitate the difficulties of this passage, the bottom notes of the right hand octaves can be played with the left hand in these two measures. This will help the right hand position moves to feel more comfortable, and

provide for greater evenness between the hands since the left hand is no longer playing unequal groupings with this facilitation.

No. 6: *Andante sostenuto*

Table 1.6. Structural Analysis of *Maverick Pieces*, Op. 37, No. 6

<i>Andante sostenuto</i> ♩ = 58						<i>Lento</i>
Section	A	A'	Transition	A	A''	Codetta
Measure	1-4	5-9	10-13	14-17	18-21	22-23

1) Form and Thematic Materials

A lyrical, *cantabile* melody using the e natural minor scale is heard throughout this movement. The left hand accompaniment is characterized by triplets and ties. There are many examples of two-against-three rhythms between the hands. The left hand ties provide a feeling of instability (Example 1.24).

Cantabile right hand melody using e natural minor scale

Andante sostenuto ♩ = 58

mp sempre molto legato

ped. simile

Left hand triplet accompaniment with ties

poco rit.

Example 1.24: *Maverick Pieces*, Op. 37, No. 6, mm. 1-4

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The A' section in measures 5 through 9 is similar to the A section, although the first note of the left hand triplets is displaced an octave lower. Muczynski also introduces harmonic changes in the left hand accompaniment. In measures 5 and 6 and 9 through 11, the lowest note of the left hand moves down by whole and half steps (except for measure 6 when Muczynski uses octave displacement). This can be seen in Example 1.25.

The image displays three systems of musical notation for a piano piece. The first system, marked 'a tempo' and 'poco accelerando', features a melody in the treble clef and a bass line with triplets in the bass clef. Dynamics include 'mp' and 'cresc.'. The second system, marked 'allarg.' and 'Tempo primo', shows a melody in the treble clef and a bass line with triplets. Dynamics include 'f' and 'più f'. A blue arrow points to a C-sharp note in the bass line, with the text 'alternating half and whole steps' written above it. The third system, marked 'ritard molto' and 'sempre dim.', continues the bass line with triplets. Blue circles highlight specific notes in the bass line across all systems.

Example 1.25: *Maverick Pieces*, Op. 37, No. 6, mm. 5-13

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Muczynski introduces an interesting harmonic twist in measure 19. Instead of the C-natural in the left hand accompaniment which the listener has grown accustomed to in measures 2, 6, and 15, Muczynski uses a C-sharp dominant seventh chord, followed by an F-sharp half-diminished seventh chord and E-flat minor chord. This provides a moment of intrigue. Muczynski ends the piece in b minor, using the low register of the

piano. However, he uses a lowered fifth (F-natural) rather than an F-sharp, indicating to the performer and listener that the tension has not yet been resolved (Example 1.26).

The image shows a musical score for two staves, piano and bass. The piano staff has a treble clef and the bass staff has a bass clef. The score is divided into two measures. The first measure is marked with a forte (*f*) dynamic and a *rit.* (ritardando) tempo marking. The second measure is marked with a mezzo-piano (*mp*) dynamic and a *Lento* tempo marking, followed by another *rit.* marking. The score concludes with a pianissimo (*pp*) dynamic and a *poco* (poco ritardando) marking. Red annotations are present: 'F-sharp half diminished 7th' and 'E-flat minor' are written below the first measure, and 'lowered fifth' is written below the second measure, with a red circle highlighting a specific note in the bass staff of the second measure.

Example 1.26: *Maverick Pieces*, Op. 37, No. 6, mm. 20-23

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2) Pianistic Suggestions

This piece has a simple and repetitive melody with a perpetual triplet accompaniment. However, the third note of the triplet is tied into the first note of the next. Therefore, it is easy to overemphasize the second note of the triplet, and the pianist must guard against this. The performer must listen for a *cantabile* melody, and strive for a long, *molto legato* line as Muczynski indicates in the score. This *molto legato* line can be achieved by staying close to the keys in both hands, and experimenting with slightly overholding the right hand melody notes.

No. 7: Allegro grazioso

Table 1.7. Structural Analysis of *Maverick Pieces*, Op. 37, No. 7

<i>Allegro grazioso</i> ♩ = 63						
Section	A	Transition	B	Transition	A'	Codetta
Measure	1-32	33-36	37-57	58-61	62-77	78-81

1) Form and Thematic Materials

Muczynski uses E mixolydian mode (E-F#-G#-A-B-C#-D^b-E) in this movement.

The tonal center of E is ambiguous due to the use of the lowered seventh (D-natural), heard in both the melody and accompaniment (Example 1.27).

The image shows two systems of musical notation for piano accompaniment. The first system is titled "Allegro grazioso ♩ = 63" and "semplice". It features a 4/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. There are blue boxes around the first and third chords in both staves, and green boxes around the second and fourth chords. A red label "Muczynski chord" is placed below the first system. The second system is marked "poco" and continues the same musical material with similar highlighting.

Example 1.27: *Maverick Pieces*, Op. 37, No. 7, mm. 1-12

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The left hand accompaniment uses a root position “Muczynski chord” for the first sixteen measures of the piece. At the end of measure 16 the left hand accompaniment changes, and begins to alternate between two similar, repeated figures. These repeated figures continue through measure 31 (Example 1.28).

Left hand alternates between two similar, repeated figures

Example 1.28: *Maverick Pieces*, Op. 37, No. 7, mm. 13-24

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Muczynski changes the time signature in almost every measure of the piece, alternating 4/8 and 3/8 (occasionally 5/8 and 2/8 are used). This can be seen in Examples 1.27 and 1.28. Despite the static left hand “Muczynski chord” accompaniment heard in measures 1 through 16, these frequent meter changes help the melody to move forward.

The A and B sections are of contrasting character, with the A section marked *semplice* and the B section marked *vigoroso*. The B section is also quite different through its use of accents and *marcato* markings. Interestingly, Muczynski only uses flats

throughout the entire B section (except for measure 56), while the lyrical A and A' sections contain only sharps. This juxtaposition of accidental markings helps to create noticeable contrasts in character, mood, and color between the two sections.

When the A' theme returns at measure 62, the right hand melody is ornamented through the use of sixteenth notes in measures 65 and 71 (compare Examples 1.27 and 1.29. Example 1.27 is found on page 39). The repeated left hand figures used in measures 16 through 31 are also heard in measures 62 through 77. At the end of the movement, the tonal center of E is no longer ambiguous. Muczynski makes everything clear with an E4 in the left hand, which continues to ring after the final right hand note (Example 1.29).

right hand is ornamented through use of sixteenth notes

The image displays three systems of musical notation for a piano piece. The first system shows a right-hand melody with a sixteenth-note ornament and a left-hand accompaniment. The second system includes dynamic markings 'mp' and 'dim.' and an '8' marking above the right-hand staff. The third system includes a 'p' marking and a 'lunga' marking above the right-hand staff. A red bracket labeled 'E4' spans the bottom of the third system.

Example 1.29: *Maverick Pieces*, Op. 37, No. 7, mm. 63-81

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2) Pianistic Suggestions

The frequent meter shifts and juxtaposition of long and short note values in the A sections could create a tendency to rush. The pianist should subdivide the long note values carefully. The performer should sing and shape the melody of the A and A' sections based on its rise and fall.

The differentiation of character between the A/A' and B sections is important. While the A/A' sections are more simple and lyrical, the B section features an energetic and *vigoroso* character with its accents and *marcato* markings.

As mentioned earlier, the piece ends in an unusual manner, with a single note in the left hand (E4). The right hand plays sixteenth notes immediately before this moment, and a *decrescendo* is indicated, so they should be played very lightly. This *decrescendo* in measure 79 can be thought of as fading away into nothing, and can be achieved by using an “up” motion with the hand and arm.

No. 8: *Allegro brillante*

Table 1.8. Structural Analysis of *Maverick Pieces*, Op. 37, No. 8

Section	Measure	Tempo
A	1-8	<i>Allegro brillante</i> c= 138
B	9-21 (through beat 1)	
Transition	21 (“and” of beat 2)-27	<i>Poco meno mosso</i> ♩ = 112
A'	28-34 (beat 1)	<i>Tempo Primo</i> ♩ = 138
Codetta	34 (“and” of beat 1)-35	

1) Form and Thematic Materials

This piece features many *brillante* and colorful sounds, achieved through the use of octatonic scales, wide leaps, and the use of dissonance. The movement begins with eight measures of rapid sixteenth notes in the right hand, featuring arpeggiated figures, scales, and broken chords. The descending arpeggiated figures in the right hand of measures 1 and 2 consist of major and minor thirds (the minor thirds are sometimes

spelled as augmented seconds) and perfect and augmented fourths. Muczynski employs ascending octatonic scales in measures 2 through 4 and measure 8. The left hand accompanies with wide leaps of a tenth in measures 1 and 2, and moves in contrary motion with the right hand arpeggiated figures (see Example 1.30).

The image displays a musical score for Example 1.30, consisting of three systems of music. The first system shows measures 1 and 2, with the right hand playing arpeggiated figures and the left hand playing wide leaps. The second system shows measures 3 and 4, with the right hand playing octatonic scales and the left hand playing arpeggiated figures. The third system shows measures 5 and 6, with the right hand playing octatonic scales and the left hand playing arpeggiated figures. The score is in 2/4 time, marked 'Allegro brillante' with a tempo of 138. The right hand features arpeggiated figures and octatonic scales, while the left hand features wide leaps. Annotations include 'arpeggiated figures', 'octatonic scales', and 'wide leaps'.

Example 1.30: *Maverick Pieces*, Op. 37, No. 8, mm. 1-11

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In measures 5 through 7, the rhythm is challenging due to the jumps in the right hand which occur on weak beats, as well as the left hand rests and syncopation, and the use of right hand accents on weak beats. The right hand consists mostly of major/minor

thirds. If these thirds are considered as a unit, then B Major/minor (the top two notes are respelled as flats), D Major/minor, and F Major/minor triads result. See Example 1.31.

The image shows a musical score for a piano piece. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various accidentals (flats and sharps). The bass staff contains a bass line with chords. Red brackets above the treble staff group notes into triads, labeled 'B Major/minor', 'D Major/minor', and 'F Major/minor'. The labels are in red text and are positioned above the treble staff. The notes are grouped into three sets of three notes each, corresponding to the labels. The first set is B Major/minor, the second is D Major/minor, and the third is F Major/minor. The notes are respelled as flats in the first set and as sharps in the second and third sets.

