

**International Baccalaureate Diploma Program**

**Extended Essay (Group 6)**

**Music**

**Title:**

**Composition techniques in the 1<sup>st</sup> movement of  
Johannes Brahms's Symphony No. 2, Op. 73**

**Research Question:**

**How is developing variation, a term coined by  
Arnold Schoenberg, used in the 1<sup>st</sup> movement of  
Johannes Brahms's Symphony No. 2, Op. 73?**

**Word count: 3999**

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## 1.1 INTRODUCTION

Johannes Brahms (1833-1897) was a German composer of the Romantic period. He was one of the members of the conservative group of musicians during the “War of the romantics”, a split among prominent music figures in the nineteenth century (Ferro, 2015). As a conservative, his compositions were firmly rooted in Classical composers (“Johannes Brahms,” n.d., para 3), and were meticulously guided by classical structures and techniques such as the sonata form and motivic developments. One characteristic of Brahms’s compositions is his frequent use of motives. These motives are not only developed through motivic developments but on a larger scale including themes and structures. This technique on developing motives was praised by Arnold Schoenberg, in which he coined this technique as “developing variation” (Frisch, 1982, p. 215). Schoenberg embraced this technique throughout his lifetime; he even suggested to include developing variation as a part of the curriculum for a music department (Frisch, 1982, p. 215). The piece to be analysed, the 1<sup>st</sup> movement of Brahms’s Symphony No. 2, was written in 1877. This movement, along with other movements of the symphony, is based on a motive – a lower-auxiliary-note figure (D-C-sharp-D). This essay aims to answer the research question “how is developing variation, a term coined by Arnold Schoenberg, used in the 1<sup>st</sup> movement of Johannes Brahms’s Symphony No. 2, Op. 73”.

## 1.2 THEORISTS ON THE DEFINITION OF “DEVELOPING VARIATION”

“Developing variation” has received considerable attention from prominent theorists in the 20th century (Engelbrecht, 2014, p. 7). Schoenberg was the first theorist to use this term (Frisch, 1984, p. xiii); he explained the term in his essay *Bach* (1950, p. 397):

*“...means that variation of the features of a basic unit produces all the thematic formulations which provide for fluency, contrasts, variety, logic and unity, on the one hand, and character, mood, expression, and every needed differentiation, on the other hand—thus elaborating the idea of the piece.”*

Schoenberg praised “developing variation” as one of the most critical compositional principles of Western music; however, criticisms such as Frisch criticise his failure to formulate an incontrovertible definition on this term (1982, p. 215).

For a better understanding of the term, more references regarding the term are taken into account; they are as follows:

*“Developing variation occurs when frequent mutations of the intervallic and rhythmic components of an initial idea form a theme.”* (Frisch, 1984, p. 9)

*“the technique by which a motive provides the material upon which an entire work is based”* (Larey, 1996, p. 11)

Frisch, Larey and Schoenberg's interpretation on developing variation share a high degree of similarities. Overall, they believe developing variation consists of a motive and the development of motives in themes and at different structural levels. Hence, developing variations are meant to create larger forms from concise materials (Dahlhaus, 1989, p. 240).

A motive is one of the most fundamental devices in compositions (Frisch, 1984, p. 11). Schoenberg (1967, p. 8) defines motive as "(it) *appears impressively at the beginning of a piece.*"

The subsequent occurrence of a motive, according to Schoenberg (1967, p. 9), is regarded as "variation" – the repetition in which some features are changed while the rest preserved. "Variation" in motives avoids monotony and repetition throughout a piece (Schoenberg, 1967, p. 8). However, Schoenberg (1967, p. 8) also notifies not to develop variants that isolate from the primary motive; these variants may not be perceived if they are unrecognisable (Frisch, 1982, p. 231).

### 1.3 SOURCES

Sources used include papers on motivic developments and forms of Western classical music. Quotes and definitions from different theorists are referenced to provide a more precise explanation of the term "developing variation"

The score used for analysis is taken from the IMSLP Petrucci Music Library, published by *Dover* (1974). The score attached in the appendix is in public domain and is cross-checked with different recordings online to ensure its accuracy.

## 2.1 ANALYSIS

The 1<sup>st</sup> movement is in a Sonata-Allegro form; it can be divided into the following: Exposition (bars 1-178), development (bars 179-301), recapitulation (bars 302-446), and coda (bars 447-523).

