

Piece for Piano in Three Movements Op.7

This piece follows the traditional three movement form: fast-slow-fast. Although this piece is a contemporary piece, it still follows the rule that all art forms must be beautiful. In this piece, I made sure that in all cases, "beauty" comes first before technique.

Mov. I – Moderato/Allegretto/Tempo I

This movement has a three-part structure, the development(or middle) section starts at bar 8, and ends at bar 43.

Bars 8-27 are based on a “mirror” structure; mainly 4-3-2-1|1-2-3-4. The first part of the mirror is based on the fugue-like development of the theme and it’ s reverse, switching voices 4 bars, 3 bars, 2 bars, and 1 bar, also transposing a minor third higher every 4 bars for each melody. The minor third is also one of the most important intervals in this piece. The other part of the mirror is based on the harmony of this movement. Bar 18 is a motif based on bar 3 of the theme. Bars 19-20 are a contrasting motif based on the two cords taken from the main cord: G-bB-#C-E and G-bB-D. Bars 21-23 are the combination of the two contrasting motifs. Bars 24-27 are the arpeggio of the two cords, leading to a minor climax.

Bars 29-36 are a 8 bar minus 1 beat (a traditional section is full 8 bars) development of the 2 motifs in bar 5 of the theme, which is the left hand off-beat cord and the right hand two 16th and one 8th note motif. It also follows the idea of an ascending sequence stated in the first part of the development section: in bar 30, there are two motif IIs (the two 16th and one 8th note motif) following the dotted quarter (8th note tied to a quarter note). In bars 31-32, there are three motif IIs following the dotted quarter. In bars 32-33, there are four, and finally in bars 35-36, there are five. Also the cords of the left hand are progressing in minor thirds.

Bars 37-43 are the classic buildup before the climax in bar 43. It is based on the diminished seven cord.

Overall, the development section is based on the theme’ s progress line: Bars 8-17 is based on bars 1-2, bars 18-27 is based on bar 3 (harmony), bars 29-36 is based on bars 4-5 (mainly 5), bars 37-43 is based on bar 6 (harmony).

Mov. II - Adagio/Andante Moderato e

sempre molto accel./Presto/Tempo I

This movement is in three-part form. The development section starts at bar 57 and ends at bar 92.

The theme is almost all made up of diminished fifths(a motif that will later be found in the third movement) and minor seconds. The harmony changes from bB-D-F(tonic of bB major) to bB-D-E-G(a variant of the diminished seven cord) and finally to bB-bD-E-G(the diminished seven cord), but was interrupted when the arpeggio of the G-bB-D(tonic of G minor, and one of the "important" cords of the first movement) came in on the fourth beat. The G-bB-D cord leads into the D-#F-A(tonic of D major), but in the soprano, the F-sharp got naturalized, the tenor F-sharp didn't, which unites the style of this exposition. The cords go from bB as root to G as root and to D as root because these notes are the "root note" of the three movements: the bB is the root note of the second movement, the G is the root note of the first movement, and the D is the root note of the third movement. These three notes combined form the "basic cord" of the whole piece: G-bB-D, in the same order.

The development section is in six parts, which each has six bars in 3/4 time(supports the third movement motif "6"). There's also 3 layers of organization of the way of development in this section. The first layer is the most obvious: the first three parts all has a motif of the first movement, while the last three parts all has a motif of the third movement. In contrast to this is the second layer. All of the parts have a second movement motif in them. The first two has the same second movement motif, and so does the next two pairs. The third layer is also made of twos, but not in the same order. The order of the accompaniment motif of the six parts are as follows: the first part is accompanied by a non-second movement motif, and the next two is, while the 4-5 isn't, and the last one is. That's the main plan for the development section (of course there's also details in each part, but this is the main plan). Here' s a table of it:

Development Section #	I	II	III	IV	V	VI
First Motif(I/III Mov.)	3(I)	2(I)	1(I)	1(III)	2(III)	3(III)
Second Motif(II Mov.)	1	1	2	2	3	3
Accompaniment Motif	1 st	2 nd	2 nd	1 st	1 st	2 nd

The recapitulation is a shortened version of the exposition of this movement, but with a tiny coda that is like the expansion of the D-#F-A cord, which ends in the same way the exposition ends.