Example 1.31: *Maverick Pieces*, Op. 37, No. 8, mm. 4-7

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In the B section, Muczynski alternates the use of flats and sharps, as we noticed in movement seven. The left hand has the melody in octaves (marked *marcato*) in measures 13 through 16 (Example 1.32). A moment of respite occurs in the *poco meno mosso* transition in measures 21 through 27 (Example 1.33).

The image displays a musical score for Example 1.32. It consists of two systems of piano notation. The first system shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. A red bracket under the left hand part is labeled "Left hand melody". The second system shows a close-up of the left hand part, also with a red bracket underneath.

Example 1.32: *Maverick Pieces*, Op. 37, No. 8, mm. 12-16

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The image displays a musical score for Example 1.33. It consists of two systems of piano notation. The first system includes markings for "allarg.", "Poco meno mosso" with a tempo of quarter note = 112, and "sub. mf". The second system includes the marking "accelerando". A red bracket under the bottom system is labeled "ascending octatonic scales".

Example 1.33: *Maverick Pieces*, Op. 37, No. 8, mm. 20-27

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After the ascending octatonic scales in measures 25 through 27, the A' section returns, but Muczynski uses intervals of a major seventh on beats 1 and 2 of measures 28 and 29 (compare Examples 1.30 and 1.34. Example 1.30 is found on page 47).



Example 1.34: *Maverick Pieces*, Op. 37, No. 8, mm. 28-31

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2) Pianistic Suggestions

This movement has a sparkling, *brillante* character. Therefore, the pianist must articulate the right hand sixteenth notes in the A and A' sections clearly. When playing the left hand accompaniment in measures 9 through 12, the fingers should stay close to the keys, which will help these measures to be voiced softer.

The last two measures can be thought of as fading away into nothing as we have seen in movement seven. Muczynski marks several indications in the score here, including *piano*, *decrescendo* to *pianissimo*, and *poco rallentando*. The performer should release the last chord in both hands with an “up” motion of the hand and arm in order to achieve all of this.

No. 9: *Andante molto*

Table 1.9. Structural Analysis of *Maverick Pieces*, Op. 37, No. 9

Section	Measure	Tempo
A	1-6	<i>Andante molto</i> ♩ = 69
B	7-14	<i>Poco meno mosso</i>
A'	15-18	<i>Meno mosso</i> ♩ = 48
Transition	19-20	
Codetta	21-23	<i>Lento</i>

1) Form and Thematic Materials

Movement nine is one of the four *Maverick Pieces* that uses a slow tempo throughout (the others are movements 2, 6, and 11). When the A theme is first stated in measures 1 through 6, the right hand melody is in the mid-to-upper range of the instrument (see Example 1.35). In measures 15 through 20 the A material returns, but it is marked *meno mosso*. This time, the melody appears in unison in both hands, and in the middle register of the piano. Muczynski accompanies the melody with chords and octaves in the upper and lower registers of the instrument. A thicker texture results, and a wider range of the piano is used. Compare Examples 1.35 and 1.36.

Andante molto ♩ = 69

mp

poco

Ped. simile

rit.

Example 1.35: *Maverick Pieces*, Op. 37, No. 9, mm. 1-6

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Meno mosso ♩ = 48

espr.

poco rit.

sost.

p

sempre sost.

sempre cresc.

mf

f

(ped. simile)

Example 1.36: *Maverick Pieces*, Op. 37, No. 9, mm. 12-18

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The tonal center of the movement is ambiguous. The A section melody begins in E phrygian mode, and oscillates back and forth between phrygian and aeolian modes. Each measure of the A section begins on the “and” of beat 1 due to Muczynski’s use of ties. In the A section, the left hand plays chords during the right hand tied notes. While in the A’ section, these ties are replaced with accompanimental chords and octaves in both hands which start *piano* in measure 15, and continue to build in volume until the *forte* of measure 18 (compare Examples 1.35 and 1.36).

In the B section, the melody exchanges back and forth between the two hands every two measures in a call-and-response type dialogue. The melody is heard in the top voice of the right hand in measures 7 and 8, the lowest voice of the left hand in measures 9 and 10, the top voice of the right hand in measures 11 and 12, and in the top voice of the left hand in measures 13 and 14 (Example 1.37).

Poco meno mosso call and response dialogue between the hands

Example 1.37: *Maverick Pieces*, Op. 37, No. 9, mm. 7-14

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Three-against-two rhythms are used in measures 19 and 20. The hands play in contrary motion here—the right hand plays descending minor triads on the first and third beats of the triplet rhythm, filled in with a scalar type figure, while the left hand plays ascending minor triads in eighth notes. This use of contrary motion and dissonance is the climactic moment of the movement. Muczynski asks the performer to hold the top note of the final minor triad of the left hand with the *sostenuto* pedal (C#3). This C-sharp pedal point continues to ring for the last three measures of the piece. Also worthy of note is Muczynski’s uses of three staves in the last three measures (Example 1.38).

The image displays a musical score for three staves. The top staff is a grand staff with treble and bass clefs. It features a triplet of eighth notes in the right hand and eighth notes in the left hand. The middle staff is a single staff for the left hand, showing a single eighth note in the bass clef. The score includes dynamic markings such as *ff*, *f*, *mp*, and *pp*, as well as tempo markings like *Lento* and *rit.*. Performance instructions include *molto legato* and *P (con ped.)*. A red box highlights the C-sharp pedal point in the left hand staff, and another red box highlights the 'C-sharp pedal point' label in the grand staff.

Example 1.38: *Maverick Pieces*, Op. 37, No. 9, mm. 19-23

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2) Pianistic Suggestions

This movement features a somber mood and what John Hawkins refers to as a “lonesome”⁵⁸ melody. In the codetta, the last three measures seem to recall the opening theme. The pianist should listen carefully to the interesting harmonic changes in the middle stave of measures 21 through 23, in order to help interpret these measures.

In the A' section, voicing is more difficult due to the thicker texture that is used. To help with this issue, the pianist can practice measures 15 through 18 by ghosting the accompanimental chords and octaves while playing and singing the melody. The arpeggiated left hand chord on beat three of measure 17 is difficult to voice due to its wide interval, so the performer should be aware of this issue.

No. 10: *Allegro ma non troppo*

Table 1.10. Structural Analysis of *Maverick Pieces*, Op. 37, No. 10

<i>Allegro ma non troppo</i> ♩ = 126				
Section	A	B	A'	Codetta
Measure	1-19	20-36	37-48	49-50

1) Form and Thematic Materials

Muczynski adopts a traditional ternary form, ABA' (with Codetta), in movement ten. The driving, rhythmic A section contrasts with the *cantabile* B section. The A section contains two different musical ideas which alternate within the section—the first idea features irregular sixteenth-note figures and the second idea features minor triads which alternate between the two hands. The second idea uses mixed meter, and alternates

58. Hawkins, 40.

between 3/4 and 2/4, and is also an example of vertical interpoint as mentioned in Chapter I. This idea also features what Valerie Cisler refers to as Muczynski’s “signature rhythm” ($\text{♩} \cdot \text{♩} \cdot \text{♩} \cdot \text{♩}$). See Example 1.39. As mentioned earlier, this will be discussed in greater detail later in this chapter when we examine *Masks*, Op. 40.

Allegro ma non troppo $\text{♩} = 126$ **irregular sixteenth-note figures**

The image displays a musical score for a piano piece. The top system shows the piano part in bass clef with a tempo marking of 'Allegro ma non troppo' and a quarter note equal to 126. The music features 'irregular sixteenth-note figures' in the right hand, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) with a crescendo (*cresc.*). The bottom two systems show the treble clef part, which includes 'Muczynski's "signature rhythm"' (a dotted quarter note followed by an eighth note) and a 'simile' section. The score is annotated with various markings: red brackets and lines above the treble staff, blue and green boxes around specific measures, and a 'sub. pp sempre' marking in the bass staff.

Muczynski's "signature rhythm" ($\text{♩} \cdot \text{♩} \cdot \text{♩} \cdot \text{♩}$)

sub. pp sempre

(*simile*)

Example 1.39: *Maverick Pieces*, Op. 37, No. 10, mm. 1-11

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When the A' section returns, Muczynski shortens it by only including material from the second “triadic” idea.

Muczynski experiments with bitonality in this piece. An example can be seen in measures 16 through 19 where white key triads in the left hand are pitted against black key octaves and single notes in the right hand (Example 1.40).

The image displays a musical score for Example 1.40, consisting of two systems of piano music. The first system covers measures 16 through 19. The right hand (RH) part is highlighted with a red bracket and labeled 'black key octaves and single notes'. The left hand (LH) part is labeled 'white key triads'. The music is marked with a mezzo-forte (*mf*) dynamic in measure 16 and a forte (*f*) dynamic in measure 17. A 'con ped.' (con pedale) instruction is present in measure 17. The time signature alternates between 3/4 and 2/4. The second system shows measures 20 through 22, with the RH part again highlighted by a red bracket. The dynamics are marked piano (*p*) in measure 20. The time signature continues to alternate between 3/4 and 2/4.

Example 1.40: *Maverick Pieces*, Op. 37, No. 10, mm. 15-19

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The B section shares some musical traits with the second idea from the A section. First of all, it alternates 3/4 and 2/4 meters throughout the section, except for the use of 4/4 meter in measure 26. Also, throughout the entire B section, the right hand top voice and left hand octaves use Muczynski’s “signature rhythm” (except for measure 26). See Example 1.41.

Muczynski's "signature rhythm" in right hand top voice and left hand octaves (. . .)

(simile)

Example 1.41: *Maverick Pieces*, Op. 37, No. 10, mm. 22-25

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When the second “triadic” idea returns at measure 37, Muczynski asks the pianist to arpeggiate the right hand chords, which are also marked *staccato* this time. *Legato* pedal was indicated the first time this idea was stated in measures 5 through 12. But this time, Muczynski indicates direct pedal so that the *staccatos* can be articulated. These changes of arpeggiation, articulation, and pedal create a lighter and more playful character for the return of this idea (compare Examples 1.42 with 1.39. Example 1.39 is found on page 56).

poco rit.

a tempo

p e sempre cresc.
[L.H. non arpegg.]

agitato

mf

(ped. simile)

Example 1.42: *Maverick Pieces*, Op. 37, No. 10, mm. 34-41

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The piece ends with a humorous fragment from the first idea of the A section. The music seems to disappear at the end (Example 1.43).

fragment from the first idea of the A section

sf

p

Example 1.43: *Maverick Pieces*, Op. 37, No. 10, mm. 46-50

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2) Pianistic Suggestions

This piece features irregular sixteenth-note figures, accents on weak beats, and mixed meter. At the beginning of the A section, the two hands share the sixteenth-note figures. Therefore, it is easy to overemphasize the first note of the right hand when the hands exchange, especially since it is played with the thumb. To work on this issue, the pianist can practice the sixteenth-note figures with one hand, and then as written. The smooth and continuous sound which was achieved through the one-handed practice suggestion should be emulated.

