4-1-1998

An analysis of Norman Dello Joio's Bagatelles for Harp

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AN ANALYSIS OF NORMAN DELLO JOIO'S *BAGATELLES* FOR HARP

A Treatise

Presented to the

Department of Music

and the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

of the Requirements for the Degree

Master of Music

University of Nebraska at Omaha

by

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April 1998

ProQuest LLC.
789 East Eisenhower Parkway
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TREATISE ACCEPTANCE

Acceptance for the faculty of the Graduate College, University of Nebraska, in partial fulfillment of the requirements for the degree Master of Music, University of Nebraska at Omaha.

Committee

Chairperson Kirton Backs

Date 6/15/98

ABSTRACT

The *Bagatelles* for harp were commissioned for the First International Harp Competition by the Hartt College of Music, University of Hartford in 1969. This paper uses a modified parametric analysis to discuss form, rhythm, melody, movement, sound and harmony in the three *Bagatelles*.

The purpose of this analysis is to show the performing harpist the main compositional techniques Dello Joio used in each movement, and the analysis includes suggestions on performance practice. A thorough understanding of what the composer intended in a composition helps the performer with appropriate musical expression.

The discussion of the first movement concentrates on form, motivic content, structural intervals, and rhythm. The analysis of the second movement includes discussion on form,polymeters, polyrhythms, polytonality, pandiatonicism, and extended instrumental techniques that are specific to the harp. In the third movement, the form, harmonic relationships, the use of polytonality, polyrhythm, and color tones are all significant.

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Introduction

Each movement of the *Bagatelles* for harp expresses specific characteristics that combine to form a microcosm of Norman Dello Joio's (b.1913) compositional style. Each movement varies in form, melodic, rhythmic, and harmonic content, and each movement uses consistent techniques to achieve movement and color.

Dello Joio's traditional compositional techniques or tendencies are present in the *Bagatelles* for harp. These techniques include polytonality, polyrhythms, and polymeters, all of which are the result of Dello Joio's sensitivity to the complex sounds and rhythms of the world around him. Dello Joio reproduced many of the rhythms and sounds he observed growing up in New York City, and these became the basis for his rhythmic style in most of his works.

The interval of a minor third plays a strategic role in the melody and structure of many of Dello Joio's works. Dello Joio's composition instructors included Paul Hindemith and Bernard Wagenaar, and the influences of these men can also be found in the *Bagatelles*.

The first movement is in arch form. The motivic content, structural intervals of the third and fourth and the use of polyrhythms are all important. The second movement depends heavily on rhythmic content to unify and

drive the piece. Some of the techniques included in this movement are polymeters, polyrhythms, polytonality, pandiatonicsm, and extended instrumental techniques unique to the harp. Melody is not a primary consideration in this movement. In the third movement, the form, harmonic relationships of the third and fourth, the use of polytonality and polyrhythm and color tones are all structurally significant.

The following analysis includes suggestions on performance practice. The analysis provides information that a harpist can use regarding the placement of emphasis, shaping of phrases, and the individual character of each movement.

NORMAN DELLO JOIO

Norman Dello Joio (b.1913), came from a long line of church organists. Members of the Dello Joio family held the position of church organist in the town of Gregnao Naples, Italy dating back to 1829 (Bumgardner 1). Dello Joio's father, Casimiro Dello Joio (1881-1963), was the last Dello Joio to hold this position.

Casimiro came to New York after serving in the United States Navy as a musician. True to family tradition, Dello Joio's father began training Norman to play the keyboard when he was four years old. Norman had the benefit of his father instructing him in the entire Naples conservatory curriculum consisting of theory, sight singing, and ear training (Bumgardner 2). Dello Joio also assisted his father as an organist in the Roman Catholic Church. He took his first organist's job at the age of twelve. He was the organist and choirmaster at the Star of the Sea Church on City Island, just outside of New York, until 1934. After that, he was the organist at Saint Ann's Church in New York City until 1940. When he resigned as the organist he effectively ended a family tradition which had lasted over a hundred years (Bumgardner 11).

Dello Joio studied composition with two main teachers, Bernard Wagenaar and Paul Hindemith. According to Bumgardner,

> Both Hindemith and Wagenaar espoused the principles of tonality as opposed to atonality, diatonicism as opposed to serialism, and music that was accessible as opposed to unapproachable by a wide general audience-- all principles that Dello Joio has adhered to throughout his career (9).

The influence of Paul Hindemith, Dello Joio's main teacher can be seen in his characteristic use of harmonic and melodic structure based on step progressions. Many characteristics of Wagenaar's music can be found in Dello Joio's music. According to Bumgardner,

> Wagenaar was able to arrive at his goal deriving what he needed from jazz or neo-classicism....Characteristic are the building up of a highly organized structure from several short motives, the motorized use of fast passages...(9).

Both of these elements are found in the *Bagatelles.*

Dello Joio was influenced by the world around him. He felt that the more a composer lived in the world around him the more his music reflects his world (Bumgardner 5). According to Bumgardner, Dello Joio cited two examples. Norman described a New York City street scene from the 1920's in which he was inside practicing his music while children were outside his window playing in the street. The

children chanted "Hey Norman! Hey Norman!" The sing-song style in which they chanted included the traditional minor third.

The interval of a minor third plays a strategic role in the melody and structure of many of Dello Joio's important works (Bumgardner 5). While appearing on the television program "Profile of a Composer," Dello Joio used an excerpt from one of his scores to show how the "universal call" can be seen in his music. Bumgardner gives the *Triumph of Saint Joan, New York Profiles,* and *Song of the Open Road* as examples of works in which the interval of the minor third plays a strategic role. The minor third plays an important role in all three *Bagatelles* for the Harp, both melodically and structurally.

In a second example, Dello Joio also used a baseball game to demonstrate rhythms seen in everyday life Bumgardner 6).

