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1. เพื่อเผยแพร่บทความวิจัย บทความวิชาการ รวมถึงผลงานสร้างสรรค์ที่มีคุณภาพในสาขาศรีศาสนศาสตร์
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Decoding Idiosyncratic Hairpins: Dynamic Changes or “Notated” Rubato?

Cheong Yew Choong¹

Abstract

The definition of hairpins as a \lessgtr gradual increase or decrease in volume is widely acknowledged today. However, numerous piano compositions of the late eighteenth and nineteenth centuries defy this conventional definition of hairpins, thereby posing interpretive problems for pianists. Hugo Riemann (1849-1919) was the first musicologist who elucidated the association of hairpins with agogic inflections, calling for the flexibility of rhythms and tempo. Furthermore, notable scholar-performers such as Jan Ekier and Clive Brown, as seen in the critical score editions of the piano works by Chopin and Brahms, assert that the hairpins are to be interpreted not only as dynamic changes but also as means of “notated” rubato, which signifies slight acceleration, retardation, or lingering. This article seeks to decode idiosyncratic hairpins through the scrutiny of the selected piano compositions by Schubert, Chopin and Brahms. The objectives are twofold: firstly, to review historical sources and commentary about hairpins by composers and musicologists; and secondly, to illuminate the interpretive possibilities of hairpins through score analysis.

Keywords: Hairpins, Dynamics, Rubato, Agogic, Performance practice, Schubert, Chopin, Brahms

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Introduction

Interpreting music can be a daunting task for performers. Western musical notation is a complicated yet imperfect system that serves as means of conveying a composer's musical ideas and intentions. Béla Bartók (1881-1945) acknowledged the limitations of the musical notation, as he wrote in his essay 'Mechanical Music': "It is a well-known fact that our notation records on music paper, more or less inadequately, the idea of the composer..."² The historical recordings of Bartók and Claude Debussy (1862-1918) playing their own works reveal that their meticulous notations—rhythmic patterns, tempo changes, dynamic markings, articulations and other performance markings—are very difficult to realize precisely but rather are often treated approximately. This evidence indicates that the imprecision and incompleteness inherent in musical notation can pose major challenges for performers. In fact, musical notation and performance marks used over the centuries have had different meanings, depending on the composer's own idiosyncratic notation. Such difference in notational meaning is acutely observed by Nikolaus Harnoncourt: "Is it not astonishing that musical works which are completely different in essence and style, such as an opera by Monteverdi and a symphony by Gustav Mahler, can be written down using the same notational symbols?"³

One of the most problematic notational symbols that does not precisely convey its meaning is the hairpin < > . It is generally acknowledged that hairpins denote gradual increase (*crescendo*) or decrease (*diminuendo*) in volume. However, we are confronted with numerous piano works of Beethoven, Schubert, Chopin and Brahms, to name a few, which defy the conventional meaning of hairpins. The following examples illustrate three categories of questionable hairpins. Figure 1 shows diamond-shaped hairpins over a single chord/note or adjacent notes, which are impossible to be rendered on the piano with *crescendo* and *diminuendo*. Figure 2 presents a *diminuendo* hairpin as notated in conjunction with *cresc.*, leading to a seeming contradiction. In Figure 3, the *crescendo* hairpin appears simultaneously with *cresc.*, indicating a notational redundancy.

Since the 1960s and 1970s, there have been several modern critical "Urtext" editions—G. Henle, Wiener, Bärenreiter, among others—that present the historically-informed texts through the scholarly scrutiny of the autographs and historical sources. The early years of the 21st century have witnessed the publication of new critical editions that provide commentary and editorial decisions in an effort to revive performance practice issues and the lost performance tradition during the composer's time. Among the pioneering editions are the *Polish National Edition of the Works of Fryderyk Chopin* (Jan Ekier, PWM, 2nd revised ed., 1998-2010), The New

² Benjamin Suchoff, ed., *Béla Bartók Essays* (London: University of Nebraska Press, 1992), 292.

³ Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech*, ed. Reinhard G. Pauly, trans. Mary O'Neill (London: Christopher Helm Publishers, 1998), 28.

Schubert Edition (Walther Dürr, et al., Bärenreiter, 2001-) and Johannes Brahms Scholarly-Critical Edition (Clive Brown, et al., Bärenreiter, 2006-), which observe that hairpins are interpreted not only as dynamic changes but also as “notated” rubato, which signifies slight acceleration, retardation, or lingering.

What follows is a discussion of selective historical sources and commentary given by the composers and their contemporaries, serving as indispensable evidence for the discrepancies in the meaning of hairpins. Such evidence, presented in chronological order, is intended to provide a window into the performance traditions of the nineteenth century, in particular the interpretation of hairpins.



Figure 1: Johannes Brahms, Intermezzo in E major, Op. 116, No. 4, mm. 303–308 (Bärenreiter, 19).



Figure 2: Frédéric Chopin, Polonaise-Fantaisie in A-flat, Op. 61, mm. 36–38 (PWM, Jan Ekier, 78).



Figure 3: Franz Schubert, Impromptu in C minor, D.899, No. 1, mm. 51–53 (Wiener Urtext Edition, 3).

Historical Precedents

The connotation of dynamic gradations as expressive nuances has its origin in the singing style of the early seventeenth century known as *messa di voce*, calling for swelling and diminishing in volume on a single note. One of the earliest notations of *messa di voce* is found in *Le nuove musiche* (Florence, 1601/2) by Giulio Caccini (1551-1618). Two prescriptive dynamic ornaments associated with *messa di voce* are: *esclamazione* (“an increasing of the voice,” i.e. a swell) and *il crescere e scemare della voce* (“becoming louder [and] then softer”).⁴

The prescriptive indication of *messa di voce* was later applied to stringed and wind instruments in the eighteenth century. The *XII Sonate a violin solo e violoncello col cimbalo, opera prima* (Twelve Sonatas for Violin, Violoncello, and Cembalo, Opus 1, Paris, 1712) by Giovanni Antonio Piani (1678-1760), is claimed to be the earliest surviving manuscript which contains the graphical notation called blackened wedges, indicating the swelling (◀) and diminishing (▶) tone through varying bow strokes (Figure 4). Nevertheless, hairpins were sparingly used in keyboard compositions of that era. By the 1780s, Franz Joseph Haydn was one of the first Classical composers who experimented with hairpins, as found in his keyboard sonatas, beginning from Hob. XVI:40 (published in 1784).⁵ The end of the eighteenth century also witnessed the appearance of four major keyboard treatises which defined hairpins as gradual dynamic changes (i.e. *crescendo* hairpin means “getting louder” or *diminuendo* hairpin means “getting softer”): Daniel Gottlob Türk’s *School of Clavier Playing* (1789), Friedrich Starke’s *Wiener Pianoforte-Schule* (1819), Johann Nepomuk Hummel’s *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte* (1827), and Carl Czerny’s *Complete Theoretical and Practical Pianoforte School*, Op. 500 (1839).

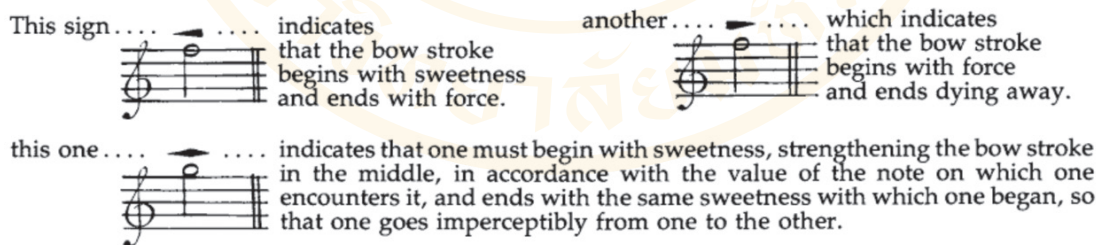


Figure 4: Giovanni Antonio Piani, *Twelve Sonatas for Violin, Violoncello, and Cembalo*, Op. 1 (A-R Editions, trans. Barbara Garvey Jackson, 2).

⁴ Roland Jackson, “Dynamics,” in *Performance Practice: A Dictionary-Guide for Musicians* (New York: Routledge, 2005), 135.

⁵ Sandra Rosenblum, *Performance Practices in Classic Piano Music* (Bloomington: Indiana University Press, 1988). 69-70.

However, beginning the nineteenth century, hairpins were extensively adopted and yet became a controversial subject among the composers and musicians. In 1826, Felix Mendelssohn's sister Fanny Hensel (1805-1847) was one of the pioneering composers who experimented with hairpins as a means of tempo flexibility as she wrote in the autograph of her own piano piece in F minor, *Allegro ma non troppo*, on 20 February 1826:

This piece must be performed with many changes in tempo, but always gently, without jerking. The signs < > stand for *accelerando* and *ritardando*.⁶

The notational experiment of hairpins can also be found in several piano compositions by Felix Mendelssohn, including his early piano works and *Lieder ohne Worte*. For instance, in the third movement of Felix's Piano Sonata No. 1 in E major, Op. 6, the confusion arises when the diamond-shaped hairpins and *cresc.* are notated in close proximity (Figure 5). The hairpins could be treated as expressive markings that connote rhythmic elasticity, thus conveying the recitative style in this instance. Fanny's remark on the hairpins could be representative of general performing practice for the music of Mendelssohn siblings, owing to their common prodigious musical skills and musical affinities.



Figure 5: Felix Mendelssohn, Piano Sonata in E major, Op. 6/III, m. 28 (G. Henle Verlag, 33).

Held in high esteem by the contemporaries of his time, Louis Spohr (1784-1859) built a formidable reputation as a German composer, violinist, conductor, teacher and a leading pioneer of the early nineteenth-century Romanticism. As a violin pedagogue, Spohr taught over two hundred pupils from all over Europe. Written in 1831, Spohr's *Violinschule* (*The Violin School*) was universally considered as one of the most influential violin treatises of the nineteenth century that laid the foundations of modern violin technique.⁷ In his treatise, Spohr

⁶ R. Larry Todd, *Fanny Hensel: The Other Mendelssohn* (New York: Oxford University Press, 2010), 102

⁷ Maurice Powell, liner notes for *Double Quartets* by Louis Spohr, The Academy St Martin-in-the-Fields Chamber Ensemble, Hyperion CCD22014, 1998, compact disc.

described tremolo as a form of vibrato produced through the trembling motion of the left hand, imitating the human voice. He also proposed the implicit association of hairpins with rhythmic flexibility—accelerating vibration for *crescendo* hairpin whereas decelerating vibration for *diminuendo* hairpin. In his *Violinschule*, Spohr wrote:

Should a swell from *p* to *f* (*crescendo* hairpin) be introduced on a long sustained note, a beautiful effect is produced by beginning the tremolo slowly and gradually accelerating the vibrations, in proportion to the increase in power. If a decrease from *f* to *p* (*diminuendo* hairpin) occurs on a sustained note, it likewise produces a good effect to begin the tremolo quick and gently decrease in velocity.⁸ (Figure 6)



Figure 6: Exercise No. 65, mm. 19–22 (*Violinschule*, trans. C. Rudolphus, 163).

Furthermore, two musical examples from Pierre Rode's Violin Concerto No. 7 illustrate Spohr's description of how rubato should be played as below:

...the second half of the 28th and 30th bar is to be played so that the first notes are slightly lengthened beyond their notated duration, and the loss of time may be regained by accelerating the following note. (This manner of delivery is termed rubato.) This increasing of time must be gradual, and harmonize with the decreasing of power.⁹ (Figure 7)

On the F sharp...retard a little and regain [the loss of time] on the five following notes [through acceleration].¹⁰ (Figure 8)

Both Figure 7 and Figure 8 suggest rhythmic alteration, in a proportional and subtle manner, to the melody of equal-value notes through momentary lengthening of one or more

⁸ Louis Spohr, *Violinschule*, trans. C. Rudolphus (London: Wessel & Co., 1850), 161.

⁹ Ibid., 183.

¹⁰ Ibid., 195.


important notes. The irony here is that Spohr's description of rubato playing in concise written instructions could not be elicited from the musical notation. There is no indication of altered rhythmic notations nor is there any performance term (e.g. rubato or *ad libitum*) in the musical illustrations, except the *diminuendo* hairpins on which the rubato playing is recommended. Furthermore, there are also several other musical examples from Spohr's *Violinschule* that show implicit association of the *diminuendo* hairpin with a prolongation of notes: it could be said that the oral element of Spohr's rubato suggestions could not be notated precisely.



Figure 7: Pierre Rode, Violin Concerto No. 7 in A minor, Op. 9/I, mm. 28-30 (Spohr's *Violinschule*, trans. C. Rudolphus, 183).



Figure 8: Pierre Rode, Violin Concerto No. 7 in A minor, Op. 9/III, m. 41 (*Violinschule*, trans. C. Rudolphus, 195).

During the mid-1830s, Franz Liszt (1811-1886) was intensely engaged in revising his *Douze Grandes Etudes* (1837-1838) and composing his first significant piano cycle *Album d'un voyageur* (1835-1838). Of particular interest, in these two piano collections, are the unorthodox notational symbols which indicate the nuances of tempo rubato. At the bottom page of *Au bord d'une Source*, Liszt illustrated three types of notational symbols: an oblong box as a "crescendo of movement" (i.e. *accelerando*), a single line as a "decrescendo of movement" (i.e. *rallentando* or *ritenuto*), and a double line as a "hold of shorter duration than  " (i.e. agogic accent) (Figure 9).¹¹ One observes that oblong boxes are often placed above *crescendo* hairpins, calling for a quickening of tempo. On the other hand, single lines are often placed above *diminuendo* hairpins, calling for a slackening of tempo. It is regrettable that such notational symbols are

¹¹ Clive Brown, "General Issues of Performing Practice," in *Performance Practices in Johannes Brahms' Chamber Music* (Kassel: Bärenreiter, 2015), 6.

inadvertently omitted in the New Liszt Edition (Editio Musica Budapest).¹²



Figure 9: Franz Liszt, *Au bord d'une Source*, mm. 3–4 (Paris: Simon Richault, 1841).

Hugo Riemann (1849-1919) was widely acknowledged as one of the most significant German musicologists of the nineteenth century who elucidated the concept of tempo flexibility as means of musical expression. Riemann, in his influential *Musiklexikon* (first published in 1882), coined the term “agogics” and defined it as:

The use of the small modifications of *tempo* (also called *tempo rubato*) which is necessary for expressive playing. The agogics coexists with dynamics—a slight increasing of tempo is accompanied by *crescendo*; the lengthening of the note values that form the “dynamic peak” within a phrase; and a slight slowing down is subsequently accompanied by diminuendo...the agogic accent, as indicated by the notation Λ , means a slight prolongation of the note values, especially suspensions.¹³

In 1894, Riemann concurred that the dynamic hairpins suggested agogic inflections—a slight modification in rhythms and tempo. “The $\langle \rangle$ is to be understood more as agogic: \langle increases shortening of the values, \rangle decreases stress.”¹⁴ In other words, the *crescendo* hairpin implies intensification through a motion of pressing forward and urging whereas the *diminuendo* hairpin implies decline through a motion of holding back and lingering.

In 1887, Fanny Davies (1861-1934), an English pianist and pupil of Clara Schumann’s, wrote one of the most valuable eyewitness accounts of Brahms’s playing during the rehearsal

¹² Alan Walker, “Liszt and the Keyboard,” *The Musical Times* 118, no 1615 (1977): 719, <http://doi.org/10.2307/959476>.