In this essay, I will first identify the motive. I will then analyse how the motive is responsible for the construction of different themes. Lastly, I will analyse how the motive is used to connect various themes throughout the movement. The motives are developed through motivic developments, including augmentation, diminution, rhythmic changes, metric displacement, inversion, intervallic expansion, and imitation to avoid repetition.

## 2.2 MOTIVE OF THE 1<sup>ST</sup> MOVEMENT

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*Figure 1. Cellos and Double basses in bars 1-16*

As illustrated in Figure 1, a lower-auxiliary-note figure (D-C-sharp-D) is presented in bar 1. It is then repeated at different registers in bar 4 (F-sharp-E-F-sharp), bar 9 (B-A-sharp-B), and bar 13 (E-D-sharp-E). The occurrence of this figure corresponds with

Schoenberg's (1967, p. 8) definition of motive: "*(it) appears characteristically at the beginning and appears continuously throughout.*" Hence, the original motive of this movement is a lower-auxiliary-note.

### 2.3 CONSTRUCTING DIFFERENT THEMES WITH MOTIVES

I will select the main themes in the movement and analyse how these themes, which comprised of different characters, are unified by the motive, making this sophisticated movement an organic whole.

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*Figure 2. The 1<sup>st</sup> theme played by the 1<sup>st</sup> horn and 1<sup>st</sup> flute in bars 1-8*

As shown in Figure 2, the motive in the third bar of the 1<sup>st</sup> theme (E-F-sharp-E) is inverted. Given that the original motive is a lower-auxiliary-note figure, the inversion of a motive is, therefore, an upper-auxiliary note figure. In bars 6-8, Brahms did include not only an inversion in the motive, but also an augmentation—the increasing value of motives, so it is played slower (Rush, d.). The inverted motive (D-E-D) is present at the first minims of each bar (6-8). To connect the intervals of the motive, Brahms uses decorations in the third beat of the three bars.

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*Figure 3. The transitional phrase played by the 1<sup>st</sup> violins in bars 44-48*

As depicted in Figure 3, the transitional phrase starts with the motive (A-G-sharp-A), which is present in the first three notes of bar 44. The motive, however, is not of equal length. That is because the motive has undergone rhythmic changes—any change to a motive's rhythm (Rush, d.) The first "A" note is a dotted crotchet, followed by two quavers ("G-sharp" and "A").

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*Figure 4. The 2<sup>nd</sup> theme played by violas and cellos in bars 82-89*

The 2<sup>nd</sup> theme begins with two sets of motive, which they reappear again in the middle of the theme as illustrated in Figure 4. The motives in red and orange brackets undergo an intervallic expansion—the development of motive where intervals within the motive enlarged (Rush, d.). The red bracket expands the intervals of the original motive to a third apart (A-F-sharp-A and C-sharp-A-C-sharp); a passing note (G-sharp



and B respectively) is included between the second and the third note of the motive. The motive in the orange bracket is similar to the motive of the red bracket, but Brahms did not include a passing note between the second and third note. The motive in the green bracket illustrates the original motive (C-sharp-B-C-sharp). The intervals in the motives of blue and purple brackets also use an intervallic expansion (D-B-D), but it is played a 2<sup>nd</sup> higher than the red and orange brackets.

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*Figure 5. The 2<sup>nd</sup> theme and its countermelody played by 1<sup>st</sup> flute, 2<sup>nd</sup> violins and violas in bars 155-161*

Near the end of the exposition, the 2<sup>nd</sup> theme reappears, and it is accompanied by a countermelody, which is comprised of motives (A-G-sharp-A and G-sharp-A-G-sharp). As shown in Figure 5, they are played in quaver triplets than in crotchets; hence, these

motives undergo diminutions—the decreasing values of notes, so it is played faster (Rush, d.). The motives in blue brackets do undergo not only diminutions but also inversions (i.e. G-sharp-A-G-sharp in the first beat of bar 156). Through the continuous use of motives in this countermelody, Brahms makes use of a descending sequence with these motives in bars 159. The descending sequence is repeated in bar 160 but is played a 2<sup>nd</sup> lower.