> The motion of the pitcher going through his windup, the catcher pounding his mitt, infielders yelling epithets as "this guy can't hit" while the crowd chants "we want a homer" - all of this going on simultaneously creates a very complex polyrhythm that would naturally be reflected in the music of a composer who is sensitive to the sounds of the world around him (Bumgardner 6).

Evidence of the influence of the multiple rhythms that occur in life can be seen in all three *Bagatelles*. Dello Joio uses polyrhythms and polymeters. He did not consciously incorporate these life influences as he wrote, rather, they came to mind freely as he composed.

Dello Joio won many awards for his compositions. He won the Elizabeth Sprague Coolidge Award for his trio for piano, violin, and cello in 1937, a Town Hall Composition Award for the orchestral work *Magnificat* and Guggenheim Fellowships in 1943 and 1944. In 1949 he won the New York Music Critics Circle Award for *Variations, Chaconne and Finale*. His highest award came in 1957 when he was awarded the Pulitzer Prize for *Meditations on Ecclesiastes*. Dello Joio's second New York Music Critics Circle Award came in 1959 for *The Triumph of Saint Joan*. In 1965 Dello Joio won an Emmy Award for his score to the NBC program, *The Louvre*. The year 1967 brought Dello Joio the Lancaster Symphony Composers Award.

Dello Joio has always sought out the leading performers to perform his music. He gained recognition as one of the leading American composers of his time by the late 1940's (Bumgardner 15). This led to contracts and commissions for new compositions. Most of his chamber works were written for specific individuals for performance on a specific occasion (Bumgardner 81).

Dello Joio's earliest published chamber work is the *Fantasia on a Gregorian Theme* for violin and piano (1941). This piece was written for Eudice Shapiro to premiere at a Town Hall concert on April 1, 1942. Harold Newman, president of the American Recorder Society, commissioned a sextet for three recorders and string trio (1943). Dello Joio had the opportunity to write for a more traditional ensemble when he was commissioned by the LeRoy, Foster, Scholz Trio, to write the trio for flute, cello, and piano in December 1943. The premiere for this piece was in March 1944 at Town Hall. It was recorded for Concert Hall Society records in 1947, becoming the first work of Dello Joio's that was recorded (Bumgardner 83). The *Concerto* for harp and orchestra (1944) was commissioned by Edna Phillips, harpist with the Philadelphia Orchestra. According to Dello Joio she never performed it, presumably because she did not like it. The premiere was given by Carlos Salzedo with the Little Orchestra Society on October 3, 1947 (Bumgardner 72).

Dello Joio's *Bagatelles* for Harp was commissioned for the First International Harp Competition by the Hartt College of Music, University of Hartford in 1969. Bumgardner refers to the Bagatelles as being "composed in traditional Dello Joio Style" (89). Many of Dello Joio's common compositional techniques are present in the *Bagatelles* for Harp.

Bagatelle I

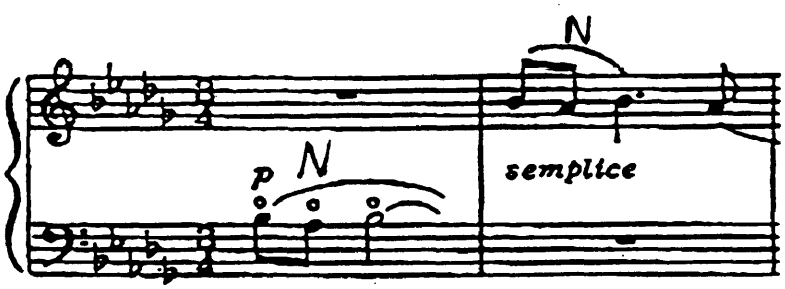
Bagatelle I is in arch form. The movement starts with a simple and bare texture. The texture slowly builds towards the thick rolled chords in measures 18 and 19. After the climax in measure 21, which is accentuated by the measured *glissando*, the texture slowly thins out to the end. In measure 29 the journey back to the opening statement is complete.

The arch form is supported by the texture of this movement. As the form ascends the texture thickens, and as it descends, the texture becomes less dense. In measures 1 through 3, there is only one voice sounding. In measures 4 through 9 two voices sound at the same time. From measures 10 through 17, as many as 6 notes sound simultaneously. The large rolled chords of measure 18 and measure 19 consist of eight notes each. By the time the b-flat7 (middle c = c4) of measure 21 is reached, all of the notes from the a-flat1 up five octaves to the b-flat7 are left ringing. Starting in measure 22, the texture gradually thins to the end of the movement.

The arch form is also supported by the range of this movement, starting with the b-flat3 in measure 1, the range gradually ascends to the high point in measure 21 of the b-flat7 and then descends to end on the b-flat3.

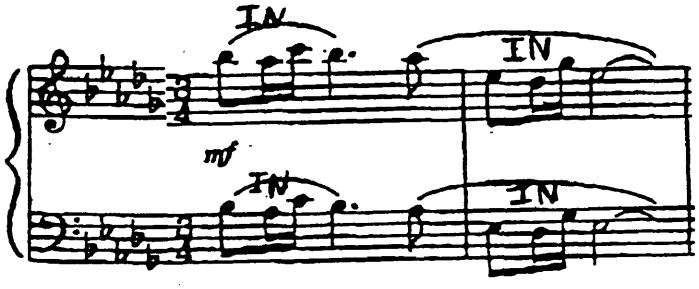
The primary melodic motive in the first *Bagatelle* is

the neighbor pattern. The opening statement of b-flat3, a-flat3, b-flat3 in measure 1 and 2, introduces the neighbor pattern (see ex. 1).



Ex. 1. Norman Dello Joio, *Bagatelles* for harp, first movement, m. 1 and m.2.