¹³ Hugo Riemann, “Agogics and Agogic Accent,” in *Musiklexikon*, trans. J. S. Shedlock (London: Augener & Co., 1896), 13.

¹⁴ Hugo Riemann, “Zur Klärung der Phrasierungsfrage. Fortsetzung,” in *Musikalisches Wochenblatt* 25, no. 24 (7 June 1894), 286. Reproduced in Brown, “General Issues of Performing Practice,” 6.

of his C minor Piano Trio with Joseph Joachim and Robert Hausmann. She recalled that Brahms's interpretive style was free, flexible and expansive, without losing a sense of underlying pulse. What is most revelatory about Brahms's playing, according to Davies, is that Brahms's hairpin notations are perceived not only as dynamic signs but also expressive markings associated with rhythmic or agogic inflections:

The sign \lessgtr , as used by Brahms, often occurs when he wishes to express great sincerity and warmth, applied not only to tone but to rhythm also. He would linger not on one note alone, but on a whole idea, as if unable to tear himself away from its beauty. He would prefer to lengthen a bar or phrase rather than spoil it by making up the time into a metronomic bar.¹⁵

In correspondence with Clara Schumann in May 1893, Brahms discussed the Intermezzo in B minor Op. 119, No. 1 with enthusiasm and suggested how it should be played. It is fascinating to observe that hairpins are meticulously notated throughout the Op. 119, No. 1. These hairpins are not intended as dynamic markings but rather suggest Brahms's emphasis on "ritardando in every bar and note" through agogic lingering as means of rubato playing for the effects of melancholy expression and concentrated intensity (Figure 10).

The little piece is exceptionally melancholic and 'to be played very slowly' is by no means an understatement. Every bar and every note must sound like a ritard[ando], as though one wanted to extract melancholy from each, with sensual pleasure from the dissonances!¹⁶

¹⁵ Fanny Davies, "Some Personal Recollections of Brahms as Pianist and Interpreter," in *Cobbett's Cyclopedic Survey of Chamber Music*, ed. W. W. Cobbett (London: Oxford University Press, 1929), 182. Reproduced in Brown, "General Issues of Performing Practice," 6.

¹⁶ Imogen Fellingner, ed., "Preface," *Johannes Brahms Klavierstücke Op. 119* (Wiener Urtext Edition, 1974).



Figure 10: Johannes Brahms, Intermezzo in B minor, Op. 119, No. 1, mm. 1–6 (Bärenreiter, 2).

The correspondence between Arnold Schoenberg (1874-1951) and Ferruccio Busoni (1866-1924) in the years 1909-1910 provides illuminating commentary and detailed analysis of Schoenberg's *Klavierstücke* Op. 11, No. 2. Of particular note are the unorthodox hairpin markings in Op. 11, No. 2 which are apparently impossible to be played at the piano, as Busoni stated (Figure 11). Schoenberg acknowledged the hairpin markings as the influence from Brahms's compositional practice and explained:

Obviously I did not imagine that one could make these chords [with the signs < > over the chords] grow louder and softer. [...] In these cases, I always mean a very expressive but gentle *Marcato*, *sforzato*. It can be compared to this *portamento* sign or something similar ... [this crescendo hairpin on held notes] is of course also not to be taken literally. It should simply be an indication of the direction of the line. Or of the degree of intensity. More an aid to the comprehension of the line than a marking for performance.¹⁷

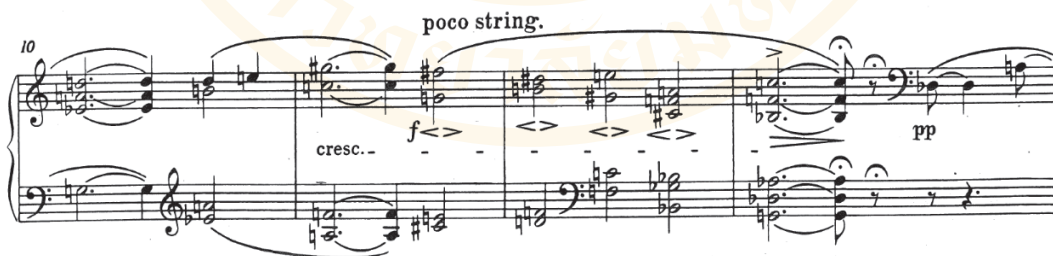


Figure 11: Arnold Schoenberg, Drei Klavierstücke, Op. 11, No. 2, mm. 10–13 (Wiener Urtext Edition, 28).

¹⁷ Antony Beaumont, ed., *Ferruccio Busoni: Selected Letters* (New York: Columbia University Press, 1987), 386-388. Reproduced in David Hyun-Su Kim, "The Brahmsian Hairpin," in *19th-Century Music* 36, no. 1 (Summer 2012): 46, <https://doi.org/10.1525/nmc.2012.36.1.046>.

Schoenberg's response clearly espouses the view that the hairpins are not intended as dynamic markings but rather descriptive notation that implies the shaping of the melodic contour and harmonic direction by means of two interpretive possibilities for the performers: (1) varying degrees of pedaling and accents for piano, and (2) varying degrees of rhythmic momentum. As for Op. 11, No. 2 (Figure 12), one may imagine the effects of vibrato and portamento from strings or wind instruments through varying degrees of pedaling (e.g. quarter pedal, half pedal, or full pedal) and pedal changes (e.g. syncopated pedal or simultaneous pedal). One may also consider articulations through varying degrees of accents and varying length of the note values.

The early recordings of the pianists Sergei Rachmaninoff (1873-1943), Alexander Scriabin (1871-1915), Bartók and Debussy are among the most important primary sources of evidence that provide fascinating insights into the composers' interpretation of their own piano works, especially showing how hairpin markings are generally interpreted as rubato in performance. Consider Rachmaninoff's own recorded performance of his Prelude in G-flat Op. 23, No. 10, as heard from *The Complete RCA Recordings*. Rachmaninoff interprets the hairpins as rhythmic flexibility, rather than dynamic nuances. A slight acceleration is heard over the *crescendo* hairpins and a slight retardation over the *diminuendo* hairpins. The bass notes on the third beat of every bar are often played with agogic lingering (Figure 12). Furthermore, David Hyun-Su Kim's analytical comparison between Brahms's music scores and the historical recordings by the members of Brahms's inner circle shed light on the late nineteenth-century performance tradition.¹⁸

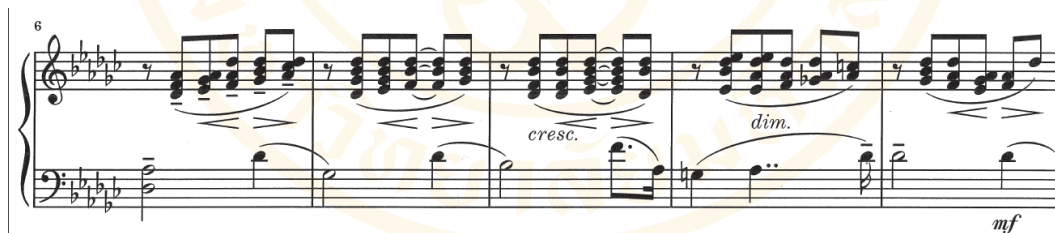



Figure 12: Sergei Rachmaninoff, Prelude in G-flat major, Op. 23, No. 10, mm. 6-10 (G. Henle Verlag, 52).

¹⁸ Kim, "The Brahmsian Hairpin," 46-57.

Hairpins as Descriptive Notation

There are apparent discrepancies between the prescriptive meaning of hairpin notation and the written sources as evidenced in the above discussion of historical precedents. However, it is unfortunate that pedagogical instructions and interpretive details about hairpins as “notated” rubato are rather scanty. Recently, however, the distinguished pianists Eric Heidsieck, Seymour Bernstein and Roberto Poli and David Kim have begun to provide illuminating discussion of the controversial hairpins as “notated” rubato, including interpretive possibilities.¹⁹ These research studies espouse the view that hairpins are not merely intended as the prescriptive and exacting markings that call for dynamic changes but rather descriptive notation that allows contextual interpretation. Despite the inevitable variance in musical realizations of the hairpins, these research studies share common approaches to agogic inflection with the identification of four hairpin types according to the corresponding musical context.

The *crescendo* hairpin () denotes a pattern of intensification in two ways: (1) by building up rhythmic momentum through temporal acceleration, usually found in energetic and lively music, and (2) by shaping the melodic peaks, harmonic tension and structural points of arrival through a broadening of tempo and lengthening of rhythmic values. In Figure 13a, the *crescendo* hairpins indicate an acceleration, signifying rhythmic momentum towards the melodic peaks. In Figure 13b, the *crescendo* hairpin indicates a broadening of tempo, signifying the cadential arrival leading to the return of the main theme in m. 36. Figure 13c exemplifies the varying meaning of *crescendo* hairpins depending on the musical context of the passage. The first *crescendo* hairpin in mm. 29-30 suggests an acceleration by means of building forward rhythmic motion to the melodic peak, while the second *crescendo* hairpin in m. 32 suggests a broadening of tempo by means of intensifying the harmonic suspension of an unresolved seventh chord, with the exclamatory sign *fz* in m. 33.

¹⁹ See Eric Heidsieck, “Dynamics or Motion? An Interpretation of Some Musical Signs in Romantic Piano Music,” trans. Charles Timbrell, *Piano Quarterly* 35, no. 140 (1987), 56-58; Seymour Bernstein, *Chopin: Interpreting His Notational Symbols* (Milwaukee: Hal Leonard, 2005); Roberto Poli, *The Secret Life of Musical Notation: Defying Interpretive Traditions* (Milwaukee: Amadeus Press, 2010) and Kim, “The Brahmsian Hairpin,” 46-57.

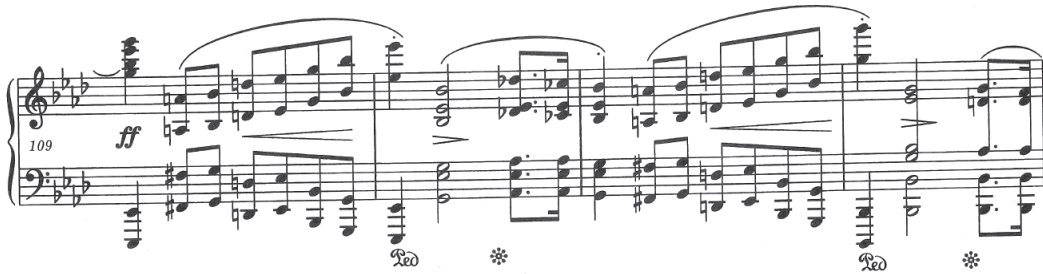


Figure 13a: Frédéric Chopin, Fantasie in F minor, Op. 49, mm. 109–112
(PWM, Jan Ekier, 72).

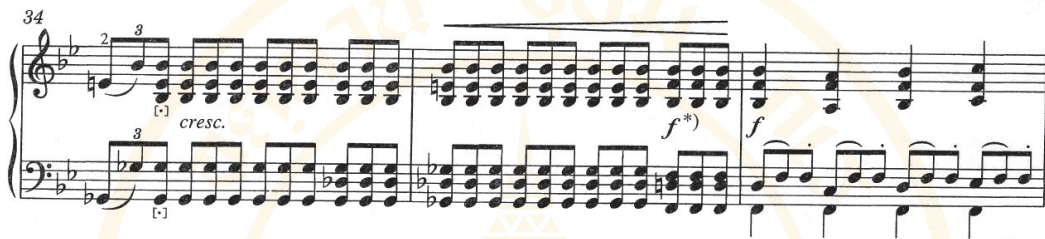


Figure 13b: Franz Schubert, Piano Sonata in B-flat major, D.960, mm. 34–36
(Wiener Urtext Edition, 161).

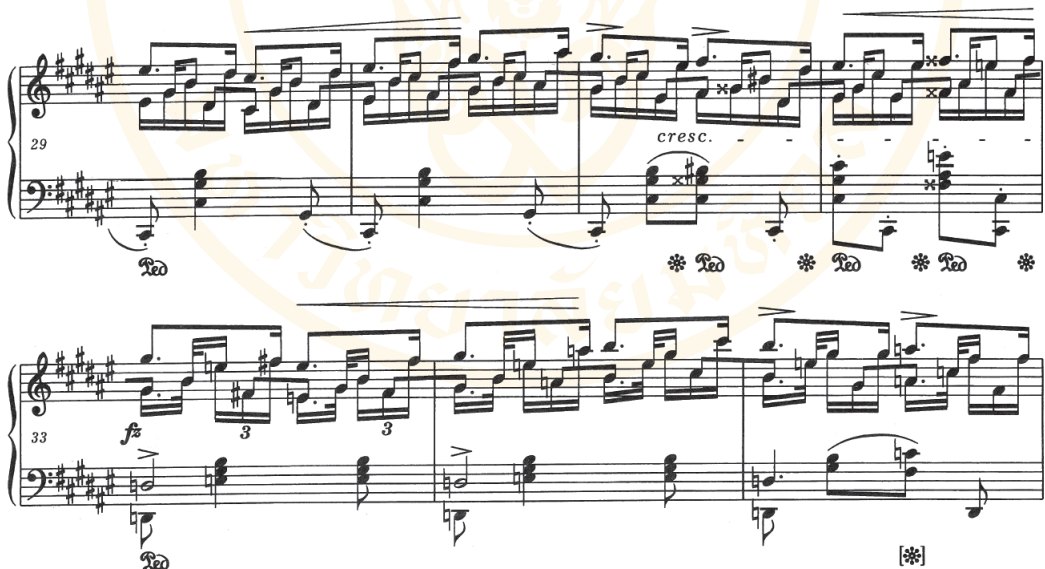


Figure 13c: Frédéric Chopin, Nocturne in F-sharp major, Op. 15, No. 2, mm. 29–35
(PWM, Jan Ekier, 41).

The *diminuendo* hairpin (\rightrightarrows) denotes a pattern of attenuation by creating rhythmic hesitation through temporal retardation, usually found at the end of phrase or *section*. In the excerpt from Chopin's Barcarolle (Figure 14), the *diminuendo* hairpin in m. 32 calls for slowing down towards the end of the phrase before the fermata. By the same token, the *diminuendo* hairpin in mm. 39-40 calls for slowing down towards the end of the section (Figure 15).



Figure 14: Frédéric Chopin, Barcarolle in F-sharp major, Op. 61, mm. 32-33 (PWM, Jan Ekier, 93).



Figure 15: Johannes Brahms, Ballade in G minor, Op. 118, No. 3, mm. 37-40 (Wiener Urtext Edition, 9).

The diamond-shaped hairpin ($\triangleleft \triangleright$) and the short *diminuendo* hairpin (or “long” accent \rightrightarrows), commonly notated over individual notes or chords, suggest agogic accentuation through a slight lengthening for the musical effect of vocal expressiveness and profound sensibility. In Figure 1 and Figure 16, the diamond-shaped hairpins and the short *diminuendo* hairpins call for slight lingering and $\triangleleft \triangleright$ flexibility in note lengths, expressing a sense of longing.

Any passage that shows a few pairs of hairpins combined in close proximity implies that it is not only concerned with dynamic nuances, but also calls for rubato playing with varying proportion according to the context of the passage in question. Consider the examples of Figure 17 and Figure 18: the hairpins suggest that the passages should not be played in

straightforward and metronomic style, but with flexible pacing in both dynamics and rhythms.