The *cantabile* B section features many interesting harmonic shifts, and seems to be searching for a return of the C minor triad heard at the beginning of this section and in measure 27. The performer should listen carefully to the harmonic changes in measures 33 through 36, and listen to the left hand octaves as they descend by whole step to the C minor triads in measure 37 (Example 1.44).

a whole-step descent to C minor triad

Example 1.44: *Maverick Pieces*, Op. 37, No. 10, mm. 30-37

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No. 11: Adagio

Table 1.11. Structural Analysis of *Maverick Pieces*, Op. 37, No. 11

<i>Adagio</i> ♩ = 56		
Measures	1-14	Through-composed

1) Form and Thematic Materials

Movement eleven is only fourteen measures in length, and is the shortest piece among all twelve of the character pieces from this set. This movement is through-composed. The first right hand melodic phrase heard in measures 1 through 4 (downbeat) is in conversation with the second phrase heard in measures 4 (third beat) through 8 (downbeat). See Example 1.45.

Adagio ♩ = 56

The image displays three systems of musical notation for a piano piece. The first system is marked 'mp' and 'sempre legato' with a 'con ped.' instruction. The second system is marked 'mp' and 'poco'. The third system is marked 'p'. Red boxes highlight specific notes in the first system.

Example 1.45: *Maverick Pieces*, Op. 37, No. 11, mm. 1-8

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The conversation continues, except the third and fourth phrases are shortened. Muczynski restates the second half of the second phrase, but changes the last two notes. A fourth phrase answers, which is also based on the contour of the second half of the second phrase (Example 1.46).

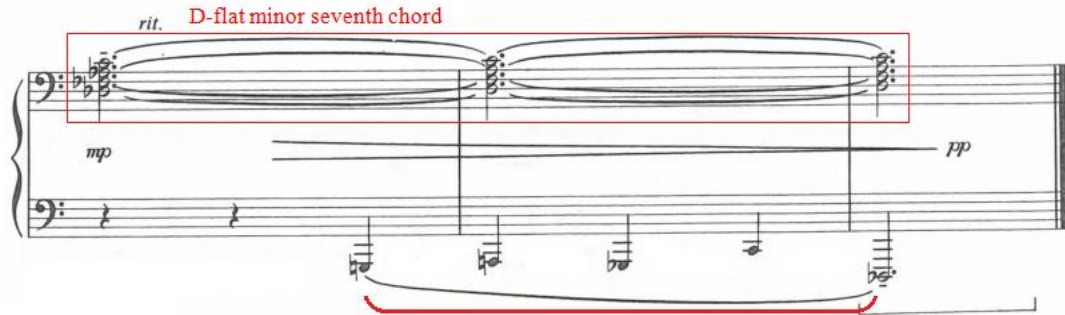


Example 1.46: *Maverick Pieces*, Op. 37, No. 11, mm. 8-12

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As stated earlier, Muczynski felt that each of the twelve pieces from this set could be played as an independent musical work.⁵⁹ However, movement eleven ends rather enigmatically with a D-flat minor seventh chord, which heightens the anticipation of the listener for what is about to come (see Example 1.47). For this reason, I feel it is more effective to play movements eleven and twelve as a group. Also worthy of note are the last five left hand notes of this movement (G-A \flat -Gb-C-Db) which serve as a kind of echo to the first five notes of the right hand melody heard at the beginning (Db-Eb-C-G-Eb). They are also similar intervallically. Compare Example 1.47 and 1.48.

59. Robert Muczynski, interview by Phillip Ramey, *Muczynski Plays Muczynski*, Vol. I, Laurel Record jacket, LR-114, 1980.



Example 1.47: *Maverick Pieces*, Op. 37, No. 11, mm. 12-14

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Example 1.48: *Maverick Pieces*, Op. 37, No. 11, mm. 1-2

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2) Pianistic Suggestions

This movement primarily uses a four-voice texture, and is homophonic. The melody is in the top voice of the right hand, while the other voices provide harmonic support. The performer must voice to the top notes of the right hand melody.

Occasionally the bottom voice of the right hand and the top voice of the left hand play a more interesting role, and serve as a bridge between the melody and harmony. This happens in measure 8 (right hand bottom voice) and measure 10 (left hand top voice), so


the pianist should bring out these inner voices. The performer should also carefully observe the dynamic markings, and listen for a long legato line, which is more difficult due to the slow tempo of this movement.



No. 12: *Allegro con spirito*

Table 1.12. Structural Analysis of *Maverick Pieces*, Op. 37, No. 12

<i>Allegro con spirito</i> ♩ = 132-138					
Section	A	B	Transition	A'	Coda
Measure	1-12	13-49	50-57	58-65	66-80

1) Form and Thematic Materials

This piece encompasses many of the musical characteristics that we have witnessed in the other eleven *Maverick Pieces*. The prominent rhythmic motive of the A and A' sections is two sixteenths followed by an eighth note () . This motive provides rhythmic unity throughout the A/A' sections. This same motive was important in the first movement, and serves to propel both movements forward with driving energy.

Sometimes the  figure is separated by an eighth rest, and Muczynski also uses accents on the first chord of each  group. This happens in measures 1, 3, 6, 60, and 63, and also in measure 58 when the A' section begins. In measure 58 it is slightly varied, with the left hand beginning the measure this time, while the right hand has an eighth rest and enters on the “and” of beat one. His use of accents on strong and weak beats in the A/A' sections provides a feeling of rhythmic instability (see Examples 1.49 and 1.50).

Allegro con spirito ♩ = 132-138 **♩ rhythmic figures separated by eighth rest**

robusto

Example 1.49: *Maverick Pieces*, Op. 37, No. 12, mm. 1-6

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A' section returns, slightly varied

Example 1.50: *Maverick Pieces*, Op. 37, No. 12, mm. 56-59

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The A/A' sections feature diminished chords in the right hand. Sometimes the diminished chords are joined together with neighbor tones, and sometimes they are joined

with passing tones. This is reminiscent of what Muczynski does in movements eight and nine (Example 1.51).



Example 1.51: *Maverick Pieces*, Op. 37, No. 12, mm. 60-62

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Muczynski uses broken intervals of a seventh, tenth, and twelfth in the left hand accompaniment heard in measures 13 through 16, 19 and 20, and 34 through 37. This is reminiscent of the left hand accompaniment heard in measures 1 and 2 and 28 and 29 of movement eight (compare Examples 1.52 and 1.30. Example 1.30 is found on page 47).

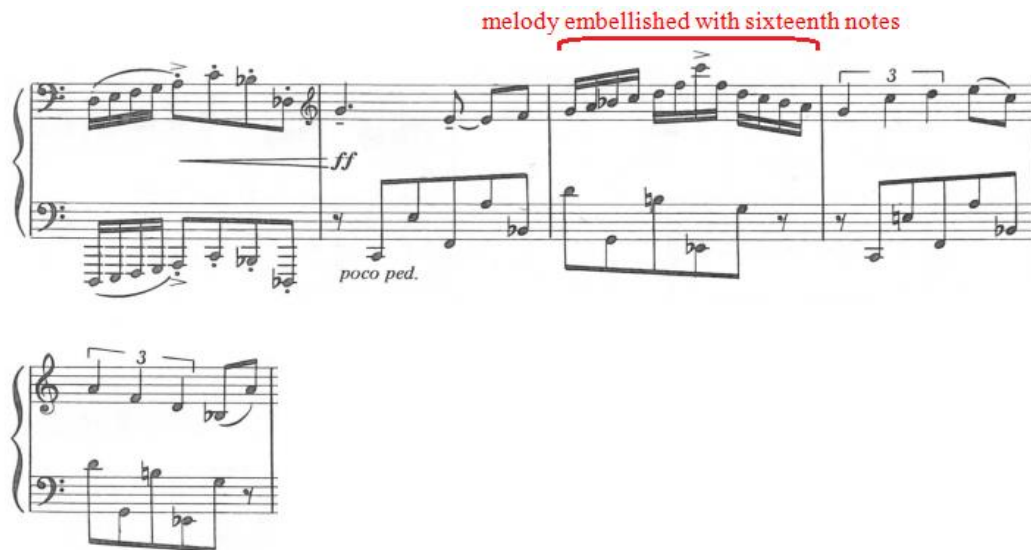


Example 1.52: *Maverick Pieces*, Op. 37, No. 12, mm. 13-16

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The A/A' and B sections are of contrasting character, with the A/A' sections marked *robusto* and the B section marked *cantabile*. The B section also features

polyrhythms in measures 15 and 16, and 36 and 37. When the material in measure 13 returns in measure 34, Muczynski embellishes the melody in measure 35 with sixteenth notes (compare Examples 1.52 and 1.53). He uses this same type of embellishment when the A' section returns in movements four and seven.



Example 1.53: *Maverick Pieces*, Op. 37, No. 12, mm. 33-37

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Other features include the use of octatonic scales in measures 66 through 69, and call and response in measures 26 through 31. Both of these musical characteristics were prevalent in other movements from *Maverick Pieces*.

2) Pianistic Suggestions

As mentioned above, the twelfth movement of *Maverick Pieces* encompasses many of the musical characteristics that were observed in the other movements from the set. If for some reason the entire set cannot be programmed, this movement should be

chosen, since it is not only a good representative of the set, but it is also a good illustration of Muczynski's compositional style.

There is a big contrast of mood between the A and B sections—an active and motoric A theme, and a *cantabile* B theme. Muczynski adds some pedal indications in the score for the B section. For example, he indicates *poco ped.* for the large, broken leaps of a seventh, tenth, and twelfth which occur in the left hand. However, when the left hand is more sustained in quality, as in measures 17 and 18 and 38 and 39, more pedal can be used. The performer should be creative with their pedaling in this section.

The performer should be careful to avoid accenting the last eighth note of the rhythmic motive heard in the right hand of the A/A' sections (). It is easy to add an unintended accent, due to the fact that the left hand usually joins the right hand here. In order to avoid this, the pianist should accent the first note of the  motive, which is how Muczynski expresses it in the score. Careful attention must be given to the dynamics of the transition in measures 50 through 57, which will help build the excitement for the return of the A' section in measure 58.