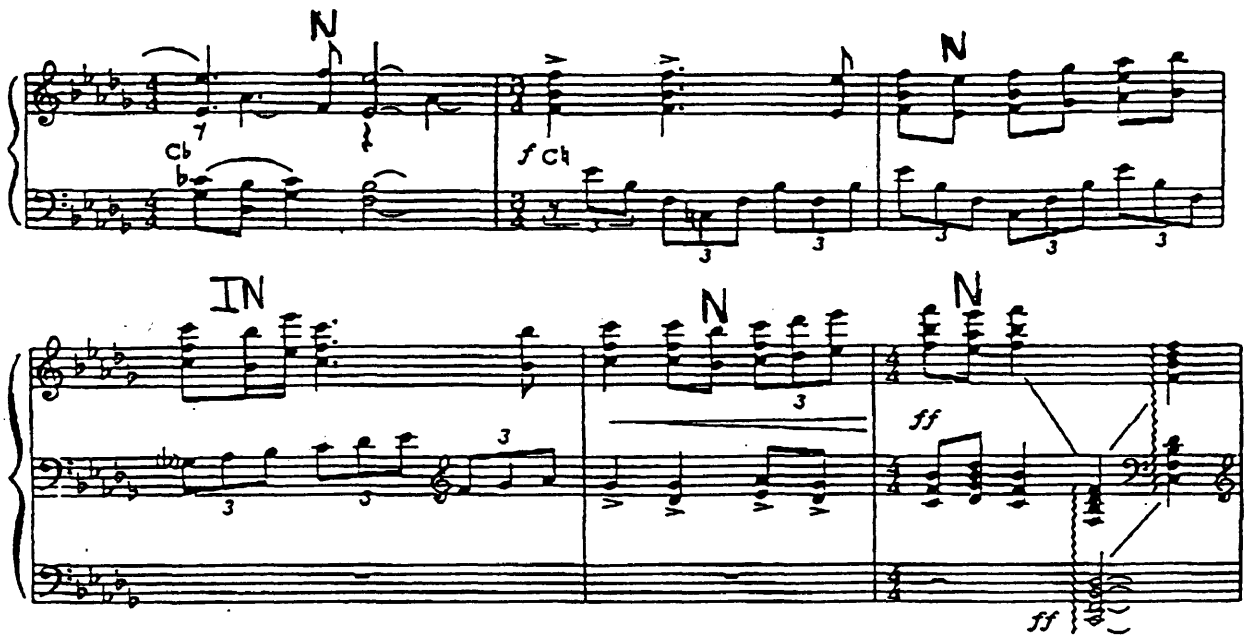
Both the lower and upper neighbor occur in the upper voice around e-flat4 in measure 4. This has the effect of prolonging the e-flat4, while the bass travels stepwise from e-flat3 up to the lower neighbor pattern around a-flat3 in measure 5. Measures 6 and 7 have incomplete neighbors around b-flat5 and e-flat5 in the treble. In the bass of measures 6 and 7 the incomplete neighbors are around b-flat3 and e-flat3 (see ex. 2).



Ex. 2. Norman Dello Joio, *Bagatelles* for harp, first movement, m.6 and m.7.

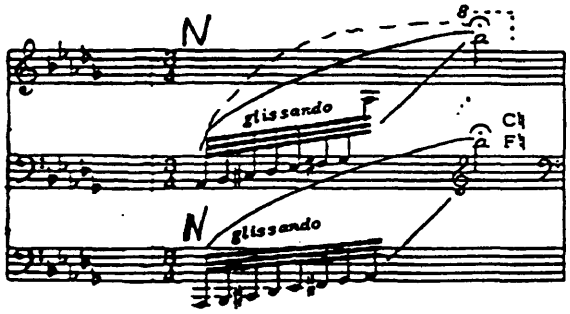
The lower neighbor pattern is used again in measure 8, in both the treble clef around e-flat5 and the bass clef around e-flat3. The a-flat4 in the treble clef of measure 9 is prolonged with both upper and lower neighbor patterns. Upper and lower neighbor patterns continue to be used in measure 10 around the b-flat4. The incomplete neighbor pattern on b-flat4 is used again in measure 11.

All three neighbor patterns are used from measure 13 to the climax of the arch form in measure 21. In measure 13 the upper neighbor pattern is present around the e-flat5. The lower neighbor pattern on f5 is used in measures 14 and 15. The incomplete neighbor pattern is present in measure 16 around the c6. The c6 on beat two of measure 16 is prolonged through beat two of measure 17 with two lower neighbor patterns. The incomplete neighbor patterns prolong the f6s in measures 18 and 19. Evidence of all three neighbor patterns is shown in example number three.