Conclusion

The evidence of historical sources and the illustration of selected musical examples, as discussed above, clearly substantiate the descriptive meaning of hairpins as “notated” rubato. Given that hairpins are descriptive notation, careful consideration needs to be given so that rubato or agogic inflections are not rendered with too much liberty, which may distort the underlying metrical pulse and rhythmic values. Furthermore, it must be emphasized that this article does not seek to deny the long-accepted meaning of hairpins as dynamic changes but rather provides a better insight into the questionable hairpins through the scrutiny of historical sources and musical scores. The alternative meaning of hairpin associated with “notated” rubato does not necessarily represent an absolute interpretation and the fidelity to the composer’s intentions. As such, exploring the potential of the hairpins affords a considerable freedom of interpretive possibilities, as suggested by the categorization of hairpin types.

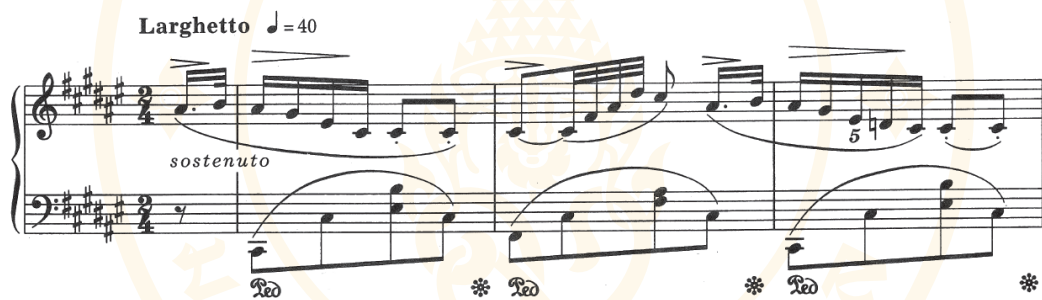


Figure 16: Frédéric Chopin, Nocturne in F-sharp major, Op. 15, No. 2, mm. 1–3
(PWM, Jan Ekier, 40).



Figure 17: Johannes Brahms, Intermezzo in A major, Op. 118, No. 2, mm. 17–21
(Wiener Urtext Edition, 4).

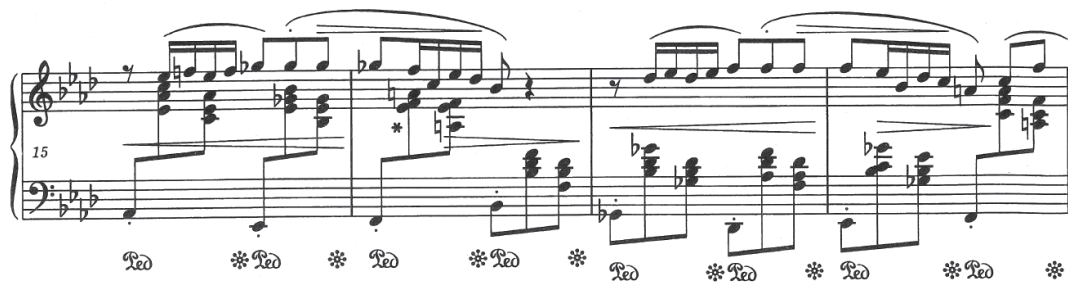
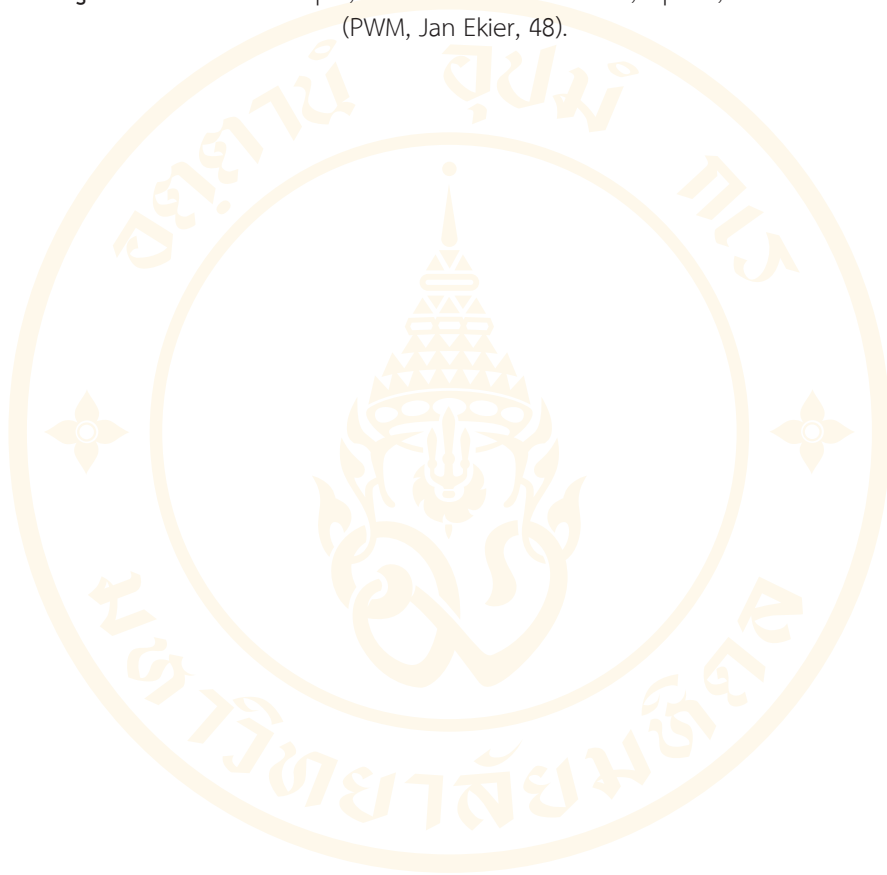


Figure 18: Frédéric Chopin, Ballade No. 4 in F minor, Op. 52, mm. 15–18
(PWM, Jan Ekier, 48).



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จินตราวาเซะ: บทเพลงประกอบระบำ ในงานแต่งงานชาวมุสลิม

Jintrawase: Rong-ngang Song in Thai Muslim wedding

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Sanya Phaophuechphandhu

บทคัดย่อ

รองเง็ง หรือ รองเง้ง เป็นศิลปะการแสดงของคนไทยมุสลิม นิยมบรรเลงเพื่อความบันเทิง และได้รับความนิยมในพื้นที่จังหวัดภาคใต้ตอนล่าง รองเง็ง ประกอบด้วยการบรรเลงดนตรีและเต้นรำ ดนตรีรองเง็งเป็นดนตรีที่นิยมบรรเลงในงานมงคล ปัจจุบันนี้มีเหลือไม่มากนัก คณะรองเง็งอัสลีมาลา เป็นคณะรองเง็งที่ได้รับการถ่ายทอดจาก ครูชาเดร์ แวเต็ง ศิลปินแห่งชาติ พ.ศ. 2536 และ ครูเซ่ง อาบู ศิลปินพื้นบ้านจังหวัดปัตตานี โดยรวบรวมนักดนตรีที่สนใจสืบสานวงรองเง็งและพัฒนารูปแบบการแสดงให้ทันสมัย สามารถรองรับงานต่างๆ ในชุมชนได้ ต่อมาได้พัฒนาระบบรองเง็งขึ้น จากการนำเพลง “จินตราวาเซะ” ที่เป็นบทเพลงรองเง็งของเก่า ใช้จังหวะอินัน มีรูปแบบเป็นเพลงสองตอน (Binary form) การใช้กลุ่มจังหวะ (Pattern) คือ การเดี่ยวรำมะนา กับ ช้อง ในส่วนของทำรำ นำความเชื่อและพิธีกรรมการรักษาโรคของคนมุสลิมโบราณ ใช้แนวคิดการสร้างสรรคงานโดยประยุกต์จากพิธีกรรมการรักษาโรคมลายูโบราณ ซึ่งเป็นพิธีกรรมที่ใช้เพื่อประกอบพิธีกรรมรักษาโรคด้วยไฟ และเทียน กลายเป็นการพัฒนาเป็นชุดบทเพลงระบำที่มีชื่อว่า “ตารีลีเล้ง” โดยคำว่า ตารี หมายถึงระบำ ส่วนคำว่า ลีเล้ง หมายถึงเปลวเทียนที่โชติช่วง นิยมนำมาใช้บรรเลงในงานมงคลสมรสของชาวมุสลิม เนื่องจากให้ความหมายในเชิงการอวยพรให้มีชีวิตรุ่งเรือง มีสุขภาพแข็งแรงและมีชีวิตที่รุ่งโรจน์เหมือนแสงเทียน

คำสำคัญ: จินตราวาเซะ ตารีลีเล้ง งานแต่งงานมุสลิม

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Abstract

Rong-ngang is a folk art of Thai Muslims and is popular for entertainment in the deep southern region. Rong-Ngang is playing music and dancing. For being used on the auspicious occasion. At present, there is not much left. The "Asli Mala" band is a folk band that has been inherited from National Artist of Thailand, the Year 1993, named Mr. Khade Weadeng and folk artists of Pattani named Mr. Seng Abu. Both gathered folk musicians and conveyed, developed musical styles to be able to respond to local. Later, the song "Jintrawase", which is an old song, use the "Inang" rhythm, a Binary form, combined with solos rebana and gong. In the dance part, taken from the belief of the treatment of the ancient Malay. There are applied concepts from disease treatment methods. It is treated with fire and candles. Until the development of the theme "Tari-Leeleng", "Tari" means dancing and "Leeleng" means glory. This theme is commonly used in Muslim wedding events. Because it means a blessing for a prosperous life, health, glory as a flame.

Keywords: Jintrawase, Tari-leeleng, Muslim wedding

บทนำ

สำเนียงเสียงเพลงดนตรี สามารถนำความเชื่อหลาย ๆ อย่างรวมกัน และเป็นความเชื่อในทางดีงาม ความเชื่อเหล่านี้จึงถูกนำมาหลอมรวมกับดนตรี ดนตรีจึงถูกนำมาเป็นเครื่องมือของการแสดงออก ไม่ว่าจะเป็นมาเฉพาะเสียงเพลง เสียงดนตรี หรือนำมาประกอบทำระบำรำร้อง ซึ่งการแสดงเหล่านี้ล้วนสามารถบอกความเป็นตัวตนของพื้นที่แต่ละแห่งได้เป็นอย่างดี หากกล่าวถึงศิลปะการแสดงภาคใต้ ได้แก่ หนังตะลุง มโนราห์ ลิเกป่า ลิเกฮูลู และรองเง็ง อันเป็นเอกลักษณ์ของการแสดงและดนตรีภาคใต้ นิยมใช้การเต้น หรือมุขปาฐะ บางประเภทมีเรื่องราว เน้นการขับร้องด้วยภาษาล้านนา เนื้อความและเนื้อเรื่องดำเนินไปโดยเน้นที่ความสนุกสนานและเข้าใจง่าย ไม่ซับซ้อน โดยมาใช้แสดงในงานมงคล แม้ว่าวัฒนธรรมการดนตรีในภาคใต้จะแบ่งออกเป็นการดนตรีของไทยพุทธ และไทยมุสลิมก็ตาม แต่รูปแบบและวิธีการในการแสดงเพื่อความบันเทิงเป็นไปในทิศทางเดียวกัน กล่าวคือมุ่งเน้นที่ความสนุกและเป็นมงคลแก่ผู้มาร่วมงาน

“รองเง็ง” หรือ “รองเงิ้ง” เป็นศิลปะการเต้นรำพื้นเมืองของไทยมุสลิม ที่มีความสวยงามทั้งลีลาการเคลื่อนไหวของเท้า มือ ลำตัว รวมทั้งความสง่างามทางด้านแต่งกายที่เหมาะสมกลมกลืนกับความไพเราะอ่อนหวานของท่วงทำนองเพลง² จึงเห็นว่าในความหมายนั้นเป็นเพียงศิลปะการเต้นรำ ในความจริงแล้วองค์ประกอบในการแสดงรองเง็งนั้น ยังมีวงดนตรีที่บรรเลงประกอบการแสดงที่มีความสำคัญไม่แพ้กัน วงรองเง็งมีเครื่องดนตรีหลายชนิด ประกอบด้วย “ไวโอลิน” เป็นเครื่องมือในการดำเนินทำนองหลัก “แมนโดลิน” และ “แอดคอร์เดียน” เป็นเครื่องดำเนินทำนองสลับกับเครื่องไวโอลิน ที่กำเนิดทำนองเป็นหลัก พร้อมกับทำหน้าที่สำหรับ

² จันทรา นฤนาท, “รองเง็ง,” มรดกภูมิปัญญาทางวัฒนธรรม สืบค้นเมื่อ 1 กันยายน 2561 <http://ich.culture.go.th/index.php/th/ich/performing-arts/236-performance/331-----m-s>.

ประสานเสียง เพื่อให้เกิดฮาร์โมนีหรือคอร์ด ช่วยเพิ่มอรรถรสของเพลงให้น่าสนใจมากขึ้น “กลองรำมะนา” “ซอ” “มราศาสตร์” และอุปกรณ์เครื่องกระทบต่าง ๆ สำหรับประกอบจังหวะและสร้าง pattern ของเพลงร้องแรง ปัจจุบันวงร้องแรง ที่ยังคงปรากฏดำเนินอยู่พบเห็นได้ชัดเจนเพียง 2 จังหวัดในภาคใต้ คือ จังหวัดปัตตานี และจังหวัดสงขลา

ในพื้นที่จังหวัดปัตตานีนั้นเป็นที่ทราบกันดีว่า ครูชาเดร์ แวเต็ง ศิลปินแห่งชาติ ประจำสาขาดนตรีพื้นบ้าน ปี พ.ศ. 2536 เป็นครูร้องแรงที่มีฝีมือและมีชื่อเสียง ปัจจุบันได้เสียชีวิตไปแล้ว ปัจจุบันนี้ยังคงมีคณะร้องแรงที่มีชื่อเสียงหลงเหลืออยู่จำนวนไม่มากนัก หนึ่งในนั้นมี ร้องแรงคณะบุหลันปัตตานี ของครูเซ่ง อาบู ศิลปินพื้นบ้านดนตรีร้องแรง ชาวอำเภอยะหริ่ง จังหวัดปัตตานี เป็นศิลปินที่มีความเชี่ยวชาญทางด้านการบรรเลงแมนโดลิน และเพลงร้องแรง สามารถจดจำบทเพลงร้องแรงเก่า ๆ ได้ประมาณ 200 เพลง แต่เดิมนั้นครูเซ่ง อาบู เป็นศิลปินพื้นบ้านคณะอิร่าฮ์ลี ซึ่งควบคุมวงโดยครูชาเดร์ แวเต็ง จนเมื่อปี 2556 เมื่อครูชาเดร์ แวเต็ง (ศิลปินแห่งชาติ) เสียชีวิตลง ครูเซ่ง อาบู จึงได้ทำหน้าที่เป็นวิทยากรถ่ายทอดร้องแรงและรวมกลุ่มเยาวชนและผู้สนใจ ก่อตั้งคณะร้องแรงรุ่นใหม่โดยใช้ชื่อว่า “วงอิร่าฮ์ลี” นอกจากนี้ท่านยังทำหน้าที่เป็นผู้สืบทอดบทเพลงร้องแรงให้กับศิลปินรุ่นใหม่ เช่น คณะเปอร์มูดาฮ์ลี ซึ่งเป็นวงร้องแรงที่ได้รับการสนับสนุนภายใต้ศูนย์อำนวยการบริหารจังหวัดชายแดนภาคใต้ (ศอ.บต.) และมหาวิทยาลัยสงขลานครินทร์ วิทยาเขตปัตตานี