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*Figure 6. The 1<sup>st</sup> theme of the development section played by 1<sup>st</sup> horn and 1<sup>st</sup> oboe in bars 183-190*

As depicted in Figure 6, an altered 1<sup>st</sup> theme appears at the beginning of the development section. The first four bars are the same with bars 1-4 of the 1<sup>st</sup> theme in Figure 2. However, in the last four bars of Figure 6 (bars 187-190), the 1<sup>st</sup> theme is altered by a descending sequence which comprises of inverted motives (G-A-G, F-G-F, E-F-E).

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*Figure 7. The returning 1<sup>st</sup> theme in the recapitulation played by 1<sup>st</sup> oboe, 2<sup>nd</sup> violins, and violas in bars 302-309*

The returning of the 1<sup>st</sup> theme is present at the beginning of the recapitulation as illustrated in Figure 7. The motive in the red bracket uses an inverted motive (E-F-sharp-E); it is played an octave higher than the red bracketed motive of Figure 2. The motive (D-E-D) in the blue bracket uses an augmentation and inversion; it is similar to bars 6-8 of Figure 2, but it is played two octaves lower. Moreover, a transitional phrase, which has a rhythmic change in motive (A-G-sharp-A), is played by the viola part while the 1<sup>st</sup> oboe plays the 1<sup>st</sup> theme. The transitional phrase, to some extent, acts as a countermelody.

## 2.4 THE CONNECTION OF THEMES WITH MOTIVES

Brahms uses different variants and developments of motives to connect different themes. I will use a part of the exposition (bars 1-117) and a part of the development (bars 224-291) to demonstrate how themes are connected through motives.

### 2.4.1 EXPOSITION (BARS 1-117)

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*Figure 8. 1<sup>st</sup> flute, 1<sup>st</sup> horn, 3<sup>rd</sup> horn and lower strings in bars 1-13*

As shown in Figure 8, the 1<sup>st</sup> theme is played by 1<sup>st</sup> horns and 1<sup>st</sup> flute in bars 2-9. At the end of each four-bar phrasing (i.e. bar 5, 9, 13), there is an interruption by the

lower strings in which they play the lower-auxiliary-note figure at different registers. In bar 9, the lower strings play the motive (B-A-sharp-B); the horns and bassoons responded by playing the same theme as bars 2-5 but in the key of E minor.

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*Figure 9. Flutes, clarinets, bassoons, 1<sup>st</sup> violins, violas, cellos, and double basses in bars 14-23*

The lower-auxiliary-note played by the lower strings is expected to appear in bar 17 due to the previous occurring interruptions of the motive. This does not appear as Brahms decided to extend this phrasing by repeating bars 16-17 in bars 18-19 as depicted in Figure 9. Brahms secretly used the augmented D-C-sharp-D motive, which is present at the first minims of each bar (16-18), in the inner part instruments such as 2<sup>nd</sup> flute, 2<sup>nd</sup> clarinet, and 2<sup>nd</sup> bassoon. He used decorations on the third beat of bars 16-18 to connect the motive. Meanwhile, Brahms used a secretive entrance of the 1<sup>st</sup> violin and violas in bar 17 while the winds are playing the hidden augmented motives.

In the last beat of bar 19, the 1<sup>st</sup> violin and viola leap an octave higher and begin to play the E-D-sharp-E motive in bars 19-21. As illustrated in brackets 2-4, the interval between the motive gradually enlarges through an intervallic expansion. The 2<sup>nd</sup> bracket (E-D-E) undergoes an intervallic expansion by expanding the intervals of the lower-auxiliary-note figure to a whole tone apart. The 3<sup>rd</sup> bracket (E-B-E) and the 4<sup>th</sup> bracket (E-G-sharp-E) use an intervallic expansion by expanding the intervals to a perfect fourth and minor sixth apart respectively.

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*Figure 10. 1<sup>st</sup> flute, 1<sup>st</sup> oboe, 1<sup>st</sup> clarinet, 1<sup>st</sup> bassoon, and lower brass in bars 33-39*

After bars 23, the volume descends accordingly through the downward A major arpeggio pattern and fades out with a broken minor chord in bar 31. Then, as illustrated in Figure 10, the trombones and tuba make their first entrance by playing diminished chords in bar 33, consisting of three bars. In bar 35, which is the third bar of the chords, the flute and oboe play the D-C-sharp-D motive. The whole section of bar 32-35 is

repeated in bar 36-39, only that the motive is played an octave lower by the clarinet and bassoon in bar 39.