Mov. III - Presto Energico/Allegro Moderato/ Prestissimo/Andante/Tempo I/Scherzo

This movement, like the other movements, is in three-part form. The development section starts at bar 103 and ends at bar 141. There's a small coda from bar 149 to the end.

The development section is divided into five parts. The first part starts at bar 103, and ends at bar 112. This part is mainly the fugue-like development of three most important themes/motifs of the three movements: the theme of the first movement, the theme of the third movement, and the diminished seven cord. There's a small two beat "mini climax" at the end. Bar 113 is a small bridge between part I and part II. Part II starts at bar 114 and ends at 121. This part is itself a in three-part form. Bar 114 and the first 3 beats of 115 is the exposition of the four motifs that would be developed in this part. Bars 115(beats 4-9)-116(beats 1-6) are the development of motifs 2,4. Bars 116(beats 7-9)-117 are the development of motifs 1,3. Bars 118-119(beats 1-3) are the development of motifs 1,2. Bars 119(beats 4-9)-120(beats 1-6) are the development of motifs 3,4. Bars 120(beats 7-9)-121 are the recapitulation of the exposition but is exactly the mirror of the exposition. The order of the motifs exiting in the recapitulation is exactly the opposite of the order of the motifs entering in the exposition. Bars 122-123(beats 1-2) are a small intro to part III. Part III(bars 122-127) is the development of three motifs, similar to part I. The first motif is a motif made up of three motifs from the theme of the third movement. The second motif is a motif made up of the rhythm of a motif in the theme of the first movement, with the diminished fifth cord as the harmony, and the minor second interval as the melody line. Part IV(bars 128-136) is the buildup before the climax, and is made up of three three bar parts. The first three bars are made up of minor second intervals. The middle three bars moves from the low range of the first three bars to a high range(which made some contrast), and is made of diminished seven cords, with minor second as the melody line. The last three bars have even bigger contrast with middle bars: the dynamics move from fortissimo(with cresc.) to pianissimo, and the whole mood changes. These bars are made up of the diminished fifth. The last bar is the final buildup before the climax, combining the three parts of

the buildup. Part V(bars 137-140) of the development section is the climax itself. Bars 141-148 are the recapitulation of the theme. Bars 149-150 are the coda of the whole piece, a real scherzo, which starts serious and ends in C with some irony, and some contrast to the whole piece.

This movement also has some overall characteristics. Bars 103-127 are a big mirror: 2-3-4-5(-6)-6-6-6|6-6-6(-6)-5-4-3-2 [unit: half notes, number in brackets are bridges]. This movement also has a number theme: this movement is based on the first four perfect numbers: 6, 28, 496, 8128(these are also the only perfect numbers from 1-1.5 million). This is why one of the motifs is the diminished fifth: a diminished fifth is made of six half notes. This is also the reason why the mirror stops at six, and why the buildup is made up of three three bar parts(three is the half of six). But the other three numbers also have a place in this movement too: the whole movement (excluding the exposition) is made up like this:

8 bars (103-110)	2/4
2 bars (111-112)	8/4
1 bar (113)	4/4
8 bars (114-121)	9/4
6 bars (122-127)	6/4
9 bars (128-136)	8/4
4 bars (137-140)	1/4
8 bars (141-148)	2/4
2 bars (149-150)	8/4

This perfect number motif also appears as a motif in the second movement.

The Piece as a Whole

The piece as a whole also has some characteristics. First, the length of the movements. The first movement has 49 bars, the second movement has 50 bars, and the third movement has 51 bars. This also supports the ascending idea stated in the three movements. There's also a characteristic between the second and third movements. The time signatures of the second movement(3/4, 5/4, 7/4) and that of the third movement(1/4, 2/4, 4/4, 6/4, 8/4, 9/4) added together equals 1/4-9/4, which also supports the main idea.