ภาพที่ 1 ครูชาเดร์ แวเต็ง
ที่มา: กรมส่งเสริมวัฒนธรรม



ภาพที่ 2 ครูเซ่ง อาบู
ที่มา: นายวิชัย มีศรี

ปัจจุบันวงร้องแรง คณะฮัสลีมาลา เป็นวงร้องแรงที่ได้รับการถ่ายทอดบทเพลงร้องแรงมาจากครูชาเดร์ แวเต็ง (ศิลปินแห่งชาติ) และครูเซ่ง อาบู ปัจจุบันวงฮัสลีมาลาเป็นวงดนตรีพื้นบ้านที่เปิดทำการแสดงในพื้นที่จังหวัดสงขลา มีนายอภิชาติ ศัญตะชา เป็นหัวหน้าคณะ ปัจจุบันเป็นเจ้าหน้าที่ประจำศูนย์ศิลปและวัฒนธรรม มหาวิทยาลัยราชภัฏสงขลา และได้ชักชวน เพื่อน ครูอาจารย์หรือกลุ่มคนที่สนใจในทางด้านดนตรีพื้นบ้าน เข้ามารวมกลุ่มกัน และทำการแสดงโดยทั่วไป รวมถึงได้รับเชิญเป็นวิทยากรร้องแรงมากมาย เช่น มหาวิทยาลัยราชภัฏสงขลา มหาวิทยาลัยทักษิณ มหาวิทยาลัยสงขลานครินทร์ โรงเรียนต่าง ๆ ในจังหวัดสงขลา และจังหวัดใกล้เคียง โดยเป็นผู้เชี่ยวชาญในการเผยแพร่ร้องแรงทั้งในประเทศและต่างประเทศ

วงรณรงค์คณะอัสสัมชัญเป็นวงรณรงค์ที่ยังคงรักษาเอกลักษณ์ดั้งเดิมที่ได้รับการถ่ายทอดมาจากครูชาเดร์แวเด็ง (ศิลปินแห่งชาติ) โดยรูปแบบวงมีลักษณะเป็นวงดนตรีพื้นบ้านที่บรรเลงเพลงรณรงค์ได้ไพเราะที่สุด มีเอกลักษณ์เฉพาะ คือ นักดนตรีเป็นผู้ชายทั้งหมด แต่งกายด้วยชุดพื้นบ้านมุสลิม สวมเสื้อแขนยาวสีสดใส กางเกงขาวยาวสีดำ สวมรองเท้าหุ้มส้นหรือเป็นรองเท้าหนังสีดำ เมื่อมีงานการแสดงประจำจังหวัด งานเทศกาล รื่นเริงต่าง ๆ งานมงคลสมรส งานเพื่อการศึกษาในสถาบันการศึกษา ตลอดจนงานแสดงเผยแพร่ดนตรีทั้งในและต่างประเทศ “วงอัสสัมชัญ” จะได้รับเชิญทำการแสดงอยู่เสมอ ในฐานะวงดนตรีที่แสดงถึงวัฒนธรรมมุสลิมในพื้นที่สงขลา ด้วยความไพเราะของดนตรีและทำนองรณรงค์จึงเป็นที่นิยมนำไปแสดงเพื่อความรื่นเริง เฉลิมฉลองในงานมงคล โดยเฉพาะอย่างยิ่งในงานฉลองมงคลสมรสของชาวมุสลิม จนเป็นที่ยอมรับทั่วไปในพื้นที่ภาคใต้ตอนล่าง

งานแต่งงานของชาวมุสลิมที่พบเห็นส่วนใหญ่จะแบ่งออกเป็น 2 ส่วนคือ งานในส่วนพิธีกรรมทางศาสนา หรือที่เรียกว่า “นิเคห์” เป็นพิธีของชาวมุสลิมมีเพียงพิธีกรรมการสู่ขอ การแห่ขันหมาก ซึ่งสามารถพบเห็นได้โดยทั่วไป ไม่ว่าจะจัดงานที่บ้านหรือที่ศูนย์กลางของศาสนาอิสลาม และงานเลี้ยงฉลองมงคลสมรส โดยมากหากเจ้าภาพมีความพร้อม จะนิยมจัดการแสดงบนเวที เพื่อสร้างความบันเทิงให้กับผู้ร่วมงาน และโดยมากจะนิยมใช้วงรณรงค์ในงานเพื่อประกอบการแสดงวงดนตรี การเฉลิมฉลองดังกล่าวภายใต้วงรณรงค์นั้น โดยทั่วไปชาวมุสลิมในพื้นที่จะนิยมบทเพลงต่าง ๆ ที่บรรเลงโดยวงรณรงค์ เช่น เพลงลาซูดวอ มะอีนังราม่า บุนหาร่าไป อัสกีริงที เป็นต้น

จากการสัมภาษณ์นายอภิชาติ ศัญตะชา ผู้ควบคุมคณะ เกี่ยวกับบทเพลงรณรงค์ในพิธีเฉลิมฉลองงานมงคลสมรสของชาวมุสลิม ของคณะอัสสัมชัญ ซึ่งเป็นคณะรณรงค์ที่ได้รับความนิยมในพื้นที่จังหวัดสงขลา ปัตตานี ยะลา และจังหวัดอื่น ๆ ในภาคใต้ พบว่า ดนตรีรณรงค์มีบทบาทกับผู้คนในพื้นที่ภาคใต้มาเนิ่นนาน แต่สำหรับงานเฉลิมฉลองมงคลสมรสของชาวมุสลิมนั้น ถือได้ว่าเป็นสิ่งจำเป็น และเป็นตัวแทนทำหน้าที่อวยพร แสดงความยินดีในงานมงคล และเนื่องด้วยปัจจุบันนี้บทเพลงรณรงค์ ที่มีจำนวนมากในพื้นที่ไม่มีผู้สืบทอดและเสี่ยงต่อการสูญหายไปในอนาคต จึงได้มีการสร้างสรรค์งานแสดง โดยใช้ทำนองเพลงพื้นบ้านรณรงค์เป็นพื้นฐาน และประดิษฐ์ทำนอง พร้อมทั้งเรียบเรียงเป็นบทเพลงที่น่าสนใจเพื่อประกอบการแสดงในชุดการแสดงที่ชื่อว่า “ตารีลีเล็ง”

“ตารีลีเล็ง” หรือ ระบำรำเพย เป็นระบำพื้นบ้านไทยมุสลิมภาคใต้อีกชุดหนึ่ง มีที่มาจากการที่ครูเซ็งอาบู ได้ให้ข้อมูลเกี่ยวกับพิธีกรรมรักษาโรคของชาวมลายูโบราณแก่อาจารย์ทัศนียา ศัญตะชา อาจารย์พิเศษ สาขาศิลปการแสดง มหาวิทยาลัยทักษิณในขณะนั้น และศิลปินพื้นบ้านรณรงค์ คณะอัสสัมชัญ จึงมาสร้างสรรค์เป็นการแสดงชุดใหม่ โดยกล่าวถึงประสบการณ์วัยเด็กที่เคยไปดูการประกอบพิธีกรรม รักษาโรคของชาวมลายู ที่อำเภอยะหริ่ง จังหวัดปัตตานี มีผู้หญิง ทำหน้าที่เป็นหมอผู้ประกอบพิธีกรรม บริเวณพิธีมีการก่อกองไฟ โดยนำผู้ป่วยนอนหงายแล้วหมอผู้ประกอบพิธีจะบริกรรมคาถา ซึ่งคาถาที่ใช้ในการประกอบพิธีกรรมสูญหายไปแล้ว เนื่องจากไม่มีผู้ใดจดบันทึกไว้ เมื่อหมอผู้ประกอบพิธีกรรมบริกรรมคาถาเสร็จแล้ว จะมีนางรำเป็นผู้หญิงล้วน 8 คน ในมือทั้งสองข้างถือถ้วยเทียนที่ทำจากดินเผา ออกมาร่ายรำ เป็นการเดินรำเป็นขบวนเดินบนถ่านไฟร้อน ๆ ไม่แสดงความเจ็บปวดและไม่มียอโยไม้มับบริเวณฝ่าเท้า



ภาพที่ 3 ระบำตาริลีเล้ง
ที่มา: ทศนียา คัญทะชา

ในส่วนของบทเพลง “จินตราวาเซะ” เป็นบทเพลงที่ใช้ประกอบทำรำชุด “ตาริลีเล้ง” นั้น เป็นเพลงรองเง็งที่ได้รับการถ่ายทอดมาจาก ครูเซ็ง อาบู โดยมีนายอภิชาติ คัญทะชา รับมอบบทเพลงดังกล่าวจากนั้นจึงนำมาถ่ายทอดให้กับนักดนตรีพื้นบ้านรองเง็งคณะอัสลีมาลา (ทศนียา คัญทะชา: 2562) พร้อมทั้งตั้งชื่อชุดการแสดงว่า “ตาริลีเล้ง” โดยคำว่า ตาริ หมายถึง ระบำ ส่วนคำว่า ลีเล้ง หมายถึงเปลวเทียนที่โชติช่วง การแสดงชุดนี้มีความหมายนัย 2 ประการ คือเปลวเทียนช่วยเผาไหม้สิ่งชั่วร้ายในตัวผู้ป่วยให้หมดไป และเมื่อผู้ป่วยหายจากอาการเจ็บไข้ได้ป่วยแล้วก็ขอให้มีชีวิตที่รุ่งเรือง ดังสว่างไสวเหมือนกับแสงของเปลวเทียน³

บทเพลงจินตราวาเซะ เป็นเพลงรองเง็งเก่าแก่เพลงหนึ่ง นำเรียบเรียงใหม่ มีจำนวน 3 ท่อน ท่อนแรกเป็นการบรรเลงจังหวะกลองรำมะนา ซ้อง และเครื่องกระทบ ท่อนที่สองเป็นสร้อยเพลง และท่อนที่สามเป็นทำนองหลัก การบรรเลงจะบรรเลงทำนองหลักครบ 2 เที้ยวแล้วจนเข้าทำนองสร้อย 2 เที้ยว แล้วจึงวนเริ่มทำนองหลักอีกครั้งด้วยเครื่องดนตรีชนิดอื่น เช่น ไวโอลินบรรเลง 2 เที้ยว เข้าทำนองสร้อย 2 เที้ยว (ทุกเครื่องจะบรรเลงพร้อมกัน) แล้วกลับมาบรรเลงทำนองหลักด้วยแมนโดลิน 2 เที้ยว จึงเข้าทำนองสร้อยแล้วเปลี่ยนเครื่องดนตรีอื่น ๆ หมุนเวียนกันบรรเลง

ท่อนแรกเป็นการนำนักแสดงหรือผู้รำเข้าสู่เวที โดยมีรำมะนา ซ้องและกลองดำเนินจังหวะเป็นกลุ่มเครื่องนำ โดยใช้จังหวะอนึ่ง เพื่อเข้าสู่การแสดง เมื่อผู้รำขึ้นสู่เวทีและประจำตำแหน่งตามที่กำหนดไว้ดนตรีจะหยุดจังหวะ แล้วจึงเข้าสู่ทำนองสร้อยของบทเพลงและทำนองหลักและเริ่มการแสดง ดนตรีจะบรรเลงหมุนเวียนเปลี่ยนเครื่องดนตรีไปเรื่อยๆ จนถึงช่วงกลางของการแสดงเป็นการโชว์ระบำเทียนของผู้รำแต่ละคู่ จะเป็นท่อนพิเศษเป็นช่วงสำคัญที่เครื่องที่ให้ทำนองจะหยุดบรรเลง มีแต่จังหวะกลอง และเครื่องกระทบทั้งหมดยังคงบรรเลงอยู่ เพื่อให้ผู้รำแสดงระบำเทียนทีละคู่และสร้างจุดสนใจที่ผู้รำโดยเฉพาะ เมื่อผู้รำแสดงจนครบรูปแบบแล้ว

³ ดัชนีย์ ทองแกมแก้ว และทศนียา คัญทะชา, “ตาริลีเล้ง: ระบำเทียนระบำพื้นบ้านไทยมุสลิมภาคใต้,” *วารสารรัฐสมมติ* 33, ฉบับที่ 3 (กันยายน-ธันวาคม 2555): 19-32.

ดนตรีจึงเริ่มบรรเลงท่อนสร้อยและทำนองหลักแบบเดิมอีกครั้ง จนท้ายสุดของการแสดงจึงเข้าท่อนสร้อยและ
ย่ำจังหวะเพื่อจบเพลง



ภาพที่ 4 ผู้เขียนตำแหน่งแอดคอร์ดเขียนร่วมบรรเลงในวงอัลลีมาลา
ที่มา: นายอภิชาติ คัญทะชา

ลำดับของเพลง

A. ช่วงแรกบรรเลง Pattern จังหวะอินัง ตีรำมะนาและฆ้องเพื่อให้ผู้รำประจำที่เข้าสู่เวที



B. ท่อนสร้อย

I. แบบขึ้นต้นมีความแตกต่างที่รำมะนาและเครื่องกระทบ

ท่อนสร้อย

รำมะนา

เครื่องกระทบ

รวกลอง

ย้าเครื่องกระทบพร้อมกันทั้งวง

II. แบบทำนองปกติ

ท่อนสร้อย

ฆ้อง

รำมะนา

C. ทำนองหลัก

ทำนองหลัก

เปียโน

จังหวะ

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D. ท่อนจบ

ท่อนสร้อย

ฆ้อง

ร่ำมะนา

จากการสืบค้นการบันทึกวิดีโอโดยคุณบพิธ แสงมณี ได้เผยแพร่ลงบนเครือข่าย YouTube พบว่ามีความยาว 9 นาที ก่อนการแสดงมีการตีกลองร่ำมะนาและฆ้องเป็น Pattern เพื่อเป็นการให้สัญญาณ บอกนักแสดงเข้าประจำตำแหน่งบนเวทีให้ยืนตามตำแหน่งที่กำหนดไว้ ตามการถอดโน้ตดังนี้

ฆ้อง

ร่ำมะนา

แทนเสียงสูงและต่ำ

ภาพที่ 5 รูปแบบจังหวะอินังช่วงแรก
ถอดโน้ต: สัณญา เผ่าพิชพันธุ์

ในช่วงแรกเป็นการตีจังหวะเพื่อให้นักแสดงเข้าประจำตำแหน่ง โดยรูปแบบการตีกลองในช่วงนี้จะตีจังหวะเช่นนี้ซ้ำไปเรื่อย ๆ โดยนักดนตรีจะอยู่บริเวณด้านข้างของเวทีหรือด้านหลังของนักแสดง เพื่อสะดวกต่อการสังเกตว่า นักแสดงได้ประจำตำแหน่งเรียบร้อยแล้วหรือไม่ หากพบว่านักแสดงเข้าประจำตำแหน่งเป็นที่เรียบร้อยแล้ว จังหวะจะหยุดในจังหวะยกสุดท้ายของห้องเพลงทันที จังหวะที่ใช้ของบทเพลงนี้ว่า “จังหวะอินัง”

ท่อนสร้อย

ภาพที่ 6 ท่อนสร้อย
ถอดโน้ต: สัณญา เผ่าพิชพันธุ์

ท่อนสร้อย



4



ทำนองหลัก



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การบรรเลงในท่อนทำนองหลักนิยมทำการแสดง 2 เที้ยวของแต่ละชนิดของเครื่องดนตรี เที้ยวที่ 2 อาจจะมีการดันสดขึ้นอยู่กับความสามารถของนักดนตรี บางเที้ยวเครื่องดนตรีชนิดอื่นที่ไม่ได้บรรเลงทำนองจะ ประสานเสียงคู่ 3 เมื่อบรรเลงครบ 2 เที้ยวแล้ววกกลับสู่ท่อนสร้อยเพลง แล้วจึงเปลี่ยนเครื่องดนตรีอื่นสลับกัน หมุนเวียนกันไป เช่น เริ่มบรรเลงท่อนหลักด้วยไวโอลิน 2 เที้ยว กลับท่อนสร้อยเพลง 2 เที้ยว แล้วเข้าท่อน