Ex. 3. Norman Dello Joio, *Bagatelles* for harp, first movement, m.13 to m.18

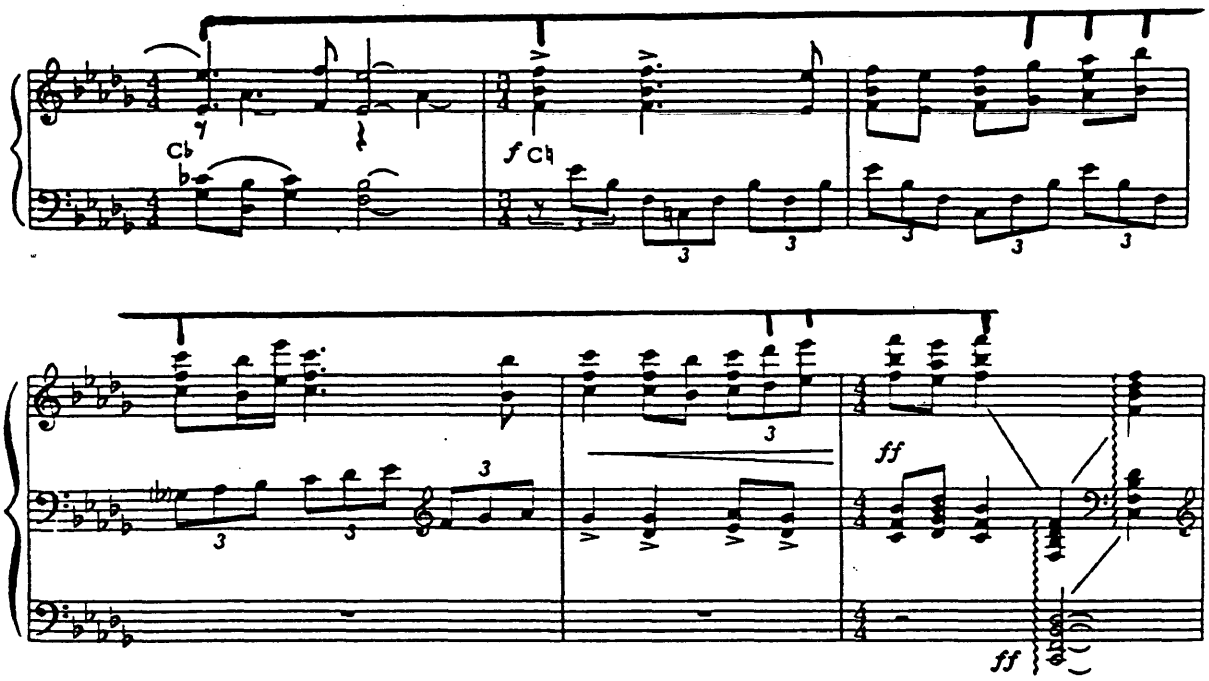
The glissando acts as a composed-out lower neighbor to the ultimate goal of the b-flat7 in measure 21. It begins on an a-flat2 in the right hand and an a-flat1 in the left hand which are lower neighbors to the ending notes of b-flat7 and b-flat6 (see ex. 4).



Ex. 4. Norman Dello Joio, *Bagatelles* for harp, first movement, m.21.

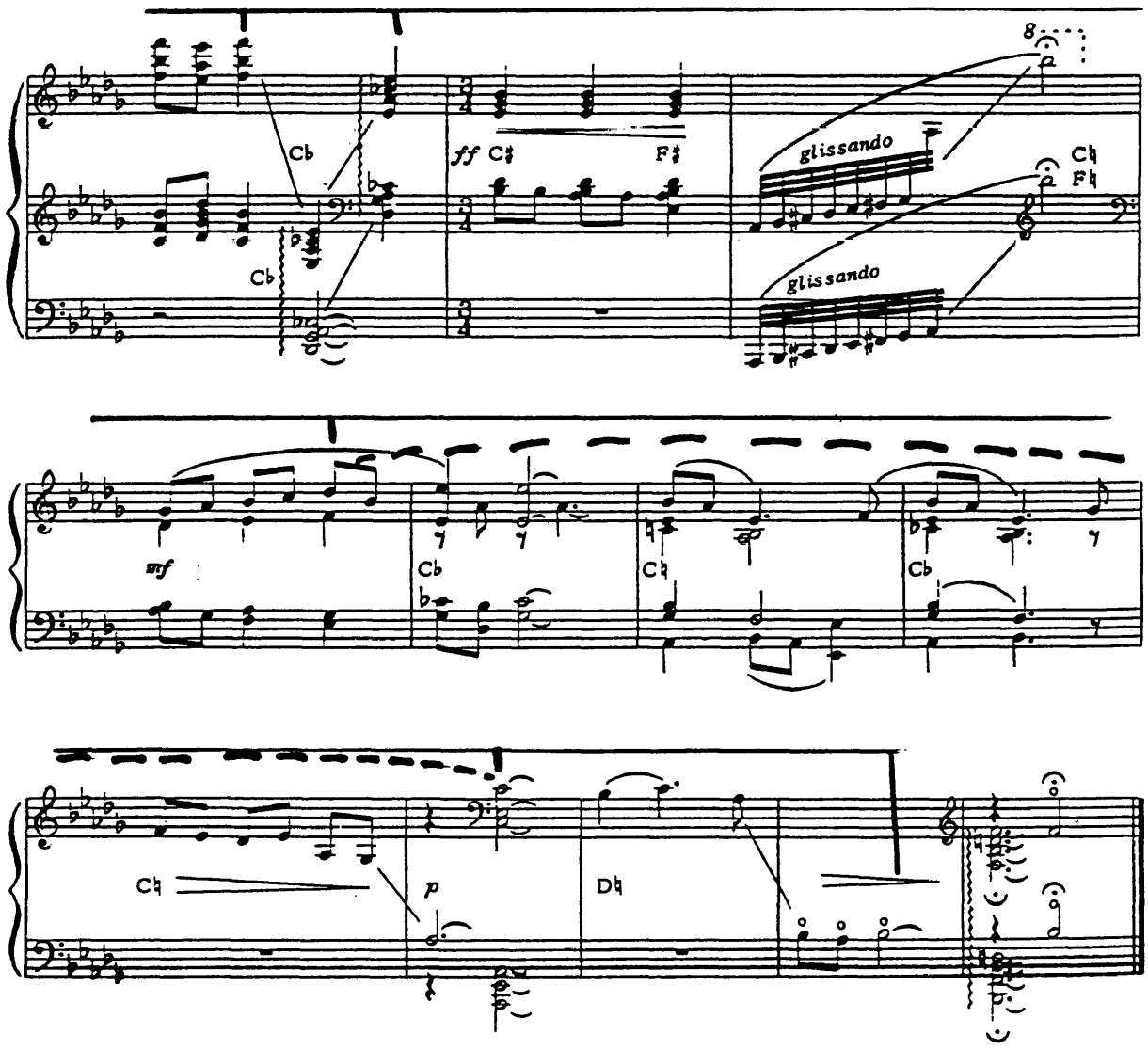
The neighbor pattern continues to be significant in the descent of the arch form. The b-flat6 of measure 24 and measure 25 is prolonged through the use of incomplete neighbors. The lower neighbor around the e-flat4 and a-flat3 is used in measures 26 and 27. The original statement of b-flat3, a-flat3, b-flat3 returns in measure 29.