Material from the B section is referenced in the Coda in measures 70 through 71 and measures 73 through 74. These measures are almost identical, except that in measure 71 Muczynski uses an interval of a minor second in the right hand octaves, but in measure 74 he is more expressive by changing this interval to a minor third (compare Examples 1.54 and 1.55).



Example 1.54: *Maverick Pieces*, Op. 37, No. 12, mm. 70-71

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Example 1.55: *Maverick Pieces*, Op. 37, No. 12, mm. 73-74

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This change can be highlighted by taking more time on beat two of measure 74, and expressing the dynamics here ($\langle \quad \rangle$). Finally, the performer should carefully observe the *marcato* and *allargando* indications in measures 77 and 79 for an effective ending.

Masks, Opus 40

Masks is a one movement character piece written in 1980. The work, dedicated to the memory of his partner, Dr. H. D. Atwood (1897-1980), was commissioned by the Gina Bachauer Piano Competition of Brigham Young University, where all finalists were required to play the work.⁶⁰ David Burge, a reviewer of *Masks*, commented on this commission by saying that “*Masks* presents Muczynski’s traditional, trustworthy, and effective piano skills.”⁶¹

This piece is short—with a duration of about five minutes—and is structured using recurring melodic, rhythmic, and intervallic motives, which provide a great sense of unity. In an article from *NewMusicBox* e-zine, Walter Simmons speaks about the length of Muczynski’s compositions: “Muczynski’s pieces tend to be short because his music is pure substance—nothing but the aesthetic basics: straightforward yet distinctive themes and motifs, woven into clear, transparent textures, developed logically but imaginatively into concise, satisfying, compelling formal entities.”⁶²

Masks begins with an *Andante maestoso* introduction, starting in the low register of the piano. Muczynski includes a quote from William Makepeace Thackeray’s *English Humorists*, extracted from the chapter on Jonathan Swift, “Harlequin without his mask is known to present a very sober countenance...”⁶³ Maurice Hinson says that this piece

60. Cisler, 148-149.

61. David Burge, review of *Masks*, Op. 40, by Robert Muczynski, *Notes* 38, no. 2 (December 1981): 427.

62. Walter Simmons, “Robert Muczynski (1929-2010),” *NewMusicBox* (June 1, 2010), accessed March 6, 2015, <http://www.newmusicbox.org/articles/Robert-Muczynski-19292010/>.

63. Robert Muczynski, *Masks*, Op. 40, for Piano (Bryn Mawr, PA: Theodore Presser Co., 1980). Quoted from the first page of score.

explores the “dark edges” of the Italian commedia dell’arte character.⁶⁴ This dark mood pervades the entire work.⁶⁵

The structure of *Masks* is a rondo-like form. The following diagram gives an outline of its structure.

Table 2.1. Structural Analysis of *Masks*, Op. 40

Section	A	B	A'	B'	A''	B	A'''	B''	A''''	Coda
Measure	1	19	36	42	72	91	97	121	136	152

Masks begins with a “Muczynski chord” in root position in the left hand. The right hand contains a quartal chord with an added interval of a second. There is an interval of a major seventh between the bottom and top notes of the right hand in measures 1 and 2, which creates harmonic tension. In measures 3 and 4 the left hand uses quartal harmonies, and both hands interact with each other creating a legato, sustained mood (Example 2.1).

64. Maurice Hinson, *Guide to the Pianist’s Repertoire*, 2nd ed. (Bloomington: Indiana University Press, 1987), 520-521.

65. Cisler, 149.

Andante maestoso (♩ = 52)

4ths

2nd

p sost.

mp

sempre legato quartal harmonies

“Muczynski chord”

Example 2.1: *Masks*, Op. 40, mm. 1-4

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One characteristic of the right hand melody is the descending major seconds heard on beats one and two of measures 3, 4, 6, 9, and 10. This creates a sigh-like gesture, which contributes to the mood of the opening.

Masks is unified by a ten-measure isorhythmic melody which appears throughout the work. The isorhythmic melody is fully stated in measures 42 through 51 in the top voice of the right hand (Example 2.2).



Example 2.2: *Masks*, Op. 40, mm. 42-51

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However, Muczynski uses fragments of the isorhythmic melody earlier in the piece in measures 19 through 35 (see Example 2.5). This will be discussed in more detail later.

The isorhythmic melody is frequently characterized by the appearance of ostinati in the left hand. This happens in measures 42 through 51, 62 through 70, and 131 through 135, for example. It is interesting to note that the metric pattern of the isorhythmic melody is a palindrome (Figure 2).

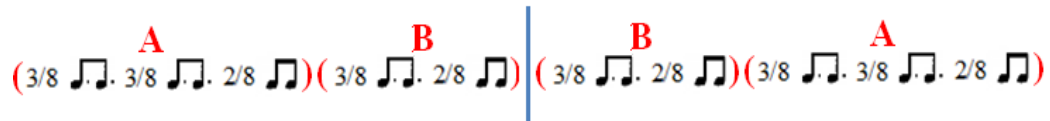


Figure 2. Metric Pattern of Isorhythmic Melody in Palindrome

While the melody of the isorhythm is composed of a pattern of 3+3+2+3+2, the left hand ostinato in measures 42 through 51 consists of a group of four notes (G#-C#-D ♯ -G ♯) with a C-sharp pedal point (see Example 2.3). The changing meters of the left hand ostinato creates a polymetric effect, but the rhythm of the top voice of the right hand and the rhythm of the left hand create a two-against-three polyrhythm (also see Example 2.3). In this example, the two-against-three polyrhythms occur in measures 42, 43, 45, 47, 49, and 50. Examples 2.2 and 2.3 can be seen as examples of metrical interpoint, as mentioned in Chapter I. The bottom voice of the right hand serves as a kind of moto perpetuo accompaniment to the right hand top voice and the left hand pedal point and ostinati.

The image displays two systems of musical notation for piano. The top system is marked 'Allegro (♩ = 66-69)' and 'non legato mp'. It shows a right-hand melody and a left-hand accompaniment. A red bracket highlights a C# note in the bass line, labeled 'C# pedal point'. Blue brackets highlight groups of four notes in the right hand, labeled 'four note ostinato groups'. The bottom system is marked '(senza Ped.) 8 bassa' and shows a similar musical structure with blue brackets highlighting the four-note ostinato groups in the right hand. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various time signatures (3/8, 2/8, 3/8, 2/8).

Example 2.3: *Masks*, Op. 40, mm. 42-51

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The isorhythmic melody is heard throughout the piece and serves to unify the work. It is heard in the top voice of the right hand (measures 42 through 51, 62 through 71, and 152 through 160); in the bottom voice of the right hand (measures 52 through 61); in both hands (measures 121 through 130); and in the right hand top voice of a series of major seventh chords (measures 131 through 135). For the major seventh chord example, see Example 2.4.

The image displays a musical score for piano and right hand. The piano part is in the lower system, and the right hand part is in the upper system. The score is in 3/8 time and features a key signature of one flat. The piano part consists of a steady eighth-note accompaniment. The right hand part features a melodic line with a prominent isorhythmic motif. The score includes dynamic markings such as 'cresc.' and 'ff', and performance instructions like '(3+2) vigoroso' and '(poco Ped.)'. A red bracket highlights a specific measure in the right hand, indicating a major seventh chord.

Example 2.4: *Masks*, Op. 40, mm. 128-135

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It also appears as fragments in the top voice of the right hand and the left hand in measures 19 through 35 (Example 2.5).

Example 2.5: *Masks*, Op. 40, mm. 22-35

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This isorhythmic melody utilizes one of Muczynski’s remarkable features of rhythmic utilization: two longer note values of equal length followed by two shorter note values of equal length. As we have discussed earlier, Valerie Cisler calls this feature Muczynski’s “signature rhythm.” The pattern is mostly seen in Muczynski’s writings as



, and often occurs with frequent meter changes and accent markings. We have already seen examples of this rhythm in *Maverick Pieces*. Here is another example

of Muczynski’s “signature rhythm,” as seen in a passage from the third movement of his *Third Piano Sonata*, Op. 35 (Example 2.6).



Example 2.6: *Third Piano Sonata*, Op. 35, movement III, mm.133-136

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Isolated examples of Muczynski’s “signature rhythm” can be found in his *Dance Movements* [for orchestra], Op. 17 (first movement), *Third Piano Sonata*, Op. 35 (third movement), *Seven*, Op. 30 (No. 4), and *Maverick Pieces*, Op. 37 (Nos. 4 and 10). In *Masks*, Muczynski’s “signature rhythm” can be heard throughout almost all of the work, and serves as a vehicle to drive the piece forward. Sometimes it appears within the ten-measure isorhythmic melody, and sometimes it appears as smaller fragments. In measures 19 through 35 and 92 through 95, it is heard in fragments, with shorter note values of sixteenth notes in the left hand top voice. The fragments from measures 92 through 95 can be seen in Example 2.7.

Muczynski's "signature rhythm" in fragment

Example 2.7: *Masks*, Op. 40, mm. 89-96

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I would like to mention other key rhythmic features of this work. Muczynski states that the work starts with “a stately announcement,” and accelerates until the musical energy becomes calm at the Coda which begins at measure 152.⁶⁶ The driving rhythmic energy in *Masks* is achieved by frequent meter shifts, cross rhythms, rhythmic diminution, sudden accents, and the use of *non-legato* articulation within a fast tempo (see Example 2.8). Note that the unexpected off-beat accents which appear in the right hand in measure 135 and the left hand in measures 137, 139 and 140, disturb the regular rhythmic pulse. However, it provides a percussive quality and rhythmic variety.

66. Robert Muczynski, jacket notes to *Muczynski Plays Muczynski*, Vol. II, Laurel Records, LR-124, LP, 1983.

Example 2.8: *Masks*, Op. 40, mm. 135-145

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The frequent changes of meter provide rhythmic variety throughout *Masks*. However, repeated rhythmic patterns like the isorhythmic melody and the “signature rhythm,” help to provide rhythmic unity throughout the work.