ทำนองหลักใหม่เป็นแอคคอเดียน 2 เที้ยว กลับสู่ท่อนสร้อยเพลงอีกครั้ง วนกลับเข้าสู่ทำนองหลักใหม่ เปลี่ยนเป็นเครื่องแมนโดลิน 2 เที้ยว แล้วกลับสู่ท่อนสร้อยไปเรื่อย ๆ สลับกันไป ในขณะที่มีเครื่องดนตรีกำลังดำเนินทำนองหลักอยู่ เครื่องดนตรีอื่น ๆ ที่ไม่ได้ดำเนินทำนองหลักจะใส่แนวสอดประสานหรือดันสด เพื่อให้ดนตรีมีความน่าสนใจมากขึ้นและไม่น่าเบื่อเกินไป เมื่อนักดนตรีเห็นว่านักแสดงจะถึงช่วงกลางของแสดง จะเป็นการระบำเหียนของนักแสดงแต่ละคู่ ไวโอลินจะนำเข้าสู่ท่อนสร้อยเพลงบรรเลงไปเรื่อย ๆ จนสังเกตว่านักแสดงเตรียมทำการแสดงใหม่พร้อมแล้ว จึงย้ายในห้องสุดท้ายของท่อนสร้อย และเหลือแต่การบรรเลงเฉพาะเครื่องประกอบจังหวะเท่านั้น เพื่อให้จุดสนใจของการแสดงไปเด่นที่นักแสดงแทน โดยท่อนนี้ใช้จังหวะอินังในภาพที่ 9 เป็นจังหวะเดียวกันกับบทเพลงเป็นจังหวะหลักดำเนินต่อไป และเมื่อนักแสดงแสดงการร่ายนาเหียนจนครบทุกคนแล้ว นักดนตรีจึงนำเข้าสู่ท่อนสร้อยอีกครั้งเพื่อเข้าสู่การดำเนินทำนองหลักต่อไป



ภาพที่ 9 จังหวะอินังท่อนช่วงกลางแสดงทำรำเหียน
 ถอดโน้ต: สัณญา เผ่าพิชพันธุ์

ภาพที่ 9 แสดงภาพจังหวะอินัง เป็นจังหวะหลักของของบทเพลงนี้ โดยให้ท่อนของร่ามะนาแสดงเป็น 2 เส้น คือ เส้นบนแทนเสียงสูงของกลองและเส้นล่างแทนเสียงต่ำของกลองร่ามะนา



ภาพที่ 10 ท่อนสร้อยแนวประสานเสียง
 ถอดโน้ต: สัณญา เผ่าพิชพันธุ์

ท่อนสร้อยในบางครั้งหากมีเครื่องดนตรีใดดำเนินทำนองหลัก เครื่องดนตรีอื่นอาจจะบรรเลงเสียงเดียวกัน (Unison) หรือมีการนำขึ้นคู่ 3 หรือคอร์ด ประสานเสียงกันเพื่อให้การความน่าสนใจของท่อนสร้อย ดังภาพที่ 10

เมื่อการแสดงจบแล้วนักดนตรีจะเข้าสู่ท่อนสร้อยของเพลงไปเรื่อย ๆ เพื่อให้นักแสดงถอยกลับออกจากเวทีไปจนนักแสดงคนสุดท้ายไม่อยู่บนเวทีแล้ว หากบทเพลงยังอยู่ระหว่างท่อนเพลงการบรรเลงยังคงแสดงเรื่อย ๆ จนครบท่อนแล้วย้าย 2 ห้องสุดท้ายเพื่อจบเพลง

บทสรุป

“ตาริลีเล้ง” ถูกนำมาสร้างสรรค์โดยคณะรองเง็งวง “อัสลีมาลา” เป็นวงรองเง็งที่ได้รับการถ่ายทอดจากครูชาเดร์ แวเต็ง ศิลปินแห่งชาติ พ.ศ. 2536 และครูเซ็ง อาบู ศิลปินจังหวัดปัตตานี และได้รับการถ่ายทอดพัฒนา วิจัย ทำซ้ำโดยอาจารย์ทัศนียา คัญทะชา อาจารย์มหาวิทยาลัยราชภัฏสงขลา เป็นการพัฒนาจากกระบวนการคาถาจากการรักษาโรคของชาวมุสลิม มีการใช้ไฟเป็นส่วนประกอบของการรักษาโรค หรืออีกนัยยะหนึ่งคือการให้เห็นแสงสว่าง เป็นความหมายว่าการโชติช่วงชัชวาล มีความเจริญรุ่งเรือง จึงเกิดเป็นการแสดงที่เรียกว่า “ตาริลีเล้ง” โดยใช้ผู้หญิงเป็นผู้รำ จำนวน 8 คนประกอบกับดนตรีรองเง็ง ซึ่งบทเพลง “จินตราวาเซะ” เป็นบทเพลงรองเง็งเป็นบทเพลงเก่า มีลักษณะบทเพลงมีรูปแบบสองตอน (Binary form) โดยคณะรองเง็งอัสลีมาลา นำมาสร้างสรรค์ดนตรีใหม่ เพิ่มการใช้จังหวะกลองอินัง เข้ามาผสมเพื่อให้เกิดเพลงชุดของการแสดงชุดใหม่ ที่ไม่เคยมีใครทำมาก่อน การใช้ลีลาของแอคคอร์ดเตียนในช่วงขึ้นต้นเพลง ที่แสดงออกถึงอารมณ์ของเปลวไฟได้เป็นอย่างดี การทำกลุ่มจังหวะ (Pattern) ระหว่าง รำมะนา และฆ้องเพื่อการแสดงที่เป็นจุดสำคัญมีความน่าสนใจมากขึ้น ซึ่งการแสดงเหล่านี้ถูกนำมาใช้ในพิธีมงคลสมรสของชาวมุสลิมล้วนเป็นสิ่งที่หาชมที่ยากในปัจจุบันนี้คณะอัสลีมาลาได้จัดเป็นชุดการแสดง ทั้งหมด 4 ชุด ได้แก่ ชุดบุหงาดูอาร์ ชุดซิมเบ็งสกาปูซีเร๊ะ ชุดกีปัสปาง และชุดตาริลีเล้ง เป็นบทเพลงที่เห็นควรแก่การศึกษาเป็นบทเพลงพิธีกรรมในงานมงคลของชาวมุสลิมในประเทศไทยต่อไป

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Exploring the Influence of Music Intervention on Social and Communication Development in Autism Spectrum Disorder

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Abstract

Deficits in social and communication skills are known as core problems in autism spectrum disorder. To improve the core deficits, music has been used in therapeutic and educational contexts to facilitate social and communication developments in autism individuals. The review on reports of music intervention, music therapy and non-music therapy approaches, demonstrates that music seems to facilitate the developments in social interaction skill and, both, verbal and non-verbal communication skills. By analysing the outcomes of the interventions along with the evidences from psychology and neuroimaging literatures, the analysis in this article suggests that the improvements may be facilitated from the use of music as a medium for communication within the intervention and the characteristics of the music intervention.

Keywords: Music intervention, Music Therapy, Autism Spectrum Disorder, Social, Communication.

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Introduction

Individuals with autism spectrum disorder or ASD often experience everyday challenges from difficulties in socialising². The difficulties are results of the main deficits of the disorder. According to American Psychiatric Association, ASD is a neurodevelopmental disorder with deficits in social and communication skills; for instance, lack of social responses, lack of understanding non-verbal communication and lack of social awareness. As a consequence of these deficits, individuals with the disorder have usually faced difficulties in interacting and establishing relationships with others from a very young age³ and continued to have lifelong problems in social interaction and social communication skills⁴.

To cope with these difficulties, music interventions have been used with young individuals with ASD in therapeutic and educational contexts for almost a century. An evidence can be found back in 1926 when music was used along with physical education in the special ASD curriculum designed by Sister Viktorine Zak at the Widerhofer Pavilion⁵. Later, from the 1940s, music has been therapeutically used with children with ASD in psychiatric hospitals, institutions and schools; afterward, many music therapy methods have been developed to meet the needs of the ASD deficits.⁶ Furthermore, many non-music interventions for ASD have started applying music within their approaches.⁷ Lately, music has also been used in adaptive intervention outside of the therapeutic and educational contexts; for example, in the Rhythmic Art Project⁸ which is a program that uses music to promote well-being and social developmental needs. The growth in the use of music in the interventions for ASD over the nine decades demonstrates that more people are becoming aware of the influence of music in facilitating ASD social and communication development.

² John Markley, "Reflections on the School Experience of a Student with Autism Spectrum Disorders." In *Autism and Developmental Disabilities: Current Practices and Issues*, edited by Anthony F. Rotatori, Festus E. Obiakor and Sandra Burkhardt (Bingley: JAI Press, 2008. [http://doi.org/10.1016/S0270-4013\(08\)18008-4](http://doi.org/10.1016/S0270-4013(08)18008-4)), 157-162.

³ Brenda Robson, *Pre-School Provision for Children with Special Needs* (London: Cassell, 1989), 51.

⁴ Jill Boucher, *The Autistic Spectrum: Characteristics, Causes and Practical Issues* (Los Angeles: SAGE, 2009), 77- 79.

⁵ Uta Frith, "Asperger and His Syndrome." In *Autism and Asperger Syndrome*, edited by Uta Frith (Cambridge: Cambridge University Press, 1991), 8-9.

⁶ Elaine E. Reschke-Hernandez, "History Music Therapy Treatment Interventions for Children with Autism," *Journal of Music Therapy* 48, no. 2 (Summer, 2011): 172, <http://doi.org/10.1093/jmt/48.2.169>.

⁷ Robert Accordino, Ronald Comer, and Wendy B. Heller, "Searching for Music's Potential: A Critical Examination of Research on Music Therapy with Individuals with Autism," *Research in Autism Spectrum Disorder* 1, no. 1(2007): 110-112, <http://doi.org/10.1016/j.rasd.2006.08.002>.

⁸ Eddie Tuduri, "The Rhythmic Arts Project," *The Exceptional Parent* 36, no. 3 (March, 2006): 23, <https://search-proquest-com.sheffield.idm.oclc.org/docview/223535380?accountid=13828>.

The aim of this article is to examine the impact of music intervention, including music therapy and non-music therapy approaches, on social and communication development. The article is separated in to two sections. The first section is a brief review on reports of music interventions on the social and communication developments. The goal of this first part is to provide the readers a concise evidence of music intervention and its results on the improvements in individuals with the disorder. Then, the next section is an analysis how music intervention can influence on ASD's core deficits based on literature review, drawing evidence from music psychology and neuroscience studies. The section will start by analysing the impact music on individuals with ASD, as music is a core element used in the intervention, then, followed by the analysis on music intervention practice.

Reports of Music Interventions and the Social and Communication Developments

In the present day, many developed music interventions are used to improve social interaction, communication skills and other developmental needs of individuals with ASD. Some are methods from music therapy approaches, for instance, improvisational music therapy, musical interaction therapy, activity music therapy, etc.⁹ Outside of music therapy practice, music has also been used in other intervention designs, for example, the auditory integration training (AIT), rhythmic intervention and integrated movement and music program.¹⁰ Interestingly, many outcomes from interventions with music have been reported to affect social and communication improvement. This section presents examples of music intervention and its outcomes in social and communication skill improvement, including development of social interaction and non-verbal and verbal communication. Examples are from music and non-music therapy approaches, of which the non-music therapy is considered music intervention that is designed and conducted by non-music therapist.

Many studies support that music intervention influences social interaction improvement in ASD individuals. Social interaction impairment in people with ASD can be found as lack of joint attention, co-ordinate attention between interactive social partners, and lack of eye contact. While typical children have learnt social interaction through eye contact with their caregivers since their infancy stage; children with ASD tend to focus less on the eyes when interact with others. Interestingly, research reveals that these social interaction skills are

⁹ Robert Accordini, Ronald Comer, and Wendy B. Heller, "Searching for Music's Potential: A Critical Examination of Research on Music Therapy with Individuals with Autism," *Research in Autism Spectrum Disorder* 1, no. 1(2007): 103-112, <http://doi.org/10.1016/j.rasd.2006.08.002>.

¹⁰ Ibid., 103-112.

improved after having music therapy intervention.¹¹ Case studies from McTier demonstrate development in integration between ASD clients and a therapist through music therapy intervention sessions. Clients were reported as developing eye contact, instrumental sharing and integrating in music making activities with the therapist. Another example from Wimpory and Nash reports that client showed increasing lengthier events of eye contact and joint attention with parents after attending interactive music therapy sessions. Both studies report follow-up data showing that clients have maintained the skills and developed interest in seeking to interact with others beyond the sessions.

Development in joint attention is also found as a result in music intervention outside of the music therapy practice. In a study by Srinivasan et al., comparing outcomes of rhythmic intervention, using singing and rhythmic elements to engage children with ASD into a whole-body imitation game, with robotic intervention, result revealed that children who attended the rhythmic intervention group showed greater joint attention development than other groups. A technology mediated music-making intervention by Kossvaki and Curran also observed positive outcomes of joint attention from children with ASD during the intervention. The interventions in both examples were designed and conducted by non-music therapist practitioners; nonetheless, the results of both studies have shown that some applied music activities could enhance development in joint attention in young individuals with ASD.

Music intervention is also reported to have a significant effect on developing of communication skill. In music therapy practice, the intervention is used as an expected medium for non-verbal and gestural communication outcomes. Many literatures have suggested that music therapy could be an effective practice for communication development for ASD individuals.¹² Studies report that individuals with ASD can be seen for developing to use music for self-expressing and communicating with therapists or researchers and gestural communication.¹³ An example of the improvement can be seen in cases reviewed in Ockelford which clients developed to use musical instrument to interact with a therapist through musical conversations. The clients showed improvement in giving cues and taking turns in musical dialogues, indicating the development in using body movements and having awareness of oneself and others.

¹¹ Jennifer Whipple, "Music in Intervention for Children and Adolescents with Autism: A Meta-Analysis," *Journal of Music Therapy* 41, no.2 (July, 2004): 262, <https://doi.org/sheffield.idm.oclc.org/10.1093/jmt/41.2.90>, 102.

¹² Ibid., 102-103; Ibid., 106-112.

¹³ Ian S. McTier, "Music therapy in a special school for children with autistic spectrum disorder, focusing particularly on the use of the double bass." In *Music Therapy in Schools: Working with Children of all Ages in Mainstream and Special Education*, edited by Jo Tomlinson, Philippa Derrington, and Amelia Oldfield (London: Jessica Kingsley, 2012), 156-161; Adam Ockelford, "Songs Without Words: Exploring How Music Can Serve as a Proxy Language in Social Interaction with Autistic Children," In *Music, Health, & Wellbeing*, edited by Raymond Macdonald, Gunter Kreutz, and Laura Mitchell (Oxford: Oxford University Press, 2012), 322.

Whilst music therapy is widely discussed on its effect on non-verbal communication skill development; however, there is not many literatures discussed on the effect of non-music therapy intervention on such development. Thus, the future research on music intervention outside of the music therapy practice could examine more into the influence of the intervention on this outcome.