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*Figure 11. 1<sup>st</sup> oboe, 1<sup>st</sup> bassoon, and trombones in bars 41-43*

As shown in Figure 11, the 1<sup>st</sup> oboe and 1<sup>st</sup> bassoon, instead of playing on the third bar of the chords, performs on both the second and third bar. The motive (A-G-sharp-A) is augmented as it is played in minims, and it requires two bars to complete a motive. This hemiola, which three beats of equal value are occupied by two 3/4 bars, creates an emphasis for a strong arrival for the transitional phrase.

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*Figure 12. 1<sup>st</sup> flute and 1<sup>st</sup> violins in bars 44-52*

As depicted in Figure 12, the transitional phrase is played by the first violin in bars 44-48. Then, Brahms uses an imitation in this transitional phrase—the “echo” effect

between different instruments in an ensemble (Rush, d.) Flutes then imitate the transitional phrase in bars 48-52.

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*Figure 13. 1<sup>st</sup> flute, 1<sup>st</sup> oboe, bassoons, 1<sup>st</sup> violins, 2<sup>nd</sup> violins, cellos, and double basses in bars 52-55*

As illustrated in Figure 13, the transitional phrase is echoed again by the 1<sup>st</sup> violin starting from bar 52 but is playing a fifth higher. Rather than playing the four-bar phrase of the transitional phrase, Brahms used the first six notes of the transitional phrase (E-D-sharp-E-C-sharp-B-A) and this segment is imitated through different instruments for development. These six notes (E-D-sharp-E-C-sharp-B-A) are first played by the 1<sup>st</sup>



violin in bars 53-54, then by the 2<sup>nd</sup> violins in bars 54-55, then by 1<sup>st</sup> oboe and 1<sup>st</sup> flute in bar 55-56, and at last by bassoons and lower strings in bars 56-57.

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*Figure 14. Strings in bars 56-58*

The development continues in bars 56-57, but Brahms decided to use a new developing technique—liquidation. Liquidation refers to the use of fragments of musical ideas into segments ("Fragmentation (music)", n.d., para 1), in which the motive gradually disappears as music continues. Starting from the second beat of bar 56 in Figure 14, Brahms decided to extract the third to the six notes of the transitional phrase in bars 52-53 (G-E-D-C-sharp and E-C-sharp-B-A respectively) and include a descending sequence for the violins. In the third bar of 57, however, the descending four-note changes to a descending third. The descending thirds (B-G, E-C-sharp-, A-F-sharp) are derived from the third and the fourth note of the transitional phrase. The frequent occurrence of different segments of the transitional phrase between instruments in bars 56-58, along with the crescendo starting from bar 54, creates a build up.

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*Figure 15. Flutes, oboes, bassoons, 1<sup>st</sup> horn, 3<sup>rd</sup> horn, 1<sup>st</sup> violins, violas, cellos, and double basses in bars 59-63*

As depicted in Figure 15, the D-C-sharp-D motive reappears after the liquidations of the transitional phrase in bar 59 by 2<sup>nd</sup> flute, 2<sup>nd</sup> oboe, 1<sup>st</sup> violin and viola. In bars 59, 61, 63, Brahms uses an imitation with an original motive (bracketed in red). It starts from D-C-sharp-D, E-D-sharp-E, to F-sharp-E-sharp-F-sharp. Meanwhile, the instruments which are bracketed in blue are playing arpeggio-like materials in bar 59, 61, 63. This arpeggio is, to some extent, a development of the descending third figure.

Moreover, he also uses an imitation with a descending 3<sup>rd</sup> (bracketed in green) in bars 60, 62. It starts at C-A-F-sharp-D-sharp-C-A to D-B-G-sharp-E-sharp-D-B.

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*Figure 16. 1<sup>st</sup> flute, 1<sup>st</sup> violins, and 2<sup>nd</sup> violins in bars 64-65*

As illustrated in Figure 16, the development reaches its climax in bars 64-65 as the first flute and violins are alternating the motives with a diminution. They are played in quavers, and the two sets of motives are a fourth apart.

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*Figure 17. 2<sup>nd</sup> flute, 2<sup>nd</sup> clarinet, and violas in bars 64-65*

Meanwhile, as shown in Figure 17, the cross-rhythms of the offbeat are also supported by other instruments including the 2<sup>nd</sup> flute, 2<sup>nd</sup> clarinets and violas, who are playing inverted, syncopated motives (A-B-sharp-A) with an intervallic expansion as the intervals are expanded to an augmented 2<sup>nd</sup>.