Other motivic devices are used in the first movement including the passing tone and long passages of step wise motion. Dello Joio uses passing tones to move from the e-flat4 in measures 11 to the e-flat5 in measure 13. A step progression controls the movement from the e-flat5 in measure 13 to the f6 in measure 18 (Hindemith). This is shown below in example number 5.



Ex. 5. Norman Dello Joio, *Bagatelles* for harp, first movement, m.13 to m.18.

This pattern is reversed from measures 19 to 29 starting with the f6 and moving down to the b-flat 4, as seen in example number 6.



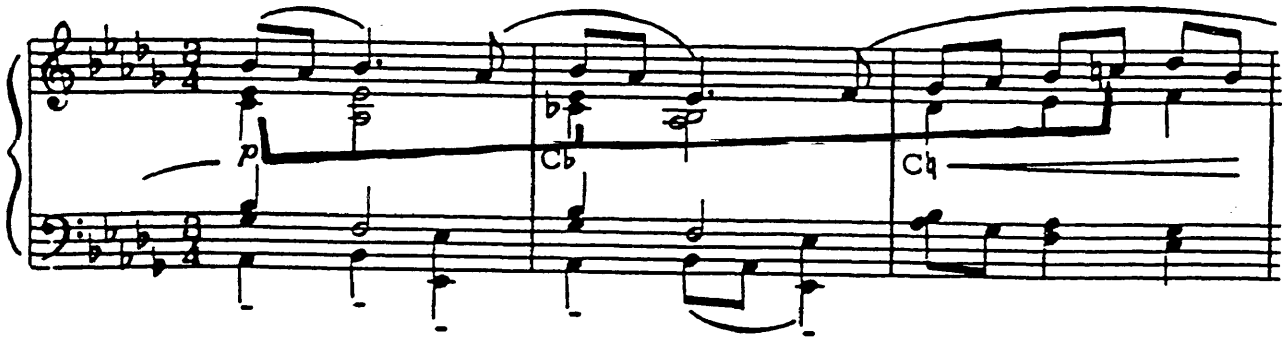
Ex. 6. Norman Dello Joio, *Bagatelles* for harp, first movement, m.19 to m.29.

The intervals of the minor third and perfect fourth are used both melodically and harmonically in this movement. The first evidence of the perfect fourth can be seen after the b-flat4 in measure 2 steps down to the a-flat4 and then skips down a perfect fourth to the e-flat 4 of measure 3.

This same step down and skip of a perfect fourth can be seen in measures 6 and 7, in the treble and bass clefs. The interval of a minor third is created in the upper voice of measure 5 between the e-flat4 and g-flat4.

In measure 14, the final ascent to the top of the arch form begins. In this section, both quartal and tertian harmonies are used. Measures 14 and 15 use quartal stacked trichords in the upper voice and arppeggiated quartal tetrachords in the bass. Mixed quartal and tertian chords are used in measures 18 and 19. In measure 18, the first half of beat one has the right hand arranged in fourths. The left hand of this chord has an interval of a fourth on the bottom, and the rest of the chord is composed of thirds. This happens again in measure 19. By measure 20 the right hand is completely in thirds, while the last chord in the left hand still has an interval of a fourth at the bottom.

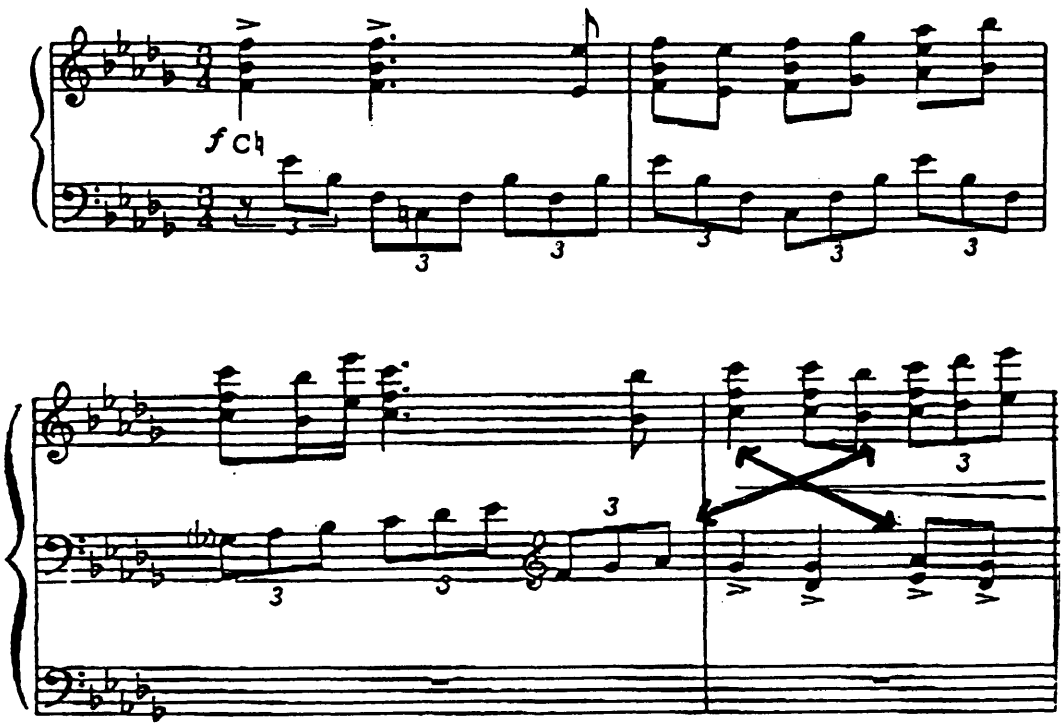
Dello Joio uses modal mixture starting in measure 10. The a-flat major ninth chord in measure 10 becomes an a-flat minor ninth chord in measure 11. The addition of the c-flat4 adds color to the work. The c-flat4 does not occur for an extended period of time, instead the composer alternates between c-4 and c-flat4, alternating measure by measure (see ex. 7).