Sometimes, music intervention also shows influence on verbal communication development in non-verbal ASD children. Research has shown that music therapy could affect verbal production in non-verbal children with ASD. A study by Lim, comparing improvement from music therapy technique called Developmental Speech and Language Training through Music (DSLTM) and a regular speech training, found that both approaches influencing verbal production improvement. However, participants with low-functioning ASD were found to have greater verbal development after attending DSLTM than the speech training. These studies have provided evidences that music has a potential to enhance verbal communication training for ASD individuals.

Similar results on verbal production development can be found in non-music therapy intervention. Sandiford, Mainess and Daher conducted a pilot study, comparing outcomes of melodic-based communication therapy (MBCT) and traditional therapy for eliciting speech. In MBCT, clinicians are to play pre-recorded instrumental and melody through a compact disc player while prompting children with ASD during the intervention.¹⁴ Results revealed that MBCT showed faster rate of verbal production improvement and greater overall development in verbal attempt when compared to the traditional therapy. Influence in verbal development is also reported by music educators who gave individual music education intervention to children with ASD. A case study by Fong and Lee, giving an individual music lessons, involving singing, movement activities and musical games, to a young child with ASD who was reported to being unable to properly communicate verbally; observed that the child showed improvement in verbal communication in class and was able to give proper verbal answers to the teacher, indicating development in self-control over verbal interaction. Thus, these evidences have demonstrated that improvement in verbal communication can also be found in non-music therapy music interventions.

Whilst there are many positive reports of music interventions, both music and non-music therapy approaches, some approaches with passive music activities seem to be less promising. Reports with successful outcomes are mostly engaged with active music making activities, for instance, singing or playing music with therapists, practitioners or clinicians. In

¹⁴ Givona A. Sandiford, Karen J. Mainess, and Noha S. Daher, "A Pilot Study on the Efficacy of Melodic Based Communication Therapy for Eliciting Speech in Nonverbal Children with Autism," *Journal of Autism and Developmental Disorders* 43, no.6 (June, 2013): 1300, <https://doi.org/10.1007/s10803-012-1672-z>.

contrast, a passive music approach such as AIT, involving listening to music only and usually excluded from music therapy practice, has shown controversial results in improving long-term communication skills¹⁵. Therefore, this has given one consideration that the more promising development on social communication development could possibly be found as a result of active music intervention more than the passive music approach.

How Music Intervention Can Help Improving Social and Communication in ASD

As the evidences have showed in the previous section, music intervention has been reported to have positive impacts on individuals with ASD. It is not surprising that the intervention is widely discussed as a tool which facilitates social and communication improvement¹⁶. This section will analyse how music, as a tool for communication, and music intervention can influence social and communication development in ASD individuals.

Music as a Medium for Communication

Music is a non-verbal and complex sound whose structure can possibly be perceived by ASD individuals despite their lack of ability to process other verbal communication or languages. Examples of musical structure perceived by ASD individuals can be seen in many studies. For instance, a study by Quintin, Bhatara, Poissant, Fombonne and Levitin shows that individuals with high-functioning ASD have the ability to process musical structure in a global level. Similarly, Lim found that non-verbal and low-functioning ASD children show intact ability to perceive and imitate musical patterns, illustrating that complex sound structure processing ability also appears in ASD individuals with the lack of language understanding. This aptitude of musical structure processing may be a trait from early childhood development of shared music and language neural processing mechanisms¹⁷. Proven by evidences from

¹⁵ Accordino, Comer, and Heller, "Searching for Music's Potential: A Critical Examination of Research on Music Therapy with Individuals with Autism," 110-112.

¹⁶ Andrea Caria, Paola Venuti, and Simona de Falco. "Function and dysfunction brain circuits underlying emotional process of music in autism spectrum disorders," *Cerebral Cortex* 21, no. 12 (December, 2011): 2845-2846, <http://doi.org/10.1093/cercor/bhr084>; Kate Simpson, and Deb Keen. "Music Interventions for Children with Autism: Narrative Review of the Literature," *Journal of Autism and Developmental Disorder* 41, no.11 (November, 2011): 1507-1508, <http://dx.doi.org/10.1007/s10803-010-1172-y>; Eve-Marie Quintin, Anjali Bhatara, Hélène Poissant, Eric Fombonne, and Daniel J. Levitin, "Emotion Perception in Music in High-Functioning Adolescents with Autism Spectrum Disorders," *Journal of Autism and Developmental Disorders* 41, no.9 (September, 2011): 1251, <http://doi.org/10.1007/s10803-010-1146-0>.

¹⁷ Erin McMullen, and Jenny R. Saffran. "Music and Language: A Developmental Comparison," *Music Perception: An Interdisciplinary Journal* 21, no.3 (Spring, 2004): 303, <https://doi.org/10.1525/mp.2004.21.3.289>; Hayoung A. Lim, "Effect of Developmental Speech and Language Training Through Music" on Speech Production in Children with Autism Spectrum Disorders," *Journal of Music Therapy* 47, no.1 (Spring, 2010): 19-20, <https://doi.org/10.1093/jmt/47.1.2>

neuroimaging using a functional magnetic resonance imaging (fMRI), an experiment done by Caria et al. demonstrated that music activated brain areas of ASD individuals which involve syntactic, temporal, rhythmic, and pitch information processing. Some of the activated areas are known to be involved in language structure processing, such as the left supramarginal gyrus and the superior temporal gyrus¹⁸. Whilst ASD involving developmental impairments resulting in dysfunctionality in complex verbal processing¹⁹ and usually showing difficulties in verbal communication skills²⁰, interestingly, the ability to perceive and develop understanding in musical structure is preserved.

With the aptitude to perceive musical structure and the overlapping musical and language processing mechanisms, music can be a promising medium for verbal training in ASD individuals who possess non-verbal and low-verbal skills. From the example from the research of Lim, non-verbal ASD participants gradually increased their understanding, imitated the given musical patterns, and, finally, developed to functional speech producing. The results from his research suggest that ASD children can transform musical patterns into speech patterns. This language development procession may be advantaged from predictable characteristics of musical repertoire inside the intervention. Music as a medium for verbal producing allows individuals with ASD to train pitch and rhythmic of words²¹. By repeating the same practice over the time, the music patterns will be more predictable for ASD individuals to imitate²² and produce speech sound from emulating pitch and rhythm. The idea of imitating pitch and rhythmic training is also discussed that the particular training for non-verbal ASD individuals may increase their abilities to recognise pitch and rhythmic information from words in real life context²³. However, there is lack of research evidence focusing on musical pattern perceiving aptitude and improving of speech sound produced in ASD individuals with non-verbal or low-verbal skills. Thus, this suggests that more research in this area should be conducted to provide more evidence and

¹⁸ Edith Kaan, and Tamara Y. Swaab. "The Brain Circuitry of Syntactic Comprehension," *TRENDS in Cognitive Sciences* 6, no.8 (August, 2002): 352, [http://doi.org/10.1016/S1364-6613\(02\)01947-2](http://doi.org/10.1016/S1364-6613(02)01947-2).

¹⁹ Nathalie Boddaert, Nadia Chabane, Pascal Belin, Marie Bourgeois, Vincent Royer, Catherine Barthelemy, Marie-Christine Mouren-Simeoni, Anne Philippe, Francis Brunelle, Yves Samson, and Mônica Zilbovicius, "Perception of Complex sound in Autism: Abnormal Auditory Cortical Processing in Children." *American Journal of Psychiatry* 161, no.11 (November, 2004): 2119, <https://doi.org/10.1176/appi.ajp.161.11.2117>.

²⁰ Jill Boucher, *The Autistic Spectrum: Characteristics, Causes and Practical Issues*, 93.

²¹ Givona Sandiford, Karen Mainess, and Noha Daher, "A Pilot Study on the Efficacy of Melodic Based Communication Therapy for Eliciting Speech in Nonverbal Children with Autism," *Journal of Autism and Developmental Disorders* 43, no. 6 (June 2013): 1304.

²² Adam Ockelford, "Songs Without Words: Exploring How Music Can Serve as a Proxy Language in Social Interaction with Autistic Children," 322.

²³ Sandiford, Mainess, and Daher, "A Pilot Study on the Efficacy of Melodic Based Communication Therapy for Eliciting Speech in Nonverbal Children with Autism," 1303-1304.

analysis for the intervention.

Another unique essential of music that makes it a promising medium for communication is that music can be perceived emotionally by people with ASD. It is important to underline that deficient in emotional processing is one of the common characteristics in ASD population²⁴. This is caused from the impairment in developmental state which affects the development of secondary emotion and facial expression²⁵, and comorbid condition of type two alexithymia that causes difficulties in naming and verbally expressing emotions, and identifying emotion expressed by others²⁶. Allen, Davis, and Hill using skin conductance method (GSR), revealed that participants with ASD have physiological response to music in the same way found in individuals with typical development. This indicates that individuals with the disorder also experience arousal from listening to music. However, in the study, participants with ASD are shown to have problems describing and imagining emotions from musical listening. Due to the lack of emotional describing to the music of the participants and emotional deficient of the disorders, Zangwill (2013, 1-3) had discussed based on results of Allen et al. Zangwill raised three hypotheses: a) that music uniquely triggered normal emotion cognition of ASD individuals, b) that ASD individuals could be aroused by music as a kind of sound, not as music itself, and c) that ASD individuals may be aroused from the rhythm existed in music. Nevertheless, there are evidences answering these hypotheses and supporting the abilities to process music emotion of individuals with ASD. First, an explanation for the first hypothesis can be seen in Quintin et al., the work found that ASD individuals can report basic, sad, happy, and other specific emotions perceived from listening to music which are known to be secondary emotions, such as peaceful and scary. These results show that music can trigger complex emotion which is likely to be defected in ASD individuals. Secondly, to suggest an answer for the second hypothesis, music is allegedly used as a medium for different moods altering by most of the ASD participants in the qualitative study by Allen, Hill, and Heaton. This indicates that ASD individuals experience emotional arousal and have conscious awareness of such arousal they perceive from music listening. Lastly, the rhythmic factor suggested in the third hypothesis may not be the main factor for musical emotion arousal in individuals with ASD. As previously stated regarding the ability to process musical structure and imitate its patterns, people with ASD are capable of processing and being aware of elements in music. Moreover, characteristics of rhythm and tempo in music preferred by ASD individuals are different depending on their

²⁴ American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders (DSM-V)*, (Washington DC: American Psychiatric Press, 2013), 53.

²⁵ Eve-Marie Quintin et al., "Emotion Perception in Music in High-Functioning Adolescents with Autism Spectrum Disorders," *Journal of Autism and Developmental Disorders* 41, no. 9 (September 2011): 1241.

²⁶ Sylvie Berthoz, and Elisabeth L. Hill, "The Validity of Using Self-Reports to Assess Emotion Regulation Abilities in Adults with Autism Spectrum Disorder," *European Psychiatry* 20, no.3 (2005): 294-297, <http://doi.org/10.1016/j.eurpsy.2004.06.013>.

personal preferences. Some individuals with ASD prefer slow and quiet music to produce sense of calmness, while others may not prefer music with slow pace²⁷. Hence, individuals with the disorder experience and are conscious of emotion arousal from music despite their emotional understanding deficits.

The characteristic of music as a non-verbal sound may be a beneficial factor of music emotion processing for individuals with ASD. This suggestion is raised from considering the co-morbidity with type two alexithymia in ASD population. Alexithymia is described as having difficulties in perceiving and expressing emotions in symbolized communication²⁸. As mentioned in Berthoz and Hill, many individuals with ASD have similar cognitive impairments of type two alexithymia. By considering these suggestions, the characteristics of type two alexithymia may associate with the difficulties in processing and understanding emotion based on verbal communication, such as naming, describing, and thinking of emotions. However, an evidence from neuroimaging shows that brain areas of individuals with ASD which are used to process emotions and perceive emotional states are activated when listening to music²⁹. The activations in areas which are known for understanding and being conscious of emotion to music sound might be related to their attribute that does not contain verbal meaning. Without conveying verbal content, music emotion may possibly be directly processed without the need for verbal interpretation.

Another interesting theory from neuroscience and music psychology is that the influence of music on emotional understanding in ASD might also be associated with the mirror neuron system or MNS. This neuron system is involved in action and emotional understanding of others.³⁰ Thus, MNS is also believed to be associated with social cognition, imitation learning, language development and emotional empathy.³¹ Because of its association with the mentioned social and communication skills, some scholars have questioned that the core deficits of ASD might be affected by the dysfunction of MNS. Whilst some pieces of evidence from a neuroimaging

²⁷ Rory Allen, Elisabeth Hill, and Pamela Heaton, "The Subjective Experience of Music in Autism Spectrum Disorder," *Annals of the New York Academy of Science* 11691, no.1 (July, 2009): 328, <http://doi.org/10.1111/j.1749-6632.2009.04772.x>.

²⁸ Thomas M. Roedema and Robert F. Simons, "Emotion-Processing Deficit in Alexithymia," *Psychophysiology* 36, no.3 (March, 1999): 379, <http://doi.org/10.1017/S0048577299980290>.

²⁹ Andrea Caria, Paola Venuti, and Simona de Falco, "Function and dysfunction brain circuits underlying emotional process of music in autism spectrum disorders," *Cerebral Cortex* 21, no. 12 (December, 2011): 2841, <http://doi.org/10.1093/cercor/bhr084>.

³⁰ Giacomo Rizzolatti and Laila Craighero. "The Mirror-Neuron System," *Annual Review of Neuroscience* 27 (2004):174-278, <http://doi.org/10.1146/annurev.neuro.27.070203.144230>; Leonardo Fogassi, "The Mirror Neuron System: How Cognitive Functions Emerge from Motor Organization," *Journal of Economic Behavior & Organization* 77, no.1 (January, 2009): 70.

³¹ Leonardo Fogassi, "The Mirror Neuron System: How Cognitive Functions Emerge from Motor Organization," *Journal of Economic Behavior and Organization* 77, no.1 (January, 2011): 70.

study seemed to agree that there is an abnormal activation in the brain area related to MNS³² found in persons with ASD³³; some neuroimaging results revealed that brain regions associated with MNS of individuals with ASD and typical development are similarly activated in response to music listening. This contradiction has led to discussions on the effect of music on MNS in ASD.³⁴ As the activation in MNS influence skills underlines emotional understanding, and also social interaction and communication, there are suggestions that music could be an effective therapeutic tool for ASD. However, the general hypothesis on the dysfunction MNS of ASD has still been controversially discussed, which lead to an ambiguity to conclude the impact of music on MNS. On this account, there is still a need for researchers to understand more about the general relationship between the disorder and MNS before any music psychologist can draw a conclusion about the influence of music on this neuron system.

Music Intervention, an Opportunity to Develop Social and Communication

First thing that should be underlined when discussing about music intervention is that the intervention includes music as a medium or a tool to enhance development in individuals with ASD. One benefit of using music is that it provides an opportunity to express and communicate with others through music. Whilst social communication skill deficits are the common characteristic of the disorder which affects ASD individuals from a young age; people with the disorder still have needs for sense of belonging and being able to communicate with others.³⁵ With the benefit as a non-verbal sound that can be perceived structurally and emotionally, as suggested above, music can possibly be a medium for ASD individuals despite their lack of ability to communicate with others through verbal communication in daily life. Music intervention provides an opportunity for people with ASD to express themselves and interact with others using a medium that they can comprehend. Music intervention involving music making activity helps them create, take control and share the non-verbal communication

³² Justin H. G. Williams, Andrew Whiten, Thomas Suddendorf, and David I. Perrett, "Imitation, Mirror Neurons and Autism," *Neuroscience & Biobehavioral Review* 25, no. 4 (June, 2001): 290-291, [http://doi.org/10.1016/s0149-7634\(01\)00014-8](http://doi.org/10.1016/s0149-7634(01)00014-8).