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*Figure 18. 1<sup>st</sup> oboe in bars 66-71*

After the climax, the dynamics suddenly softens in bar 66. As depicted in Figure 18, the 1<sup>st</sup> oboe continues to play the same alternated, shortened motives as present in bar 64; however, the motive is detached and is played quietly. In bars 66, 68, 70, Brahms included a descending sequence for these alternating motives.

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*Figure 19. Violins in bars 67-75*

Meanwhile, as depicted in Figure 19, Brahms used a descending sequence for arpeggio-like materials (same as lower strings in bar 59) in bars 67, 69, 71-75. The arpeggio is divided between the 1<sup>st</sup> and 2<sup>nd</sup> violin, resulting in an imitation.

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*Figure 20. 1<sup>st</sup> flute and 1<sup>st</sup> clarinet in bars 76-77*

As shown in in Figure 20, these arpeggios are then imitated by 1<sup>st</sup> clarinet and 1<sup>st</sup> flute in bars 76-77.

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*Figure 21. 2<sup>nd</sup> flute, bassoons, 1<sup>st</sup> horn, 2<sup>nd</sup> horn, violas, and cellos in bars 71-77*

As illustrated in Figure 21, Brahms used another imitation starting from bar 71 by playing an inverted motive on the first and the third beat. The first motive (G-A-flat-G) is performed by the 2<sup>nd</sup> flute and bassoon. It is then imitated by 2<sup>nd</sup> bassoon and 1<sup>st</sup> horn (G-sharp-A-G-sharp) in bars 74-75. Lastly, it is imitated by 2<sup>nd</sup> bassoons, 2<sup>nd</sup> horns, viola and cello in bars 76-77 (E-sharp-F-sharp-E-sharp or C-sharp-D-C-sharp). The pitch of the sequence of motive gets lower every time.

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*Figure 22. 1<sup>st</sup> violins and cellos in bars 78-81*

As shown in Figure 22, the detached figures suddenly break into a slurred, ascending chromatic line in bar 78. The frequent use of minims results in a hemiola. They serve as a transition to the 2<sup>nd</sup> theme.

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*Figure 23. Bassoon, 2<sup>nd</sup> violins, violas, and cellos in bars 89-93*

The violas and cellos play the 2<sup>nd</sup> theme from bars 82-89. Unlike previous themes, the 2<sup>nd</sup> theme is not imitated immediately by other instruments. Instead, as illustrated in Figure 23, Brahms used segments of the motive (the first two or the last two notes of the lower-auxiliary-note motive) for imitations between instruments. In the first blue bracket, he used an ascending whole tone in bassoon (A-B), an ascending semitone in viola (C-sharp-D), and a descending semitone (A-G-sharp). The 2<sup>nd</sup> violins responds by playing an ascending semitone (C-sharp-D) in the first green bracket. The imitation is repeated in bars 91-93.

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*Figure 24. Violins in bars 98-101*

As illustrated in Figure 24, the imitation of these segments along with the closing phrasing of the 2<sup>nd</sup> theme played by strings in bars 93-98 turns the key back to D major. The arpeggios played by the violins in bar 101 converts it back to F-sharp minor. It serves as a preparation for the recapitulation of the 2<sup>nd</sup> theme.

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*Figure 25. Flutes, oboes, bassoons, 1<sup>st</sup> violins, 2<sup>nd</sup> violins in bars 106-113*

The 2<sup>nd</sup> theme, played by the woodwinds, reappears in bar 102 of Figure 25. Segments of the 2<sup>nd</sup> theme are played by the 1<sup>st</sup> violin in bars 106-107. Rather than ending the phrase like Brahms did previously in bars 82-89, Brahms used segments of bars 106-107—an intervallic expanded motive (D-B-D)—for a build up. The 2<sup>nd</sup> flute, 2<sup>nd</sup> oboe, and 2<sup>nd</sup> bassoon imitate the 1<sup>st</sup> violins in by playing a perfect 4th higher (G-E-G) in bars 108-109. The violins follow the G-E-G motive in bars 110-111. The woodwinds perform another imitation in bars 112-113 by playing the motives a perfect 4<sup>th</sup> higher (C-A-C).