The significant key which contributes to Muczynski’s distinctive sound is his characteristic taste for certain intervals. He has a tendency to use dissonant intervals such as seconds, fourths, sevenths, and ninths, rather than the use of triadic harmony.⁶⁷ But

67. Karen Marie Fosheim, “Similarities Between Two Dissimilar American Piano Sonatas of the 1960s: The *Second Piano Sonatas* of Robert Muczynski and Robert Starer” (DMA diss., University of Arizona, 1994), 27.

ostinati in the left hand, Muczynski uses a C-sharp pedal point, creating a mysterious atmosphere. A three-voice texture results—the isorhythmic melodic fragment in the top voice of the right hand, the moto perpetuo accompaniment in the bottom voice of the right hand, and the C-sharp pedal point in the left hand. Fragments of the isorhythmic melody alternate between the two hands in measures 19 through 35. The predominant intervals in the top voice of the right hand are minor seconds and perfect fourths, except in measures 25 and 31, when the last note of the top voice uses a minor third. This is the moment when the left hand enters (Example 2.10)

The image shows two systems of musical notation for piano. The top system covers measures 22-25, and the bottom system covers measures 26-31. Red annotations highlight key features: 'isorhythmic melodic fragments' in the top right hand, 'Moto perpetuo bottom voice of the right hand' in the bottom right hand, and 'C# pedal point' in the left hand. Red arrows indicate the start of these elements. A blue circle highlights a note in the top right hand in measure 31. Dynamic markings like (pp) and (p) are present throughout.

Example 2.10: *Masks*, Op. 40, mm. 22-31

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The moto perpetuo bottom voice of the right hand primarily uses intervals of a second, third, fourth, ninth, and tritone. Repeated intervallic patterns of the minor second, minor ninth, and tritone are typical sonorities found in much of Muczynski's music.⁶⁹

The right hand melody in measures 72 through 77 and 97 through 100 is closely related to the right hand opening melody of *Masks* (beginning at the pickup to measure 3). The left hand accompaniment in these measures consists of two measures of blocked intervals that repeat, while the top and bottom voices move in contrary motion. When the melody returns at measure 97, Muczynski embellishes the right hand by adding sixteenth-note triplets and grace notes (Compare Examples 2.11 and 2.12).

The image displays a musical score for Example 2.11, which is a section from Muczynski's *Masks, Op. 40*, measures 71-77. The score is written for piano and is in 2/8 time. It consists of two systems of music. The first system shows the right hand (RH) and left hand (LH) staves. The RH part begins with a forte (*f*) dynamic and features a melody with sixteenth-note triplets and grace notes. The LH part consists of two measures of blocked intervals that repeat. The second system shows the RH and LH staves again, with the RH part marked *mf* and the LH part marked *mf*. A red arrow points from the first system to the second, indicating a melodic line. The score includes a 'poco Ped.' marking and a red arrow pointing to the right.

Example 2.11: *Masks*, Op. 40, mm. 71-77

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69. *Ibid.*, 239.

The image displays a musical score for Example 2.12, consisting of two systems of piano and right-hand parts. The piano part is written in bass clef with a 6/8 time signature. The right-hand part is written in treble clef. The score includes various musical notations such as slurs, accents, and dynamic markings like *f*. Red annotations are present: a red line underlines the piano part in the first system; red circles highlight specific notes in the right-hand part of the second system; and red arrows in the piano part of the second system point to notes that correspond to the circled notes in the right hand. Above the right-hand part of the first system, there are markings for fingerings: "(3+2)" above a group of notes, "8" above a group of notes, and "3" above two groups of notes. The instruction "(senza Ped.)" is written above the right-hand part of the first system.

Example 2.12: *Masks*, Op. 40, mm. 93-100

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Measures 36 and 37 are also very similar to measures 3 and 4—the sigh-like intervals return in the top voice of the right hand, and the left hand accompanies with quartal harmonies. However, this time Muczynski adds a middle voice in the right hand that is not heard in measures 3 and 4 (compare Examples 2.13 and 2.1. Example 2.1 is found on page 73).

Example 2.13: *Masks*, Op. 40, mm. 36-38

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In measures 121 through 130, the isorhythmic melody is heard in both hands. The top voice of both hands uses the same melody and rhythm in measures 121 through 125. However, in measures 126 through 130, the top voices are a minor third apart, but are in parallel motion with each other and use the same rhythm (Example 2.14).

isorhythmic melody is unison between the hands

isorhythmic melody is a minor third apart between the hands

Example 2.14: *Masks*, Op. 40, mm. 119-130

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Muczynski heightens the musical tension by increasing the amount of dissonance, especially through the use of the interval of a ninth.⁷⁰ As mentioned earlier, in measures 131 through 135, Muczynski uses a series of major seventh chords in third inversion. An interval of a ninth results between the top and bottom notes of the right hand. The left hand ostinato accompaniment also spans the interval of a ninth (Example 2.15).

⁷⁰ Fosheim, 27.

(3+2) major seventh chords in third inversion
vigoroso

cresc.

sf

(poco Ped.)

ostinato spans interval of a ninth

con forza
(all 4)

non legato

Example 2.15: *Masks*, Op. 40, mm. 128-138

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Muczynski often employs pedal point in his music. As mentioned earlier, examples of this can be found in *Masks*. According to Valerie Cisler, this is one of the ways that Muczynski expresses moments of “deliberation and tranquility.”⁷¹ This description rings true in *Masks*, where Muczynski uses a C-sharp pedal point in measures 19 through 25 and 30 through 31 (he marks that these measures should be played *misterioso*, as well as measures 42 through 51 and 152 through 163 (see Examples 2.16 and 2.17).

71. Cisler, 91.

poco meno mosso
 (♩ = ♩)
poco rit.
pp misterioso
 (pp)
 C-sharp pedal point
 (p)
 (pp)

Example 2.16: *Masks*, Op. 40, mm. 17-26

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subito meno mosso, e sempre rit. al fine

f e sempre dimin.

mf

(poco Ped.)
C-sharp pedal point

(Andante)

mp

p

molto rit.

pp

sub. sf

Example 2.17: *Masks*, Op. 40, mm. 152-164

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The Coda begins with a reappearance of the isorhythmic melody in the top voice of the right hand. Muczynski marks *subito meno mosso, e sempre rit. al fine*, and the piece comes to a peaceful conclusion with his use of an echo effect heard in measures 160 and 162. The echo effect uses intervals of a perfect fourth in the top voice of the right hand, and a major seventh, tritone, and augmented octave in the bottom voice of the right

hand. The use of these intervals at the end is interesting because they have assumed such an important role throughout the piece, and it is reminiscent of the isorhythmic melody. Muczynski ends the piece abruptly, with the indication *subito sff*. The right hand ends with a “Muczynski chord” in second inversion—consisting of a minor second, tritone, and a perfect fourth. The left hand also uses a tritone—a C-sharp octave preceded by a G-natural grace note. Muczynski describes this sudden ending as a “final outburst”⁷² (Example 2.18).

Example 2.18: *Masks*, Op. 40, mm. 160-164

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Pianistic Suggestions

Maurice Hinson states that *Masks* demonstrates a striking contrast between the “cold, powerful majesty of the introduction...with the whirling, giddy playfulness of the ensuing frenzied *Allegro*” section.⁷³ In order to express this dramatic contrast, the fingers

72. Robert Muczynski, jacket notes to *Muczynski Plays Muczynski*, Vol. II, Laurel Records, LR-124, LP, 1983.

73. Hinson, 520.

should stay close to the keys when playing the opening, which will help to create a solemn, somber atmosphere.

Beginning at the *Allegro* of measure 42, Muczynski indicates that a lighter, *non-legato* articulation should be used, which will help provide contrast with the preceding section. Careful attention should be given to Muczynski's markings of *non-legato* and/or "*senza ped.*" in the score. Furthermore, Muczynski is pretty specific about pedal indications in this work. In general, the pianist should use less pedal in their performance in order to achieve greater clarity. Also, the pianist should listen for a long, continuous melodic line, especially in the A sections. The performer should also voice to the isorhythmic melody, while listening for a softer *moto perpetuo* accompaniment. The pianist should carefully follow the dynamics that Muczynski indicates in measures 121 through 130. This section should continue to build in volume until the *vigoroso* climax of measure 131.

Dream Cycle, Opus 44

A four-movement work, *Dream Cycle*, Op. 44, was written in 1983 and dedicated to H. D. Atwood. It was commissioned by the U.S. Information Agency and premiered by Nancy Weems, as part of the Artistic Ambassadors Project.⁷⁴ A reviewer of *Dream Cycle*, Lois Svard, describes *Dream Cycle* as “an energetic, optimistic work with driving rhythms, syncopations, lyricism, toccata elements, a harmony that is dissonant but tonal, and a thoroughly American style reminiscent of Barber.”⁷⁵ The work, which takes about ten minutes to perform, is a four-movement musical journey—*Allegro moderato*, *Allegro risoluto*, *Andante maestoso*, and *Allegro*.

As mentioned earlier, economic use of materials is a defining characteristic of Muczynski’s compositions.⁷⁶ One of the ways that Muczynski accomplishes this in *Dream Cycle* is through intervallic unity. The movements are closely connected through an intervallic combination that appears at the beginning of the first movement, and throughout the other three movements. The intervals in the opening right hand melody of the first movement primarily consist of a perfect fourth followed by a major second. These specific intervals have often been cited by scholars such as Eun Jun Oh, Christian Restrepo, Gregory Kostraba, Joo Young Oh, and Valerie Cisler, as a typical feature in Muczynski’s compositional output. The primary melody and accompaniment patterns in

74. Cisler, 150.

75. Lois Svard, review of *Dream Cycle*, Op. 44, by Robert Muczynski, *Notes* 43, no. 2 (December 1986): 418.

76. *New Grove Dictionary of American Music*, s.v. “Muczynski, Robert,” Vol. 3 (London: Macmillan Press Limited, 1986), 284.

each of the four movements are based on these intervals, and they serve to unify the work.

The opening melody of the first movement is comprised mostly of perfect fourths and major seconds. The left hand provides a drone-like accompaniment, using the interval of a major second (Example 3.1).

The image shows a musical score for the first movement of 'Dream Cycle, Op. 44, I, mm. 1-6'. The score is in 5/8 time and features a drone-like accompaniment in the left hand and a melodic line in the right hand. The tempo is marked 'Allegro moderato (♩=144)' and the dynamics range from 'mp' to 'mf'. A red bracket under the left hand part is labeled 'drone-like accompaniment'. The score includes markings such as 'mp', 'p', 'sempre cresc.', 'poco accel.', and 'mf cresc.'.

Example 3.1: *Dream Cycle*, Op. 44, I, mm. 1-6

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This same intervallic combination is found in the melodic line that begins the second movement, and moreover, the contour of the melodic line is similar to the opening of the first movement (compare Examples 3.1 and 3.2). However, Muczynski uses major seconds and minor seconds in the right hand melody of the second movement (along with perfect and augmented fourths).