³³ Nouchine Hadjikhani, Robert M. Joseph, Josh Snyder, and Helen Tager-Flusberg, "Anatomical Differences in the Mirror Neuro System and Social Cognition Network in Autism," *Cerebral Cortex* 16, no.9 (September): 1518, <http://doi.org/10.1093/cercor/bhj069>.

³⁴ Katie Overy, and Istvan Molnar-Szakacs, "Being Together in Time: Musical Experience and the Mirror Neuron System," *An Interdisciplinary Journal* 26, no.5 (June, 2009): 93, <http://doi.org/10.1525/mp.2009.26.5.489>; Catherine Y. Wan, Krystal Demaine, Lauryn Zipse, Andrea Norton, and Gottfried Schlaug, "From Music Making to Speaking: Engaging the Mirror Neuron System in Autism," *Brain Research Bulletin* 82, no.3-4 (May, 2010): 165, <http://doi.org/10.1016/j.brainresbull.2010.04.010>.

³⁵ Luke Jackson, *Freaks, Geeks and Asperger Syndrome: A User Guide to Adolescence* (London: Jessica Kingsley Publishers, 2002), 163-166.

dialogue with others,³⁶ and strengthen communication skills³⁷, such as, developing understanding in turn-taking, cue-giving and awareness of others' actions.

Using music in the intervention may also be beneficial for emotion and social learning for individuals with the disorder. As previously discussed, individuals with ASD possess problems with emotion recognition which could be related to type two Alexithymia and abnormality of MNS. This could be related to the lack of social and communication skills in ASD because abilities to understand and control self-emotion is associated with social competence and engagement. However, as discussed above, the ability to recognise musical emotion seems to be preserved in individuals with ASD. Therefore, using music intervention might be a promising approach for emotion awareness training for individuals with ASD. Previous research has suggested that music activity and music sharing during the intervention help create emotional attunement between individuals and the therapists.³⁸ Moreover, development of self-emotion awareness can also be influence by some interventions which do not include music making activity. As suggested by Gold et al., music listening in a session might involve interactive process and self-reflection in people with ASD. This suggests that using music as a tool in music intervention is not only providing the opportunity to communicate and express through music, but also a chance to train emotion awareness and understanding of others.

Using music interventions also facilitate more attention than other interventions. As stated in Simpson, Keen and Lamb's work, the lack of attention engagement to the given tasks will decreases learning opportunity in individuals with ASD. Musical intervention can be a promising approach for the attention development, considering the reports from many studies showing that the intervention increases joint attention of the ASD participants. In the research comparing different interventions, it also found that individuals with ASD increased more attention during music related interventions. These reports of the higher attention might be influenced from music making activity; as reviewed by De Vries, Beck, Stacey, Winslow and Meines that interventions which involve music making activity were reported with improvement in joint attention, such as increasing eye contact and engagement to tasks. Similarly, Guzik, Tonkin, Roberts and Demuth reported that ASD children showed more attention to a given task when using percussion instruments. However, active music making may not be the only

³⁶ Adam Ockelford, "Songs Without Words: Exploring How Music Can Serve as a Proxy Language in Social Interaction with Autistic Children," 307.

³⁷ Karin Mössler, Christian Gold, Jörg Aßmus, Karin Schumacher, Claudine Calvet, Silke Reimer, Gun Iversen, and Wolfgang Schmid, "The Therapeutic Relationship as redictor of Change in Music Therapy with Young Children with Autism Spectrum Disorder," *Journal of Autism and Developmental Disorder* (September, 2017): 12, <http://doi.org/10.1007/s10803-017-3306-y>.

³⁸ Monika Geretsegger, Ulla Holck, John A. Carpenter, Cochavit Elefant, Jinah Kim, and Christian Gold. "Common Characteristics of Improvisational Approaches in Music Therapy for Children with Autism Spectrum Disorder: Developing Treatment Guidelines," *Journal of Music Therapy* 52, no.2 (July, 2015): 270-271, <http://doi.org/10.1093/jmt/thv005>.

factor of the attention enhancement. Reports from intervention involving no music making activity also observed the improvement in the attention to tasks. This might be due to the character of music as a perceivable sound for ASD which can be consciously processed and paid attention to.

Another special character of many music interventions is that the interventions provide secure and enjoyable environment for individuals with ASD. Music intervention is a child-led approach with unstructured curriculum. The approach is adaptable for each subject depending on their individual needs.³⁹ Therapists will pay attention to each subject within the intervention and develop activities to match their personalities and needs. Furthermore, the approach allows individuals with ASD to express and communicate in a flexible way through the non-verbal musical communication.⁴⁰ Considering these factors, music intervention creates the environment that the individuals can express themselves and feel accepted from the others. This benefit of the environment within the intervention is also stated by renowned music therapists, Robbin and Nordoff, cited in Reschke-Hernández, that ASD clients experienced music as a nonthreatening medium and, thus, clients seemed to develop engagement to the musical intervention than in the other environments.

Moreover, a characteristic of music intervention, especially in music therapy, that should be underlined is the shared history between ASD individuals and therapists. This is first suggested by Geretsegger et al., pointing out that shared experience in music repertoires and interaction themes over the time of sessions may develop interaction between therapists and ASD clients. Shared history is developed together with music learning during sessions. From the beginning of the intervention, the individuals have to learn new music and tasks which they have not learnt before. Developing activity progress and achievement help clients to create a share memory with therapists over a theme of each music. When moving to a new song or activity, they will develop more shared history.⁴¹ This enhances more interaction and communication theme for ASD clients. However, this involves developing progress and achievement together with the therapist. This development in the shared history may be difficult to be observed in the intervention which excludes an active music activity.

³⁹ Jill Boucher, *The Autistic Spectrum: Characteristics, Causes and Practical Issues*, 301.

⁴⁰ Mössler, Gold, Aßmus, Schumacher, Calvet, Reimer, Iversen, and Schmid, "The Therapeutic Relationship as redictor of Change in Music Therapy with Young Children with Autism Spectrum Disorder," 11.

⁴¹ Geretsegger, Holck, Carpenste, Elephant, Kim, and Gold. "Common Characteristics of Improvisational Approaches in Music Therapy for Children with Autism Spectrum Disorder: Developing Treatment Guidelines," 272-273.

Conclusion

Reports have shown that music interventions have the beneficial effects for social interaction and communication skills development in people with ASD. These effects have been reported from many music interventions, including music therapy and non-music therapy approaches. The review in this article suggests that these positive outcomes may be the results of the influence of using music as a tool in the method and the nature of the intervention. Music, a non-verbal sound which can be perceived structurally and emotionally by ASD people; can be used as a tool for individuals with ASD to express themselves and interact with others despite their deficits in verbal or non-verbal communications. By involving in music activity, music intervention provides the opportunity for individuals with ASD to communicate and engage with others with the medium that they can express and understand. Thus, music intervention furnishes a safe and joyful environment for the individuals which they can develop their social communication skills with other people. These special characteristics of music intervention maybe a reason why the approach have been used widely to support the needs of people with ASD. However, this article also suggests that more research should be conducted to provide more evidence and theoretical background on why music intervention can help social and communication development in people with ASD.

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The *Goldberg Variations* (BWV988): An Analysis of Musical Styles and Structural Coherence

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Abstract

The "Goldberg" Variations is regarded as one of the most important set of variations in the keyboard repertoires. An intelligent structure of this piece, its popularity, as well as its musical and technical challenges that requires virtuoso techniques from a performer; have drawn a great interest of musicians to learn this master work. Being the largest works of keyboard music in the Baroque era, its gigantic scope shows Bach's outstanding knowledge of diverse styles in music of the day. He constructed the whole variations by incorporating Italian Aria and French Overture, regardless his personal musical style. This article will focus on the musical form, styles, and the interesting elements of each variation and compositional technique; that Bach had used to unify the work as a whole. The outcome will be a very helpful manual for those who started to gain interest in playing or knowing more about the *Goldberg Variations*.

Keywords: Goldberg variations, Musical styles, J. S. Bach

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Introduction

Johann Sebastian Bach's *Goldberg Variations* (BWV 988) stands as one of the crowning achievements of Western classical art music. It not only set an almost impossibly high standard for future composers who wish to create their own sets of keyboard variations, but also raises the bar for keyboardists (both harpsichord and piano) in terms of endurance, technical facility, and, later in history, memorization. Only rarely does one get an opportunity to witness a live performance of the *Goldberg Variations* in its entirety from memory, with the use of repeats as indicated in the score. A performance of this type can easily last eighty minutes or more, and be just as much of a strain on uninitiated audiences as performers.

This article will focus primarily on an analysis of various compositional aspects in the *Goldberg Variations*, with particular attention on stylistic and structural differences between variations. After looking at all variations as compositional entities in and of themselves, we will search for the cohesive elements. They are those elements that bring all variations together to unify a composition of such significance that it has endured the test of time for over two hundred and fifty years.

The title page of Bach's *Klavierübung IV* [Keyboard Book IV] reads *Aria mit Verschiedenen Veränderungen* [Aria with Diverse Variations]. In consideration of the unusually large number of variations (thirty), it is appropriate to begin with a chart that outlines some of the basic differences between them. The following table has been created with the aid of two very important sources by eminent scholars on Bach's keyboard works; one being by Peter Williams in *Bach: The Goldberg Variations*,² and the other being by Ralph Kirkpatrick as reprinted in *The Goldberg Variations Reader: A Performers' Guide and Anthology of Appreciation*.³ Each variation will be listed along with its title as indicated by Bach, time signature, number of manuals required for performance (one or two), number of voices, and one or two short, characteristic observations:

Title	Time Signature	No. of Manuals	Voices	Basic Characteristics
'Aria'	3/4	1	3	melodic, like a sarabande
Var. 1 <i>a 1 Clav.</i>	3/4	1	2	hand-crossing (a polonaise?)
Var. 2 <i>a 2 Clav.</i>	2/4	1	3	imitative, as a trio-sonata
Var. 3 <i>Canone All' Unisono, a 1 Clav.</i>	12/8	1	3	canon at the unison

² Peter Williams, *Bach: The Goldberg Variations* (Cambridge University Press, 2001), 40-41.

³ Laurette Goldberg with Jonathan Rhodes Lee Ed. *The Goldberg Variations Reader: A Performers' Guide and Anthology of Critical Appreciation* (Music Sources Center for Historically Informed Performances, Inc., Berkeley, California. 2002), 17.

Title	Time Signature	No. of Manuals	Voices	Basic Characteristics
Var. 4	3/8	1	4	imitative, as a passepied
Var. 5	3/4	1 or 2	2	hand-crossing, duet
Var. 6	3/8	1	3	canon at the second
Var. 7	6/8	1 or 2	2	dotted gigue
Var. 8	3/4	2	2	hand-crossing, duet
Var. 9	4/4	1	3	canon at the third
Var. 10	2/2	1	4	'fughetta'
Var. 11	12/16	2	2	hand-crossing, duet
Var. 12	3/4	1	3	inverted canon at the fourth
Var. 13	3/4	2	3	melodic, like a sarabande
Var. 14	3/4	2	2	hand-crossing, duet
Var. 15	2/4	1	3	inverted canon at the fifth, minor
Var. 16 <i>Ouverture, a 1 Clav.</i>	2/2 3/8	1 1	2-4 2-3	'ouverture', followed by stretto fugue
Var. 17	3/4	2	2	hand-crossing, duet
Var. 18	2/2	1	3	canon at the sixth, as a trio Sonata
Var. 19	3/8	1	3	minuet?
Var. 20	3/4	2	2	hand-crossing, duet
Var. 21	4/4	1	3	canon at the seventh, minor
Var. 22	2/2	1	4	'allabreve', as a gavotte?
Var. 23	3/4	2	2-4	hand-crossing duet
Var. 24	9/8	1	3	canon at the octave
Var. 25	3/4	2	3	'adagio' arioso, minor
Var. 26	18/16	2	3	hand-crossing, sarabande
Var. 27	6/8	2	2	canon at the ninth, a round
Var. 28	3/4	2	2-4	hand-crossing, trills
Var. 29	3/4	1 or 2	2-3	hand-alternating, as a batterie
Var. 30	4/4	1	4	'quodlibet'
'Aria' da capo				

Ironically, the 'Aria' of the *Goldberg Variations* is not the theme but a variation in and of itself, for it serves to accompany a steadily descending bass line that forms the actual basis for the variations. The slow harmonic rhythm and pulse, singing melody, and lack of an upbeat lead one to categorize the 'Aria' as a sarabande.⁴

The Structure and musical style

The *Goldberg Variations* is grouped into ten sets of three variations, with the third variation of each set being a canon. While number symbolism goes beyond the scope of this project, it is important to know that the number three, and, to a lesser extent, the number two, play integral structural roles throughout the composition. In fact, entire dissertations, journal articles, and book chapters have been devoted to numeral symbolism in the *Goldberg Variations*.⁵ The formal structure of Variation one is rather difficult to ascertain: the steady triple meter, dactyls, and downbeat anapests in the first bar of each half point to a polonaise structure, but a look at the polonaises in the Anna Magdalena Notebook reveals little in common with this first variation.⁶ The genre ultimately remains elusive and becomes more or less a duet between the left and right hands. Perhaps the most important and obvious characteristic of this first variation is that it immediately makes a significant departure from the 'Aria' in both mood and texture, thus establishing a precedent for the following variations.

As the above chart demonstrates, every third variation is in the form of a canon, and it would appear as though Bach is using the technically brilliant and arabesque-like second variation as a practice run for the first of these canons in Variation three. In fact, the imitative qualities of the second variation are so compelling that the famous music scholar, Sir Donald Francis Tovey (1875-1940) went so far as to suggest that it is the first canon in the *Goldberg Variations*, with Variation three being the second.⁷

Variation three is not only the first genuine canon of the set, but also one of the most difficult to play. Due to the fact that it is a canon at the unison, closely crossing voice parts are created in the two right-hand voices. The bass line, upon which the entire set of variations is built, is contracted and repeated, creating a more rapid harmonic bass motion. One of the more intriguing aspects of this variation is that the two upper voices appear to function independently of the bass line and could convincingly work as an independent composition by themselves.⁸

⁴ Williams, Bach: *The Goldberg Variation*, 55-56.

⁵ Ibid., 39-53.

⁶ Ibid., 56-57.

⁷ Goldberg with Lee Ed. *The Goldberg Variations Reader: A Performers' Guide and Anthology of Critical Appreciation*, 25.

⁸ Williams, Bach: *The Goldberg Variations*, 58.