Ex. 7. Norman Dello Joio, *Bagatelles* for harp, first movement, m.10 to m.12, demonstrating alternation of c-natural to c-flat.

This pattern happens again on the descending part of the arch form in measures 23 through 25. The symmetry in the harmonic material helps support the arch form.

Rhythmically, the eighth note is the basis of this movement. Both the chant-like opening melody and the melodic motives appear in eighth note pulses. In m14, the use of polyrhythm helps push toward the climax of the arch form. The upper voices employ the eighth note pulse, while the bass utilizes triplets. The upper and lower voices coincide rhythmically for the first two beats of m17. The two against three pattern becomes inverted on beat three. This can be seen in example number 8.



8Ex. 8. Norman Dello Joio, *Bagatelles* for harp, first movement, m.14 to m.17.

In measure 20, the underlying eighth note pulse continues to help push the quarter note chords forward to the climax. Measures 22 through 25 are similar to measures 10 through 12. In measures 26 and 28 there is a return to the eighth note, quarter note, and dotted quarter note rhythms which are found in the first five measures of this movement.

Overall, the first *Bagatelle* is notable for its motivic unity centering on the neighbor pattern, and the use of texture, range and rhythm to support the arch form.

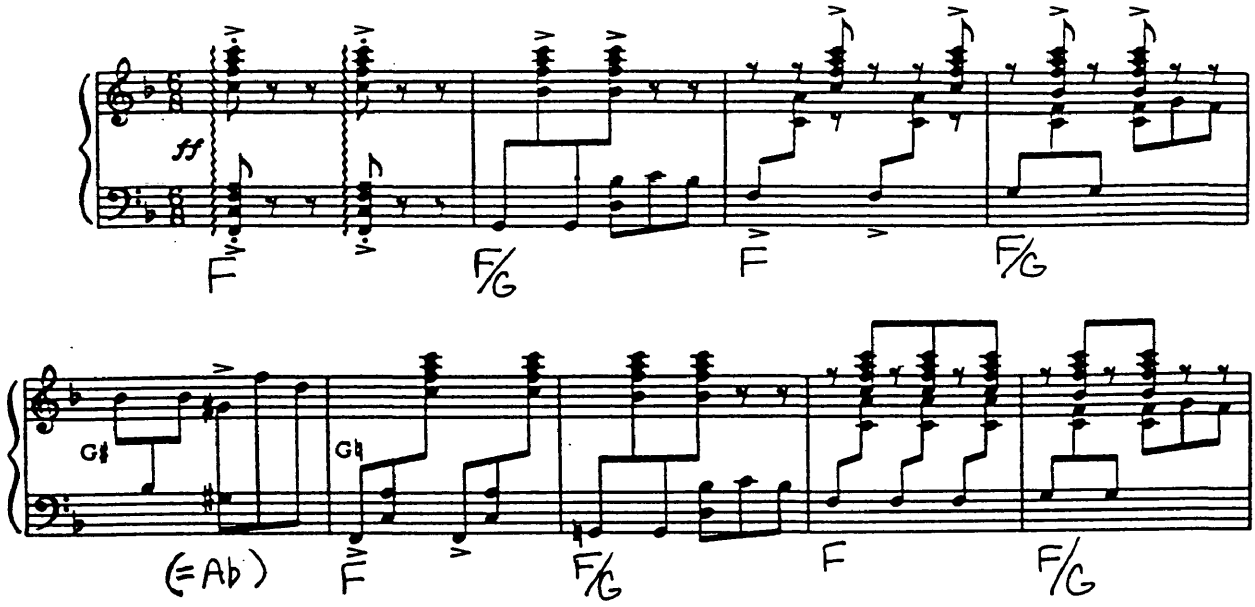
Bagatelle II

The form of *Bagatelle* II is through-composed, and is illustrated in the following:

A	B	C	B	Coda (derived from c)
m1-16	m17-35	m35-57	m58-68	m69-77

The most important surface feature is the constant eighth note driving rhythm. Other structural devices include polyrhythm, polymeter, and polytonality. The A section starts by alternating the pattern of an f major triad in measure 1 with a polytonal and polyrhythmic pattern in measure two, where Dello Joio uses an f major triad in the treble and an implied g major in the bass. The music returns to f major in measure three. Measure four is interesting in the use of f major triads in the treble clef and quartal harmonies in the bass.

From measure 1 to measure 9 the constant use of f major in the treble clef can be seen as an inverted pedal point on f. The bass alternates between f and g in measures 1 through 9. Dello Joio uses modal mixture by inserting an a-flat3 and an a-flat4 in measure 5, which is enharmonically notated as g-sharp (see ex. 9).



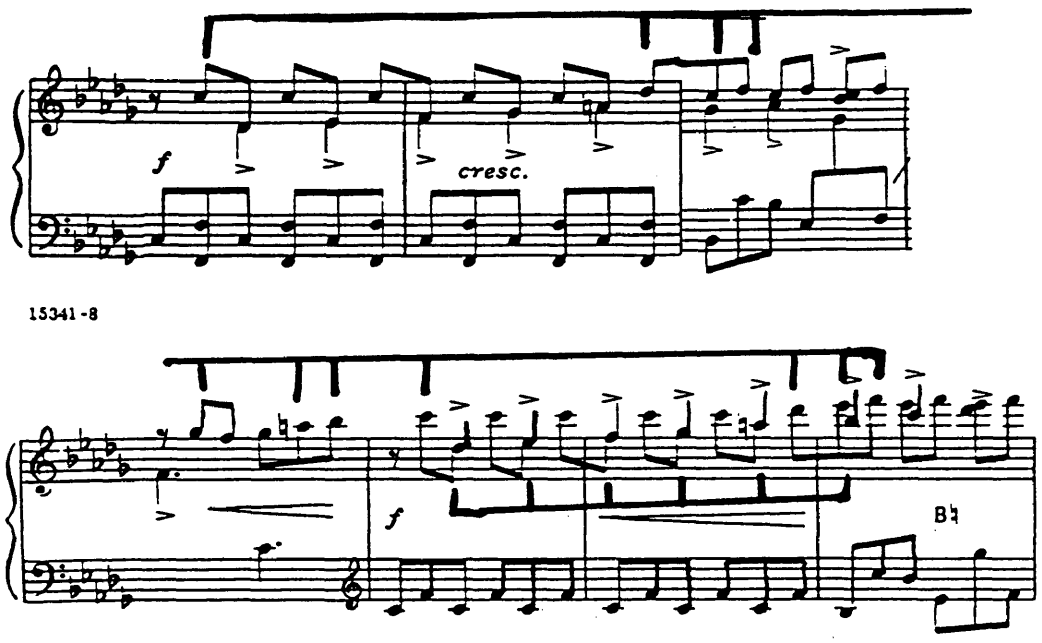
Ex. 9. Norman Dello Joio, *Bagatelles* for harp, second movement, m.1 to m.9.