Example 3.2: *Dream Cycle*, Op. 44, II, mm. 1-3

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In the third movement, the intervallic combination is first introduced by the left hand accompaniment in the form of quartal chords with the added interval of a second. This type of accompaniment is heard in measures 1 through 13 and 36 through 43 of the third movement. In the right hand, the intervallic combination of perfect fourths and major/minor seconds is heard, beginning in the third measure (Example 3.3).



Example 3.3: *Dream Cycle*, Op. 44, III, mm. 1-4

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In the fourth movement, the intervallic combination appears in both the melody and accompaniment patterns. The contour of the melodic line is similar to the third movement (compare the right hand melody in measures 7 through 12 of Example 3.4 with measures 3 and 4 of Example 3.3). The intervallic combination appears in the left hand in the form of an eighth note accompaniment which outlines the circle of fifths (F-Bb/Eb-Ab/Db-Gb in measures 7 and 8 and C-F/Bb-Eb/Ab-Db in measures 9 and 10). Quartal chords with the added interval of a second are found in the left hand staccato accompaniment of measures 11 through 14. See Example 3.4.

Example 3.4: *Dream Cycle*, Op. 44, IV, mm. 5-12

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This combination of intervals serves to unify the work in both a melodic and harmonic sense. Other notable examples this intervallic combination should be mentioned. The left hand uses quartal chords with an added interval of a second in measures 12 through 16. Quartal chords are also found in measures 17 through 23 of the

first movement. Pitch class sets which utilize seconds and fourths can be found in measures 58 through 61 [0156], and measures 66 through 72 [0126] and [0125] of the second movement (Example 3.5).

The image displays two systems of musical notation for piano. The first system, measures 60-61, shows a treble and bass staff with red brackets highlighting specific intervals, each labeled with the pitch class set [0156]. The second system, measures 66-72, shows a treble and bass staff with blue brackets highlighting specific intervals, labeled with [0126] and [0125]. Dynamics include *mf*, *f*, and *sub. mp*.

Example 3.5: *Dream Cycle*, Op. 44, II, mm. 60-67

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As mentioned earlier, in the third movement the left hand accompaniment consists of quartal chords with an added interval of a second throughout the entire A/A' sections. The left hand accompaniment in measures 23 and 24 also shows the use of quartal harmonies. In the fourth movement, quartal chords are found in both hands in measures 45, and 47 through 48, measures 98 through 101, and measures 111 through 114 (Example 3.6).



Example 3.6: *Dream Cycle*, Op. 44, IV, mm. 111-114

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In addition to intervallic unity, other stylistic features are common between movements. One unique characteristic in Muczynski's writing is the use of sounds associated with jazz. Muczynski was influenced by the popular music of the day such as big band, jazz, ragtime, blues, and ballads.⁷⁷ Peter Townsend who wrote *Jazz in American Culture* explains that there is a link between jazz rhythm and the typical American everyday life: "swiftness, verve, speed, excitement, ceaseless activity, and dynamic culture."⁷⁸ This same description can be applied to much of Muczynski's writing, which contains a strong motoric quality, which is clearly evident in the fourth movement of *Dream Cycle* (Example 3.7).

77. Cisler, 84-85.

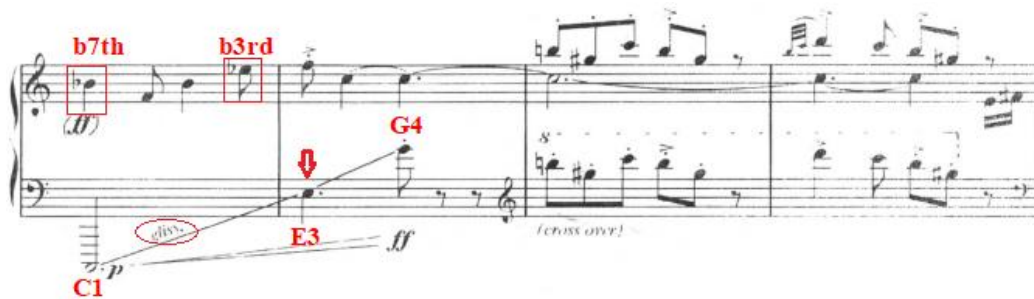
78. Peter Townsend, *Jazz in American Culture* (Jackson, MS: University Press of Mississippi, 2000), 23.



Example 3.7: *Dream Cycle*, Op. 44, IV, mm. 15-18

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In the Coda from the fourth movement of *Dream Cycle*, Muczynski uses *glissandos* in the left hand. The *glissando* starts low in the bass on C1 and continues over three octaves before ending on G4. However, he writes an E3 on the downbeat in the midway point of the *glissando* in measures 104 and 108. Therefore, I feel that this E3 has special harmonic meaning. This *glissando* gesture is reminiscent of the technique of *portamento* which according to Lee Evans is a prominent characteristic of jazz music⁷⁹ (Example 3.8).



Example 3.8: *Dream Cycle*, Op. 44, IV, mm. 107-110

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79. Lee Evans, “The African Origins of Jazz,” *Jazzed Magazine*, (March 2012): 44, accessed June 20, 2017, <http://www.jazzedmagazine.com/articles/focus-session/the-african-origins-of-jazz/>.

Another contemporary stylistic feature can also be heard during this passage. While the *glissandos* are based on a C Major scale, Muczynski employs the flatted third and seventh notes in the right hand melody, referred to as “blue notes”⁸⁰ (see Example 3.8).

Kostraba explains that “Muczynski takes conventional elements in the use of harmony but exploits it in unconventional manners.”⁸¹ As mentioned earlier, Cisler refers to this as Muczynski’s “jazz flavor.”⁸² Notable examples of this can be found in all four movements—the use of seventh and ninth chords in measures 40 through 44 of the first movement; a syncopated melody with unexpected accents, accompanied by sequential seventh chords in the left hand, found in measures 5 through 8 and 48 through 51 of the second movement; the use of sequential seventh chords in the left hand of measures 30 through 33 and 36 through 39 of the second movement (Example 3.9); an improvisatory-like, jazz-inspired melody in measures 23 through 29 of the third movement (Example 3.10); and syncopated rhythms which create a hemiola effect in measures 98 through 101 of the fourth movement (Example 3.11).

80. Rachel Rubin and Jeffery Melnick. *New Approaches to The Twentieth Century: American Popular Music* (Amherst, MA: University of Massachusetts Press, 2001), 119.

81. Kostraba, 20.

82. Cisler, 95.

Example 3.9: *Dream Cycle*, Op. 44, II, mm. 34-39

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Example 3.10: *Dream Cycle*, Op. 44, III, mm. 24-28

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The image displays a musical score for a piano piece, specifically Example 3.11. The score is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is marked with a forte dynamic (*ff*) and includes the instruction *con Ped.* (con piana). A red bracket above the treble staff spans the first two measures of the second system, labeled "hemiola effect". This indicates a 3-beat hemiola where the right hand plays three eighth notes over two measures. The bass line consists of chords and single notes, with some notes marked with accents (^).

Example 3.11: *Dream Cycle*, Op. 44, IV, mm. 97-101

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My discussion so far has focused on general musical features of *Dream Cycle*. I will now discuss specific details of each movement, including structural analysis and distinctive musical characteristics.

Movement I (*Allegro moderato*)

Table 3.1. Structural Analysis of *Dream Cycle*, Op. 44, movement I

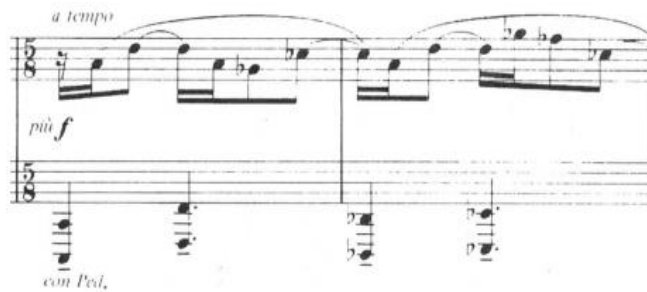
Section	Measure		Tempo
A	1-23		<i>Allegro moderato</i> (♩ = 144)
	Transition	24-35	
	36-45		<i>Tempo I</i> ^o
B	46-64		<i>Andante molto</i> (♩ = 66)
Coda (based on A material)	65-74		<i>Poco meno mosso</i> (♩ = 56) and <i>Lento</i>

In the A section, the melody is stated three times until the transition begins in measure 24. However, each time it is accompanied by different harmonies and accompaniment patterns. For example, the repetitive, stepwise accompaniment pattern heard in measure 1 through measure 7 (beat 3), becomes octaves in measure 7 (beat 4) through measure 11, followed by quartal harmonies in measures 12 through 23 (compare Examples 3.12, 3.13, and 3.14).



Example 3.12: *Dream Cycle*, Op. 44, I, mm. 1-3

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Example 3.13: *Dream Cycle*, Op. 44, I, mm. 8-9

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Example 3.14: *Dream Cycle*, Op. 44, I, mm. 17-18

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Valerie Cisler states that Muczynski “exploits dissonant sonorities to create harmonic tension; and at the same time, the consistency of the sonorities provides congruence to the entire work.”⁸³ As noted, Muczynski frequently uses quartal harmonies. He is especially fond of combining two quartal chords simultaneously. As seen in Example 3.14, the distance between the bottom and top notes of the left hand chord in measure 17 and 18 is an interval of a ninth, which contributes to the dissonance (F-sharp to G-natural in measure 17, and B-flat to C-flat in measure 18). These combined quartal chords alternate between a blocked and arpeggiated style until the transition at measure 24. Note that the octatonic scales in the right hand, heard in measures 19 and 21, increase the dissonance (Example 3.15).

Example 3.15: *Dream Cycle*, Op. 44, I, mm. 19-24

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83. *Ibid.*, 248.

Another example of Muczynski's use of dissonance in the first movement of *Dream Cycle* is the use of quartal chords with an added interval of a second. He typically writes these chords in root position. This occurs in measures 12 through 16 (left hand), 46 through 49 (right hand), measure 55 (left hand), and measures 60 through 64 (right hand). See Example 3.16.

The image shows a musical score for the first movement of *Dream Cycle*, Op. 44, I, measures 44-49. The score is in 3/4 time, marked 'Andante molto (♩=66)'. It features a canon between the hands. Four quartal chords with an added interval of a second are highlighted with red boxes in the right hand. The score includes dynamics like 'p sempre sostenuto' and 'con Ped.'