The fourth variation begins the second group of three variations and is similar to the Baroque *passapied* in that it shifts to 3/8 meter and conveys a more rapid sense of harmonic motion. It basically presents a four-part polyphonic treatment of a single figure, a characteristic we have yet to see in the *Goldberg Variations* so far. The opening figure is treated both directly and in inversion, with the inverted presentations becoming more prevalent as the variation progresses.⁹

A return to the style of the first variation is made in Variation 5: It is a brilliant duet between the left and right hands, makes use of only one theme (which is developed during the course of the variation), and presents very clear harmonies along with the bass theme.¹⁰ This variation makes the case for performing the *Goldberg Variations* on a twomanual harpsichord almost irrefutable. The difficulty of the hand crossing is such that rendering it on one manual is virtually impossible both from a musical and technical standpoint. Pianists, who have no choice but to play this variation on one keyboard, must resort to highly sensitive phrasing and articulation to create a convincing performance. We return to canonic form once again in Variation six, but this time we have canon at the second as opposed to canon at the unison. Bach uses this variation to exploit the harmonic tensions created by this type of canon, much in the same way Giovanni Pergolesi (1710-1736) did in his *Stabat Mater*, written not long before the *Goldberg Variations*, and Wolfgang Amadeus Mozart did in his *Requiem* only a few decades later.¹¹

Variations seven and eight are both duets, with seven being of a type that does not occur elsewhere in the work. It is a graceful *gigue* in 6/8 meter and contains two pairs of themes along with a simple presentation of the bass theme and harmonies. The eighth variation is more brilliant in nature and hearkens back to the style of the first but with more complex compositional development of the motives presented at its beginning. The initial pair of motives alternates with its inversion and with a combination of a new figure that appears later in the variation.¹²

The canonic form returns once again in Variation 9 with a canon at the third. The slower pulse of this variation makes for a marked contrast to Variation 8, and the harmonic treatment is naturally much less dissonant than the previous canon (Variation 6) which took place at the second. Part-crossing is still inevitable in a canon at the third, but Bach takes longer to arrive at crossings in this variation, and harmonic dissonance gradually increases from

⁹ Goldberg with Lee Ed. *The Goldberg Variations Reader: A Performers' Guide and Anthology of Critical Appreciation*, 26.

¹⁰ *Ibid.*, 26.

¹¹ *Ibid.*, 27.

¹² Williams, Bach: *The Goldberg Variations*, 62-63.

about the middle of the piece onwards.¹³

Variation ten makes a return to the style last seen in Variation 4; full four-part polyphonic treatment of a subject. This time, however, we have a level of imitative treatment that creates a complete, little fughetta, as indicated in Bach's title. A four measure subject commences at the beginning of this variation, and the Goldberg bass line is represented more by the implications of its harmonic presence than by stepwise, sequential treatment, as it has received in many of the previous variations.¹⁴

The form of a technically brilliant duet between the two hands (and probably intended for two different keyboard manuals) returns once again in Variation eleven. The material does develop as the variation progresses, but one should take note of the fact that Bach often follows his more learned and contrapuntal variations, such as Variation 10, with duets of lesser compositional depth but greater technical display.¹⁵

A canonic variation must now return for number twelve, but this time at the fourth, an interval that creates its own unique set of problems heretofore unseen in the *Goldberg Variations*. Any canonic response that is presented at the interval of a fourth or fifth will present very few differences from the subject in terms of the arrangement of tones and semitones, and, therefore, fewer opportunities for dissonances that need to be resolved. Bach deals with this dilemma in the same way that he does in the Musical Offering (BWV 1079.3c.) a few years later; he presents the answer in inversion. The inverted subject answer, in combination with the fact that none of the canonic phrases begin on a main beat, allows Bach to provide a contrapuntal treatment for the Goldberg bass theme with greater facility.¹⁶

Variation thirteen is a trio for three voices, but unlike the second variation and canons, it is the two lower voices that are kept together while the upper voice stands alone. This variation is also one of the most graceful and melodic in the entire set, complete with dotted rhythms in the bass that remind one of a sarabande.¹⁷

Once again, a brilliant duet is inserted for contrast between the sheer, lyrical beauty of Variation 13 and the next canonic variation at No. 15. The fourteenth variation presents the keyboardist with greater opportunity for technical display than in any variation thus far in the set. Four brief, motivic figures are presented in the first half of the variation, while the second half sees the same figures used again but almost exclusively in inversion.¹⁸ The drama and

¹³ Goldberg with Lee Ed., *The Goldberg Variations Reader: A Performers' Guide and Anthology of Critical Appreciation*, 28.

¹⁴ Ibid., 28.

¹⁵ Ibid., 28-29.

¹⁶ Williams, Bach: *The Goldberg Variations*, 67.

¹⁷ Goldberg with Lee Ed., *The Goldberg Variations Reader: A Performers' Guide and Anthology of Critical Appreciation*, 29-30.

¹⁸ Ibid., 30.

rapid development of Variation fourteen, sets the stage for the mid-point of the set.

Variation fifteen represents the first truly radical departure from all that has gone before. It is the first variation to be presented in the minor mode, which necessitates a considerable shift in harmonic scheme and creates a level of melancholy previously unheard in the set.¹⁹ As mentioned above, the fifteenth variation states its subject answer in inversion also avoids beginning canonic phrases on a main beat. Additionally, the bass-line of the *Goldberg Variations* is now so well integrated into the canon that it imitates the canonic lines and seems largely derived from the canon's motives.²⁰ One might view the fifteenth variation as a representation of the highest level of thematic integration in this composition before it embarks on the second half of its journey.

The sixteenth variation is in the form of a classical "French Overture"; the only one of its kind found in the *Goldberg Variations*, and a genre that Bach rarely used in any of his compositions. With its return to the major mode, rapidly ascending scale passages, and dotted rhythms, this variation bursts forth in marked contrast to the minor mode variation that precedes it. The stately and majestic quality of the first half of the variation is followed by fugal treatment of material in the second, as is common to most French Overtures of the day.²¹

Again, Variation seventeen is a highly virtuosic arabesque for two voices inserted before the next canon. Only two themes are presented this time for compositional treatment, and, as in the previous duet, inversion plays a significant role in the process. The primary difference that may be detected between this duet and the others is that it takes advantage of the possibilities of writing for a two-manual instrument more than ever before.²²

Next, we have two variations of a highly succinct nature that share the quality of having relatively short bars; one is in 2/2 meter and the other in 3/8. This is the only instance in the *Goldberg Variations* where two "short-bar" variations are placed side by side. A canon at the sixth follows Variation seventeen, and it differs considerably from its canonic predecessor (No. 15). The return to the major mode along with a faster tempo creates a more concise and driven movement.²³ The problems with constant voice crossings in the earlier canons are no longer an issue. Bach is free from relying on inverted subject statements to create the potential for further development. The nineteenth variation creates its own "succinctness" through the employment of only one bass note per bar but eludes easy formal categorization. Whether it is a minuet (a kind of three-voice version of the minuet-type found in the Partita in B flat)

¹⁹ Ibid., 31.

²⁰ Williams, Bach: *The Goldberg Variations*, 69.

²¹ Goldberg with Lee Ed., *The Goldberg Variations Reader: A Performers' Guide and Anthology of Critical Appreciation*, 31.

²² Ibid., 32.

²³ Williams, Bach: *The Goldberg Variations*, 74.

or something much more light-hearted is a matter for interpretation and debate.²⁴

The sheer virtuosity of the crossed-hands variations in the Goldberg set becomes even more unleashed in Variation 20, and one is reminded of the keyboard sonatas of Domenico Scarlatti (1685-1757) or George Frederick Handel's free preludes from early in his career. Structurally, two particular points concern the symmetry and the bass theme. First, the similarity between the two halves of the variation is marked at both the beginning and end of each. This gives balance and unity even though the second half has new virtuoso material and alters some of that from the first half. Secondly, the theme is still noticeable in the first notes of each bar, and thus preserves some sense of the paraphrase technique common to compositions of Bach's day.²⁵

Vaguely reminiscent of chorale-settings is the next movement, the canon at the seventh, for the prevailing eighth-note patterns in canonic lines, and their habit of passing into the bass to create a unified sound. Variation 21 may present a welcome calm to the virtuosity of its predecessor but contains considerable musical depth. It is the second of only three variations in the entire Goldberg set to be written in the minor mode. One can easily respond to the beauty of this variation and barely notice that in fact the bass theme is not only there in every half bar but somehow still manages to be largely in the major mode.²⁶

Variation twenty-two is a gavotte that bears similarities to Variation 4 in that it is four voiced and densely imitative; parts of its subject are heard in one or another voice in every bar. As such, it is in principle not far from the motet conception of several of the chorale settings in Bach's *Clavierübung III*, where a *cantus firmus* is part of the texture.²⁷

The twenty-third variation contains the greatest similarity to Ludwig van Beethoven's *Diabelli Variations* (Op. 120), one of the few sets of keyboard variations written after the Baroque Era that comes close to rivaling the Goldberg set. Here we have extraordinary effects being created with music's basic elements, particularly simple scales - lines tumbling over each other, answering or running against each other. While the four bar phrase pattern remains intact, the rest is held together by being derived almost entirely from major scales.²⁸

In variation twenty-four we finally reach the canon at the octave: first, a canonic line is answered at the octave below, and then a second canonic line is answered at the octave above. Naturally, as one might expect, this order is reversed in the second half. The 9/8 meter, vaguely pastoral in quality, produces a long line for a canon, but in some ways makes the

²⁴ Ibid., 75.

²⁵ Ibid., 76.

²⁶ Ibid., 77-78.

²⁷ Anna Harwell Celenza, *Bach's Goldberg Variations* (Watertown, MA: Charlesbridge, 2005), 20-21.

²⁸ Goldberg with Lee Ed. *The Goldberg Variations Reader: A Performers' Guide and Anthology of Critical Appreciation*, 35.

composition more manageable. The canon is also more immediately audible than in some of the other canonic variations.²⁹

Next, we have what many consider to be the slowest and most intense movement in the *Goldberg Variations*, as well as the third and final variation in the minor mode. The Goldberg bass is now more chromatic in nature but still within the 'rule' of one chord or note per bar. Bach's unusual (for the time) cadences and key changes (coupled with the presentation of two opening themes and a conclusion that returns to the first theme) leave us with a movement approaching classical Sonata form. More than any other Goldberg variation, number twenty-five raises the question of whether music expresses and arouses emotion or is really doing something else.³⁰

The exuberance of Variation twenty-six cannot be missed, nor can the simple left-hand chords, either at the beginning or when they move to the right hand. For hidden in this music is a sarabande, with indeed a simpler exposition of the harmonies of the Goldberg bass-theme than the Aria itself, and not very different from some of Handel's sarabandes. However, Bach added grace-notes and appoggiaturas to some of the chords in his manuscript copy, confirming the notion that what we have here is an elegant French sarabande.³¹

In Variation twenty-seven, the canon at the ninth uses two manuals in order to distinguish the two canonic lines, for the hands do not cross. There are some one-bar phrases, but they always pass to a longer one, as if making a structural crescendo. The subjects are mostly smooth and conjunct, their countersubjects detached and leaping, and therefore somewhat resemble those of the first two canons. The second half of Variation twenty-seven freely inverts some of the material from the first.³²

Difficult hand-crossing appears once again in Variation twenty-eight, and the use of two manuals is advisable for harpsichordists. This variation takes on the quality of a two-part toccata but could also easily serve as an etude for trills. Needless to say, technical facility is required in abundance, but despite the technical demands, there is a very calculating use of three distinct ideas in this variation: the trill, the left-hand eighth-notes, and the invertible sixteenth-notes. The motive in sixteenth-notes is heard in recurrent passages around the middle and ends of each half and could easily have appeared in any of the two-manual variations. They also follow the bass theme fairly literally.³³

Uniquely for the *Goldberg Variations*, Variation twenty-nine is in much the same tempo

²⁹ Ibid., 36.

³⁰ Williams, Bach: *The Goldberg Variations*, 76.

³¹ Goldberg with Lee Ed. *The Goldberg Variations Reader: A Performers' Guide and Anthology of Critical Appreciation*, 37.

³² Celenza, Bach's *Goldberg Variations*, 25.

³³ Williams, Bach: *The Goldberg Variations*, 76-77.

and character as its predecessor. Up to this point, Bach has preferred to give us a rather noticeable shift in overall character between variations. Clearly, he has placed two highly climactic variations together so as to prepare the listener for the finale. Slow multiple trills along with alternating triplets and chords serve to lead us into the final variation.³⁴

In performance, the festive character of the last variation is obvious. Even the little upbeat announces that something different is happening here, but the attentive listener will also find the Goldberg bass at its usual place in each bar. Nevertheless, Variation 30 is highly unpredictable in that it uses other melodies - for example, in measure fourteen an unusual moment arises because the alto line is quoting a popular song of the day. This is because number thirty is not a canon, as we would expect, but a medley or 'Quodlibet' ('what you please') and as such alludes to a tradition of making music by singing either successively or simultaneously various popular tunes, often with racy texts. Due to the fact that Bach was using mere incipits of songs that took different forms, the tunes employed in the Quodlibet have not all been conclusively identified by current research into German popular song. It should also be noted that in the creation of Variation 30, Bach drew on compositional precedents established by the famous Italian virtuoso organist, Girolamo Frescobaldi (1583-1643) in his *Fiori Musicali* (1635).³⁵

The repeat of the 'Aria' is not written out, and instead, the performer is simply given the direction, *aria da capo*. Several numerological reasons have been suggested to explain why Bach would not write out the 'Aria' once again after having gone through so many variations, but, as mentioned above, those theories are beyond the range of this study.

Conclusion

As we have learned from the chart presented above and a brief survey of each movement, the variations, when viewed as separate compositions, are markedly different from one another and, perhaps with the exception of the last five, not as continuous or inevitable as one might like to think. The overall plan, which can be more complex than perhaps the composer intended, leaves room for speculation as to what levels of pattern Bach wittingly and/or unwittingly created. Thus, one can speak of two primary ways of looking at the *Goldberg Variations*, a perceptual and a conceptual.³⁶

Perceptually, the movements proceed by way of significant contrast and change, reach several semi-climactic moments on the way (particularly in the "French Overture" variation,

³⁴ Ibid., 77.

³⁵ Ibid., 77.

³⁶ Celenza, Bach's *Goldberg Variations*, 29.

number sixteen), sink into the sadness of the long G minor variation (number twenty-five), build to a crescendo of excitement towards the end, achieve a festive character in variation twenty-nine and a chorus of songs in variation 30, and then fade away as the aria returns and eventually closes the work. In other words, a clear sense of impetus and tension is achieved through the music's passage in time, followed by a natural conclusion and return to the beginning.³⁷

Conceptually, however, there is a more static pattern that is not easily perceptible, since it is always there on the paper to be grasped. The thirty variations are made up of ten groups of three, in which a dance or clear genre-piece (such as a fughetta) is followed by an arabesque-like movement (technically brilliant, usually requiring crossed hands on two manuals) followed by a canon (created at successively rising intervals). The thirty variations are built up from a series of these threes which do not, by themselves, either create or relieve tension but only work as a cohesive unit when placed beside each other. Additionally, an overall shape of Aria (variations one to fifteen) - Overture (variation sixteen) - Aria (variations seventeen to thirty) has also been suggested, which approaches something of an arch-form with the 'biggest' movement in the middle. A view such as this, however, involves a reworking of the concept that there should be a musical crescendo to the finale.³⁸

In the *Goldberg Variations* Bach used many of the keyboard forms and genres of his predecessors and brought them to their highest level of compositional realization and contrapuntal development within the framework of a large-scale set of variations. He took these wonderfully crafted, yet concisely stated works and arranged them in a manner that provides a certain degree of flexibility but never deviates from a set and established pattern. All the while, an essential harmonic structure and fundamental bass line miraculously maintains its presence in virtually every bar of every movement. After all of the analysis is over, however, it is perhaps the persistent yet never intrusive sense of line flawlessly spinning its way throughout the *Goldberg Variations* that holds the attention of performers and audiences long after the composer and the patrons for whom it was intended have passed from this world.

³⁷ Ibid., 29-30.

³⁸ Goldberg with Lee Ed. *The Goldberg Variations Reader: A Performers' Guide and Anthology of Critical Appreciation*, 44.

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