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*Figure 26. Bassoons, 1<sup>st</sup> violins, 2<sup>nd</sup> violins, and violas in bars 114-117*

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The build-up continues from bar 114 as the violins chromatically ascend and the volume increases. Meanwhile, the bassoons and viola continue the segment of the 2<sup>nd</sup> theme as depicted in Figure 26. This repeating hemiola leads to the closing section when the ascending chromatic notes played by the violin reaches E.

#### 2.4.2 DEVELOPMENT (BARS 224-301)

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*Figure 27. Flutes, oboes, 1<sup>st</sup> horn, and trombones in bars 224-226*

The development reaches its climax in bar 224. As illustrated in Figure 27, the trombones overlap the motives in bars 224-225, resulting in an imitative polyphony. Throughout these imitations, Brahms used a metric displacement—the movement of a motive from one part of the beat to another part (“Metric Displacement,” (n.d.), para 1). The bass trombone plays the motive (E-D-sharp-E) at the beginning of bar 224. The 2<sup>nd</sup> trombone imitates the motive (B-A-sharp-B) on the third beat, resulting in a metric displacement. The 1<sup>st</sup> trombone enters the motive (C-sharp-B-sharp-C-sharp)



on the second beat of bar 225, overlapping with the previous motive played by the 2<sup>nd</sup> trombone. Lastly, flutes, oboes and 1<sup>st</sup> horn play the G-F-sharp-G on the downbeat of bar 246. Every entrance of motives is two beats apart.

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*Figure 28. Flutes, oboes, clarinets, bassoons, 3<sup>rd</sup> and 4<sup>th</sup> horn, and trombones in bar 230-232*

As shown in Figure 28, bars 224-226 are partially repeated in bars 230-232. The motives are first played by oboes and horns, then by trombones, then by bassoons and double basses, and at last by flutes, oboes, clarinets and horns. The motive in bar 232 is a 2<sup>nd</sup> higher than bar 226; this suggests a further build-up.

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*Figure 29. 1<sup>st</sup> violins in bars 236-237*

The 1<sup>st</sup> violins break into a series of fast motives in bars 236-237 of Figure 29. There are two sets of motives in each bar (B-A-sharp-B- and F-E-sharp-F-sharp respectively); the second set of motive is a major fourth higher than the first one. Diminution is present among these motives.

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*Figure 30. 1<sup>st</sup> violins, 2<sup>nd</sup> violins, and violas in bars 238-239*

As illustrated in Figure 30, a motive with a metric displacement is used to connect bars 236-237 and 240-241; the strings begin their motive on the second beat of bar 238.

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*Figure 31. 1<sup>st</sup> violins, 2<sup>nd</sup> violins, and violas in bars 240-245*

The shortened motives (E-D-sharp-E and B-A-sharp-B) reappear in bars 240-241 of Figure 31, but it is played a 4<sup>th</sup> higher than bars 236-237. It then follows two sets of

metric displacements, which are played on the second beat of bar 242 and bar 244 respectively.

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*Figure 32. Flutes, oboes, clarinets, bassoons, 3<sup>rd</sup> horn, 4<sup>th</sup> horn, lower brasses, 1<sup>st</sup> violins, 2<sup>nd</sup> violins, and violas in bars 246-249*

The music reaches another climax as the tonality modulates to G major. In bars 246-249 of Figure 32, Brahms used the first two notes of the 1<sup>st</sup> theme (B-D)—an ascending third—in wind and brass instruments. This is an example of Brahms's use

of fragmentation as he makes development with segments of the 1<sup>st</sup> theme. The ascending thirds are accompanied by the strings, in which they are playing the shortened motives (G-F-sharp-G and B-A-sharp-B) with diminution.

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*Figure 33. Flutes, clarinets, and bassoons in bars 250-253*

Suddenly, the key modulates to G minor, and the first two bars of the transitional phrase appears in bars 250-251 of Figure 33. Brahms uses another fragmentation in bars 252 by extracting the seventh to the eleventh notes (D-G-B-flat-D-G) of the transitional phrase—an arpeggio. This arpeggio is also repeated in bar 253, but Brahms turns the tone colour darker by including a G-flat.