Example 3.16: *Dream Cycle*, Op. 44, I, mm. 44-49

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The musical material from measure 1 reappears at the *Tempo I*^o section at measure 36. The left hand enters an eighth note behind the right hand, producing a canon-like effect for four measures. At the same time, the octaves in the left hand in measures 37 through 39 increase the tension and dissonance due to the half step relationship between the left hand octaves and the first two notes of the canon in each hand (Example 3.17).

The image shows a musical score for piano. The top system consists of two staves: a bass clef staff on the left and a treble clef staff on the right. The bass clef staff starts with a dynamic marking of *mf* and a tempo marking of *allargando*. The treble clef staff starts with a dynamic marking of *f cresc.* and a tempo marking of *Tempo 1*. The score is divided into three measures. Red arrows point to specific notes in both hands, and blue circles highlight intervals. A red label "canon-like effect" is placed below the treble clef staff in the second measure. The bottom system continues the musical notation with similar annotations.

Tension and dissonance between the left hand octaves and first two notes of the canon in each hand

Example 3.17: *Dream Cycle*, Op. 44, I, mm. 34-39

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In the B section of the first movement of *Dream Cycle*, Muczynski changes the tempo, mood, and character. The calm and slow character creates a contrasting mood. However, Muczynski provides unity in this movement by using the same intervallic combination that was prominent in the A section—quartal chords with an added interval of a second are heard in the right hand chords in measures 46 through 49 and 60 through 64. As we noted earlier in Example 3.15, Muczynski states the same harmonic accompaniment in blocked and arpeggiated styles in this section also. Compare Examples 3.18 and 3.16.

Example 3.18: *Dream Cycle*, Op. 44, I, mm. 56-64

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In the Coda which begins at measure 65, the *cantabile* right hand melody spans the distance of over two octaves in a call-and-response type dialogue, which is reminiscent of the opening. *Pianissimo* D octaves are heard in the left hand for six measures, before changing to a D-flat minor chord accompaniment for two measures. The last four measures are marked *Lento* and *ritardando*, which halt the speed and alter the mood. The piece ends with two F minor ninth chords.

Pianistic Suggestions

The melody is stated three times in the A section. In order to avoid a monotonous interpretation, the pianist should try to make each statement different, and observation of dynamics can help with this. When the melody is first stated, the drone-like left hand accompaniment should be voiced softly. When the melody is stated the second time beginning in measure 8, the dynamic marking is *più forte*, so the left accompaniment

should play a more supportive role. At the third statement beginning in measure 17, the top voice of the quartal harmonies in the left hand plays a more active role. When practicing, isolate the right hand with the top voice of the left hand, and listen for communication between the hands (see Example 3.14).

In the B section, Muczynski uses widely spaced intervals in both hands (major sevenths in the right hand and tenths in the left hand, for example) which contribute to a more open sound in this section. In addition, the slower tempo and longer rhythmic durations give the music a more questioning character. A solemn and mysterious atmosphere should be expressed in this section.

Movement II (*Allegro risoluto*)

Table 3.2. Structural Analysis of *Dream Cycle*, Op. 44, movement II

Section	Measure	Tempo
A	1-14	<i>Allegro risoluto</i> (♩ = 126-130)
Transition	15-29	
B	30-41	<i>Subito meno mosso</i> (♩ = 92)
A'	42-51	<i>Subito Tempo I°</i> (♩ = 126-130)
Coda	52-78	<i>Tempo I°</i>

The second movement starts with active sixteenth notes in a fast tempo, marked *Allegro risoluto*. In comparison with the slow *Coda* which ended the previous movement, the mood seems quite different.

Muczynski's harmonic language becomes more obscure in measures 5 through 8 and 48 through 51. The left hand repeats broken seventh chords with the omission of the thirds in these passages, while the right hand plays octatonic scales (E-F#-G ♯ -A-Bb-C ♯ -Db and C-Db-Eb-E ♯ -F#-G-A). Also, Muczynski's use of the 3/4 time signature is ambiguous due to his use of asymmetrical rhythmic accents. In measures 5 through 8, for example, Muczynski marks accents on weak beats in the right hand melody (beat two and the "and" of beat three in measure 5, and beat three in measures 6 and 7). See Example 3.19.

The image displays a musical score for piano and right hand. The piano part (left staff) features broken seventh chords, indicated by red brackets and the label "broken seventh chords". The right hand part (right staff) features octatonic scales, indicated by blue brackets and the label "octatonic scales". The score includes dynamic markings such as "non legato" and "più f", and tempo markings like "Tempo I" and "accel.". The time signature is 3/4.

Example 3.19: *Dream Cycle*, Op. 44, II, mm. 4-9

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In measures 9 through 12, Muczynski uses the intervallic combination of perfect fourths and major/minor seconds in the right hand that has been discussed earlier. The left hand accompanies with minor chords which span the interval of a tenth. The time signature is 3/4, but the right hand phrasing suggests a duple feel. A hemiola-like rhythmic effect is the result (Example 3.20).

The image shows a musical score for two staves. The top staff is the right hand, and the bottom staff is the left hand. The time signature is 3/4. The right hand has a melodic line with intervals of perfect fourths and major/minor seconds. The left hand has a bass line with minor chords spanning a tenth. Annotations include 'accel.', 'Tempo I', 'mf', 'leggero', 'mp', and 'hemiola-like rhythmic effect between the two hands' (with a red box around measure 10). Red brackets under the left hand indicate 'minor chords spanning the interval of a tenth'.

Example 3.20: *Dream Cycle*, Op. 44, II, mm. 7-12

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In measures 13 and 14, Muczynski employs dissonant chords which move in contrary motion. Syncopation plays a big role in these measures. In measures 15 through 21, the two hands primarily play in unison. Syncopation and use of asymmetrical accents are also important features in these measures, as well as mixed meter (Example 3.21).

Example 3.21: *Dream Cycle*, Op. 44, II, mm. 13-21

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The B section begins in measure 30 and is marked *subito meno mosso*. Though the tempo changes, the B section uses many of the same compositional and pianistic techniques as the A section. For example, the left hand accompaniment in this section primarily consists of seventh chords without the third as seen in measures 5 through 8 and 48 through 51 of the A section. The right hand melody mostly uses the intervallic combination of perfect fourths and major/minor seconds as well as many accidentals, which adds to the harmonic ambiguity.

In measures 42 through 51, the A section returns, but it is shortened so that only the first eight measures are heard. In measures 52 through 74, Muczynski's primary musical materials include the use of the intervallic combination, as well as octatonic scales. Accented and percussive "Muczynski chords" are heard in the left hand in measures 52 through 57 and measures 62 through 65. Unexpected accents and syncopation are also featured in this section.

The dissonant chords in contrary motion, heard earlier in measures 13 and 14, return in measures 75 and 76. The piece ends emphatically—the intervallic combination of perfect fourths and minor seconds is heard in the right hand, with an octatonic scale in the left hand (Example 3.22).

Example 3.22: *Dream Cycle*, Op. 44, II, mm. 75-78

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Pianistic Suggestions

As mentioned earlier, movement I ends slowly with two F minor ninth chords in the low register of the keyboard, with a *pianissimo* dynamic marking. On the other hand, movement II starts *forte*, with fast, active sixteenth notes and accents. The pianist should seek to express the dramatic contrast between these two movements.

In measures 1 through 4 the left hand plays octaves in the low register of the keyboard. After each eighth note octave, there are fast jumps which span the distance of a third, fourth, seventh, and sixth, respectively. These eighth note octaves occur on weak beats and should be lighter than the following quarter note octaves. This will help the performer to emphasize the downbeat. Also, the right hand sixteenth notes in measures 1 through 4 should have a crisp, non-legato quality. This will also help to provide a striking contrast of mood between the end of the first movement and the beginning of the second movement.

In measures 9 through 12, the pedal should be used sparingly due to the many chromatic intervals in the right hand in these measures. The performer can use the pedal on beat one and the “and” of beat two in these four measures. This will provide contrast with the previous *non-legato* section in measures 5 through 8, and will help facilitate the left hand accompaniment which spans the interval of a tenth.

In the B section, the music suddenly becomes slower with a different mood. Before the B section begins in measure 30, Muczynski uses a quarter rest in both hands on the last beat of measure 29. To highlight the importance of this rest, the performer should play the last staccato eighth note of measure 29 in the right hand detached, move both hands up together, and remain motionless before moving to the new section. This moment of silence will help to contribute to the sudden change of mood in the B section.

In the Coda, all sixteenth notes should be detached. This will be effective and helpful to express the *furioso* character which Muczynski indicates, and to propel the music to the climax which begins in measure 75.

Movement III (*Andante maestoso*)

Table 3.3. Structural Analysis of *Dream Cycle*, Op. 44, movement III

Section	Measure	Tempo
Introduction	1-2	<i>Andante maestoso</i> (♩ = 56)
A	3-13	
B	14-22	
Transition	23-29	<i>Meno mosso</i> (♩ = 44)
A'	30-43	<i>Tempo I^o</i> (♩ = 56) and <i>Meno mosso</i> (♩ = 100)
Coda	44-47	<i>Meno mosso</i> (♩ = 100)

The third movement features a calm and slow tempo, and the musical ideas are more free and improvisatory. Muczynski explores various rhythmic gestures in this movement. For example, in measures 2, and 11 through 13, Muczynski uses thirty-second note ornamental-type figures in the right hand melody (Example 3.23).



Example 3.23: *Dream Cycle*, Op. 44, III, mm. 9-13

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As mentioned earlier, the jazz-inspired section in measures 23 through 29 contains *pianissimo*, thirty-second note rhythms which provide an improvisatory-like feeling (Example 3.24).



Example 3.24: *Dream Cycle*, Op. 44, III, mm. 24-28

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Measures 23 through 29 also feature a call-and-response type dialogue. This can be seen in measures 25 and 27 (call), and measure 26 and measures 27 through 28 (response). See Example 3.25. This type of dialogue happens again in measures 36 through 43 of the A' section.

Example 3.25: *Dream Cycle*, Op. 44, III, mm. 24-29

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Muczynski uses a left hand ostinato in measures 36 through 43. He changes the 3/4 time signature to 5/8 here, and continues its use to the end of the movement. This use of 5/8 gives the end of the movement a rhythmically unstable feeling. The left hand harmonies of the last four measures of the third movement seem to wander (D minor/F minor/D-flat minor/E minor/B-flat minor/D minor/F# sus⁴/F minor). The right hand

melody suggests an E minor chord, and explores the intervals of a minor third, fifth, and octave, but keeps returning to E4 (Example 3.26).