The g-sharp implies modal mixture from f major to f minor. Modal mixture can be found again with the addition of the g-sharp4 in measure 12.

At the first B section starting in measure 17, there is more evidence of polytonality with f being tonicized in the bass and g-flat being tonicized in the treble clef. In measure 19 e-flat is tonicized in the treble clef while f continues to be tonicized in the bass. The f major pedal that was found in the treble clef of the A section has now been transferred to the bass. With the key change at measure 17 to five flats, the use of a pedal on f major is important for the interval created between the two implied

keys. F is the third in d-flat, once again demonstrating the importance of the interval of a third in music by Dello Joio. The relationship of a third should also be noted between the key of the A section, f major and that of the B section, d-flat major.

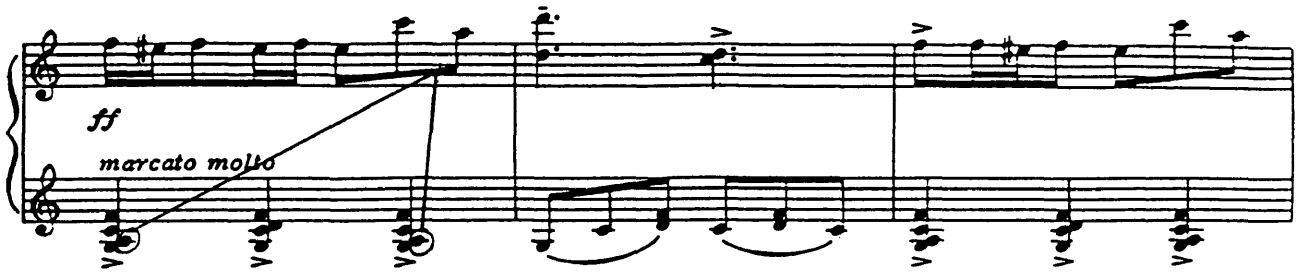
Polytonality is not found in measures 21 through 27. This section centers on f with an ostinato pattern between f and c in the bass. The upper voice ascends stepwise from c5 to f-flat6. The inner voices of the treble clef move stepwise ascending from d-flat4 to b-flat5. This is shown below in example number ten.



Ex. 10. Norman Dello Joio, *Bagatelles* for harp, second movement, m.21 to m.27.

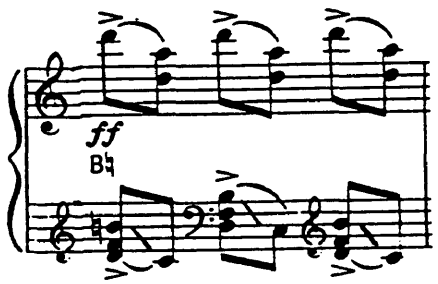
In measure 28 and measure 29 polytonality returns. B-natural is tonicized in the lower voice, and at the same time, f major is tonicized in the upper voices. The ostinato pattern of f3 and c3 continues in measures 30 through 33 against g-flat, which is tonicized in the upper voices.

Pandiatonicism is employed in measures 36 through 46. The bass ostinato centers on c. The skip from g to c in the upper voice and the use of the upper neighbor pattern c4-d4-c4 within the ostinato pattern starting in measure 36, contribute to the overall tonicization of c. The ostinato is suspended in measures 43 and 45 where block chords continue to be used on the notes of the ostinato pattern with an added a3 on the first and third beats. The a3 is part of the upper voice, which outlines an f major triad. The f4 in this ostinato pattern acts as an added tone to the triad (see ex. 11).



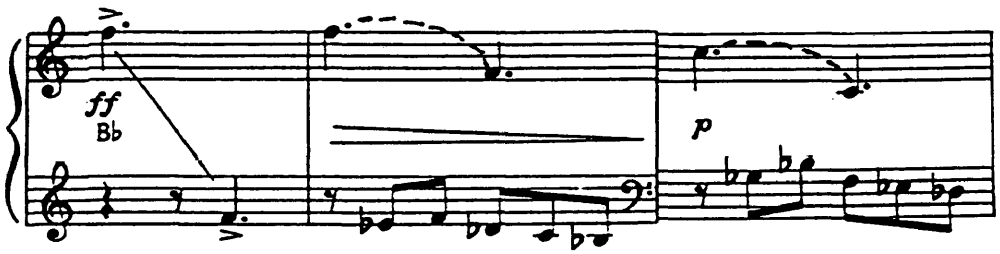
Ex. 11. Norman Dello Joio, *Bagatelles* for harp, second movement, m.43 to m.45.

Throughout this section the melody is nondirectional, a characteristic often associated with pandiatonicism. Another common technique used is the lack of resolution of tendency notes. The b-natural 4 in measure 41 and measure 46 is one example of a note that is not resolved according to its expectations. Although standard resolution of b-natural does not occur in this section, both are resolved through octave transfer of the c5 to a lower register (see ex. 12).