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*Figure 34. 1<sup>st</sup> oboe, 1<sup>st</sup> violins, 2<sup>nd</sup> violins, violas, and cellos in bars 254-257*

After the transitional phrase, the 1<sup>st</sup> oboe plays a descending sequence of the original motive as illustrated in Figure 34. This phrase is derived from bars 187-190 of the altered 1<sup>st</sup> theme in the development. The only difference is that the motives are not inverted. The strings act as an accompaniment by playing a series of arpeggio that is derived from the seventh to eleventh notes of the transitional phrase.

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*Figure 35. Flutes, oboes, clarinets, 1<sup>st</sup> horn, lower brass, 1<sup>st</sup> violins, 2<sup>nd</sup> violins and violas in bars 258-261*

With a crescendo in the bar 257, bars 258-261 of Figure 35 restate the 1<sup>st</sup> theme which comprised of ascending thirds.

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*Figure 36. 1<sup>st</sup> violins and cellos in bars 262-266*

Same as bars 250-253, a transitional phrase is present right after the alternated 1<sup>st</sup> theme in bars 262-266. However, it is played in the key of D minor.

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*Figure 37. 1<sup>st</sup> flute, 1<sup>st</sup> oboe, 2<sup>nd</sup> violins, violas, and cellos in bars 266-269*

As illustrated in Figure 37, woodwinds play the descending motives and are accompanied by arpeggios played by the strings. This is similar to bars 254-257, but it is played a 5<sup>th</sup> higher. In bar 270, the woodwinds, instead of playing crescendo, plays a diminuendo.

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*Figure 38. 1<sup>st</sup> clarinet and 1<sup>st</sup> bassoons in bars 270-273*

Unexpectedly, segments of the 1<sup>st</sup> theme do not appear after the series of descending motives. The woodwinds, as shown in Figure 38, play the first two bars of the transitional phrase. It is similar to bars 262-266, but it is played a third higher.

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*Figure 39. 1<sup>st</sup> violins, 2<sup>nd</sup> violins, violas, and cellos in bars 274-277*

As depicted in Figure 39, three sets of descending motives follow right after the transitional phrase in bars 274-277. However, these motives and the arpeggio accompaniments, are played a 3<sup>rd</sup> higher.

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*Figure 40. 1<sup>st</sup> flute, 1<sup>st</sup> oboe, 1<sup>st</sup> violins, 2<sup>nd</sup> violins, violas, and cellos in bars 278-281*

Unexpectedly, Brahms did not add the altered 1<sup>st</sup> theme right after the descending sequence of motives. Instead, as shown in Figure 40, he uses another series of descending motives, accompanied by arpeggios. The register is the same as bars 266-269. The repeated sequence serves as another climax in bars 282.

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*Figure 41. Strings in bars 282-291*

As illustrated in Figure 41, segments of the 1st theme reappear in bar 282 as the strings play consecutive ascending thirds. The tonality results in the ambiguity between D major and F-sharp minor when Brahms repeats bars 282-285 in bars 286-289, but an F-sharp is present, which results in a minor ascending third. However, an augmented D-C-sharp-D motive is present right after the 1st theme and is played quietly. This serves as a re-transition back to the tonic key.



### 3.1 CONCLUSION

Due to word constraints, my research fails to produce a complete analysis on the use of developed motives in other sections such as the recapitulation and coda, and in other movements of the symphony. It is worth knowing that the D-C-sharp-D motive does not only appear in the 1st movement, but also in the other remaining three movements.

Despite this limitation, we can see the D-C-Sharp-D motive is developed through means of augmentation, diminution, rhythmic changes, metric displacement, inversion, intervallic expansion, and imitation. We can also see how these developed motives are not only responsible for constructing different themes, but also serve as a tool to connect different themes. In my analysis under section 2.4, I also found how Brahms also utilises segments of different themes and further develop them through liquidation and fragmentation. I have also discovered that fresh ideas presented in this movement are derived from concise materials, such as the D-C-sharp-D motive and segments of various themes. Therefore, Brahms is very conscious and determined to make use of small fragments and develop them continuously throughout the piece through motivic developments. This idea has, in fact, supports Schoenberg's definition of developing variations, in which they are meant to create bigger forms from concise materials (Dahlhaus, 1989, p. 240), which in this case, the D-C-sharp-D motive.

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**APPENDIX**  
**(SCORE OF THE 1<sup>ST</sup> MOVEMENT OF BRAHMS'S SYMPHONY NO. 2, OP. 73)**

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