The image shows a musical score for a piano piece. The right hand has a melody with notes circled in red: E4, G4, Bb4, D5, E5, G5, Bb5, D6, E6. A red arrow points to the first E4. The left hand has chords: Dm, Fm, Dbm, Em, Bbm, Dm, F#sus4, and Fm. The score includes markings for 'sempre rit.', 'molto rit.', and 'brava'.

Example 3.26: *Dream Cycle*, Op. 44, III, mm. 44-47

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The slow tempo and somber mood of the third movement are in stark contrast to the fourth movement. The unanticipated harmonic progression at the end of the third movement stimulates the listener’s curiosity for the fourth movement.

Pianistic Suggestions

Playing the thirty-second notes in measures 2, 11 through 13, 24 through 25, and 27 with a lighter touch will help to create an improvisatory and jazz-inspired feeling in these measures.

In the Coda beginning at measure 44, the pianist should follow Muczynski’s indications of *sempre ritardando* and *molto ritardando*. This will allow the performer more time to express the intervals of a third, fifth, and octave in the right hand melody, and will help to provide contrast before the beginning of the fourth movement.

Movement IV (*Allegro*)

Table 3.4. Structural Analysis of *Dream Cycle*, Op. 44, movement IV

	Material	Measure
<i>Allegro</i> (♩ = 112-116)	Intro.	1-6
	A	7-32
	Trans.	33-36
	B	37-48
	C	49-63
	B'	64-69
	C'	70-79
	B''	80-91
	A'	92-102
<i>Più mosso</i> (♩ = 120) and <i>Presto</i>	Coda	103-114

The Toccata-like *Allegro* movement has three contrasting motives which are nevertheless related to one another. These three motives are shown below in Examples 3.27, 3.28, and 3.29.



Example 3.27: *Dream Cycle*, Op. 44, IV, mm. 7-8 (Motive A)

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Example 3.28: *Dream Cycle*, Op. 44, IV, mm. 37-40 (Motive B)

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Example 3.29: *Dream Cycle*, Op. 44, IV, mm. 49-50 (Motive C)

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Muczynski's economic use of materials is evident in this movement. Both the melody and accompaniment patterns of the three motives are based on the intervallic combination of the major/minor second and perfect fourth. These intervals pervade the movement and the entire work as well.

Examples of quartal harmonies are found throughout the movement—the left hand in measures 11 through 14 and 26 through 27; the right hand in measures 29 through 32, 45, 47 through 48, 88, 90 through 91, 98 through 101, and 111 through 114.

In measures 29 through 32, motive A appears in the top voice of the right hand. Muczynski combines two quartal chords simultaneously, which creates the interval of a ninth between the bottom and top notes of the right hand and contributes to the dissonance. It is interesting to note that the first note of each beat in the left hand in measures 29 and 30 moves up the interval of a perfect fourth (Example 3.30).

Motive A with combined quartal chords

The image shows a musical score for Example 3.30. The top staff is the right hand, and the bottom staff is the left hand. The right hand has a melody with a red bracket highlighting a 9th interval. The left hand has a bass line with a blue circle highlighting a perfect fourth interval. The score is annotated with 'lightly', 'mp', and 'perfect fourth'.

Example 3.30: *Dream Cycle*, Op. 44, IV, mm. 29-32

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Motive C appears in unison between the hands in measures 70 through 73. It also appears in the right hand melody in measures 74 through 79, and is accompanied by arpeggiated quartal chords in the left hand (Example 3.31).

The image displays three systems of musical notation for piano. The first system, labeled 'Motive C in unison between the hands', shows measures 70-73 with a red bracket indicating the unison. The second system, labeled 'Motive C in right hand melody', shows measures 74-79 with a red bracket in the right hand and blue text 'arpeggiated quartal chords' in the left hand. Performance markings include 'poco rit.', 'a tempo', 'p sempre legato', and 'poco Ped.'. The third system shows measures 80-83.

Example 3.31: *Dream Cycle*, Op. 44, IV, mm. 69-79

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Muczynski uses rhythmic devices of hemiola, asymmetrical accents, syncopation, and rests throughout the fourth movement. One example of hemiola occurs in measures 98 through 101, where the left hand quartal chords suggest hemiola, but the unexpected right hand accents suggest otherwise (Example 3.32).

The image shows a musical score for piano, consisting of two systems of staves. The first system includes a treble and bass staff. The second system also includes a treble and bass staff. The score is annotated with red text and blue circles. The text 'Right hand unexpected accents' is positioned above the first system, with two blue circles highlighting specific notes in the treble staff. The text 'Left hand suggests hemiola' is positioned below the first system, with two blue circles highlighting notes in the bass staff. A red arrow points to a note in the bass staff of the first system. The dynamic marking *ff* is present in the first system. The text 'con Post.' is written below the first system. The score is in a key signature of one flat and a 3/4 time signature.

Example 3.32: *Dream Cycle*, Op. 44, IV, mm. 97-101

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In measures 20 through 24, Muczynski creates syncopation in the right hand through the use of ties. However, the left hand accents in measures 23 and 25 are on the beat. Muczynski uses a full measure of rest in measures 28 and 102. These sudden moments of silence halt the continuous and motoric rhythmic quality of the movement (see Example 3.33).

The image displays three systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with various notes and rests. The second system also has two staves, with a red circle around a note in the bass staff and three red arrows pointing to notes in the treble staff. The third system has two staves, with a red circle around a note in the bass staff and a blue box around the final measure of both staves. Dynamics like *f* and *sub. p* are indicated throughout the score.

Example 3.33: *Dream Cycle*, Op. 44, IV, mm. 17-28

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Besides the use of the *glissandos* mentioned earlier, Muczynski uses cluster-type chords at the end of the fourth movement, which produce a percussive and contemporary sound. In measures 111 through 114, Muczynski features black-key quartal chords with the added interval of a second in the right hand on beats one, three, and five of measures 111 through 113, and on beat one of measure 114. These quartal chords alternate with one single white-key note. If the right hand notes on beats three and four of measures 111, 112, and 113 are thought of as a unit, a cluster chord results (G \flat -Ab-Bb-Db). If the right hand and left hand are thought of as a unit, additional cluster chords form on beat

one of measure 111 (Db-D \sharp -Eb-Gb-Ab). Further examples can be found in these measures. Also, the left hand accompanies with “Muczynski chords” in measures 111 through 114, and both hands move in contrary motion. The piece ends in an exuberant outburst of energy, marked *fff* (Example 3.34).

The image shows a musical score for measures 111-114 of a piece. The score is in G major, 4/4 time, and is marked 'Presto'. The right hand part features a series of cluster-type chords, indicated by a red arrow and the text 'use of cluster-type chords'. The left hand part features 'Muczynski chords', indicated by a red arrow and the text '"Muczynski chords"'. The piece ends with a fortissimo (*fff*) dynamic marking.

Example 3.34: *Dream Cycle*, Op. 44, IV, mm. 111-114

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Pianistic Suggestions

In measures 29 through 32, the pianist might have difficulty reaching the combined quartal chords in the right hand due to the interval of a ninth. Smaller hands can break the chords here by playing the right hand thumb, quickly followed by the top three notes of the chord. However, it is important to voice to the top notes of these chords, since this is the motive A melody.


Tension begins to escalate in the fourth movement at measure 92, when Muczynski introduces sixteenth notes in the right hand. The pianist should play these sixteenth notes *detaché*. Muczynski did not indicate *non-legato* in the score, but this articulation will be effective and helpful, since Muczynski indicates *con forza* in this section. In the last four measures of the movement a *detaché* touch can be used in order

to increase the volume. This will be helpful since *crescendo* and *fortississimo* are indicated.

CHAPTER III – CONCLUSION

This study contains a stylistic analysis and performer suggestions for three of Muczynski's later piano works, *Maverick Pieces*, Op. 37, *Masks*, Op. 40, and *Dream Cycle*, Op. 44.

In *Maverick Pieces*, Op. 37, each of the twelve pieces has its own specific mood and character. Muczynski adopted traditional forms such as ternary form and theme and variations; however, he modifies the theme from its first appearance and offers various musical changes by the use of frequent meter changes, asymmetrical rhythmic groupings, syncopation, hemiola, and use of accents. In regard to harmony, Muczynski frequently employs modes, chromatic and octatonic scales, and polytonal harmonic progressions. In addition, Muczynski uses percussive-like cadences by employing “Muczynski chords” and cluster chords.

Masks, Op. 40, is well-unified by certain musical characteristics—the intervallic combination of major/minor seconds and perfect fourths in both melodic and harmonic content, and the use of the isorhythmic melody with its recurring rhythmic pattern of , known as Muczynski's “signature rhythm.” This ten-measure melody serves to unify the work, and is sometimes characterized by the appearance of ostinati in the left hand. The one-movement piece starts *Andante maestoso* and continues to build in momentum until the end. Rhythmic energy is achieved through frequent meter shifts, cross rhythms, rhythmic diminution, sudden accents, and the use of non-legato articulation. Other key features of the work include the use of quartal harmonies, “Muczynski chords,” pedal point, and repeated intervallic patterns of the minor second,

minor ninth, and tritone, which achieve melodic and harmonic significance. A wide range of the instrument is used, as well as a variety of dynamics.

Dream Cycle, Op. 44, is a four-movement work which is also unified through use of a recurring intervallic combination of the major/minor second and perfect fourth. These intervals are important in both a melodic and harmonic sense. This piece is inspired by jazz, and features a strong motoric quality, as well as syncopation, seventh and ninth chords, improvisatory-like melodies (third movement), and glissandos, “blue notes,” and portamento (fourth movement). As in the other two works, Muczynski employs quartal harmonies, dissonance, mixed meter, hemiola, and unexpected accents, as well as a fondness for the intervals of a seventh, ninth, tenth, and tritone. Cluster chords are also featured in the fourth movement, as well as octatonic scales.

Muczynski’s late three piano works have something in common with each other, in that his music features economic use of musical materials. In both melodic and harmonic content, Muczynski favors the intervals of the second, fourth, seventh, ninth, and tenth. In regard to harmony, he frequently employs quartal chords and “Muczynski chords.” In regard to rhythm, he frequently uses ostinati, recurring rhythmic patterns, frequent meter changes, and polyrhythms. Other prominent musical features include use of dissonance, jazz-like sounds, tone clusters, improvisatory melodies, accents, and syncopation. Each of these elements contributes to Muczynski’s characteristic sound and unique language. Although Muczynski was given little recognition during his time, he developed his own musical language through the unique blending of American and European traditional musical practices, and the rich musical tradition of his Polish-American heritage. My hope is that this document will help performers and audiences to

achieve a better understanding, appreciation, and enjoyment of Muczynski's late piano works.

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