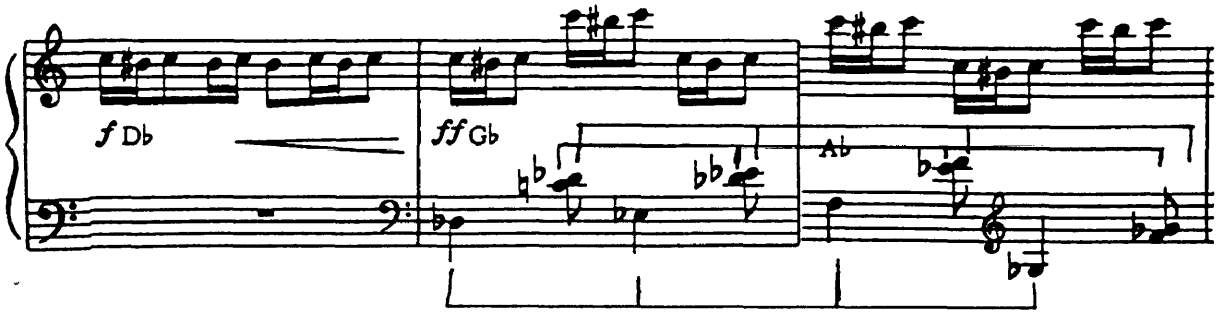
Ex. 12. Norman Dello Joio, *Bagatelles* for harp, second movement, m.41.

Measures 51 through 57 act as a transition to the B^1 section. The upper voice is a dominant prolongation in the form of a pedal point on c from measure 51 to measure 54. This voice then resolves up a perfect fourth to f5. The f5 is transferred down an octave in measure 56. Measure 56 skips to f5 and is transferred down an octave again. In measure 57 the upper voice skips up to a C and is transferred down an octave (see ex. 13).



Ex. 13. Norman Dello Joio, *Bagatelles* for harp, second movement, m.55 to m.57.

The lower voices employ certain interesting devices from measures 52 through 57. There is an ascending step progression d-flat3, e-flat3, f-natural3 and g-flat3 in measures 52 and 53. The bass notes are doubled at the octave and seconds are added in the inner voices. An interesting pattern can be seen in measures 51 through 53. Dello Joio wrote a quarter note d-flat3 in the bass followed by a c4 and d4 in the inner voices. The c4 is borrowed from the c pedal that starts in measure 51. Beat two of measure 52 is a quarter note e-flat3. The e-flat3 is followed by an e-flat4 and a d-flat4 which is borrowed from the d-flat3 in the bass. This pattern continues and the result is that both the inner and outer voices move in step progressions that parallel each other. (see ex. 14).

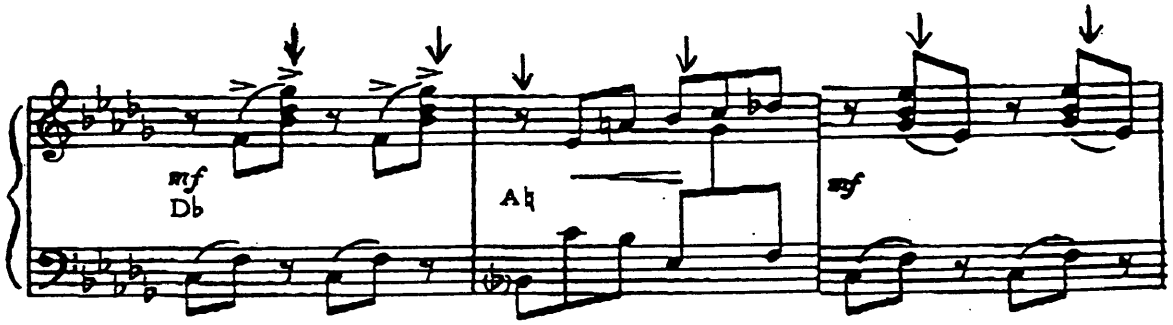


Ex. 14. Norman Dello Joio, *Bagatelles* for harp, second movement, m.51 to m.53.

The material in the coda is derived primarily from sections B and C. Measure 70 is derived from section A. It is rhythmically and tonally similar to material found in measure 13. The b5 in the treble clef of measure 74 is resolved as expected in measure 75, however the b4 is prolonged through repetition and arpeggiation and resolved in measure 76.

The rhythmic drive of this movement is its primary surface feature. The steady eighth-note pulse drives the composition forward to its climax. Dello Joio uses syncopation in the B section to imply a shift in metric emphasis. In measure 17, the emphasis is on the third and sixth eight note, rather than the first and fourth, which would be expected in duple compound meters. The emphasis shifts to the second and fifth eighth notes in measure 19. Neither of these measures have the expected two beat pulse

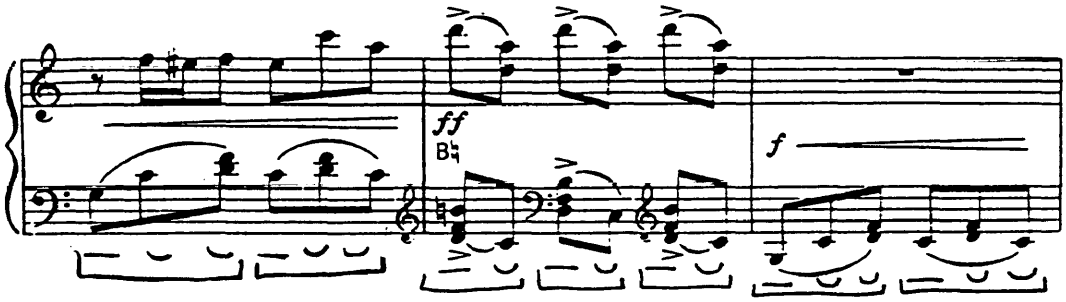
one often finds with the use of the meter signature 6/8 (see ex. 15).



Ex. 15. Norman Dello Joio, *Bagatelles* for harp, second movement, m.17 to m.19.

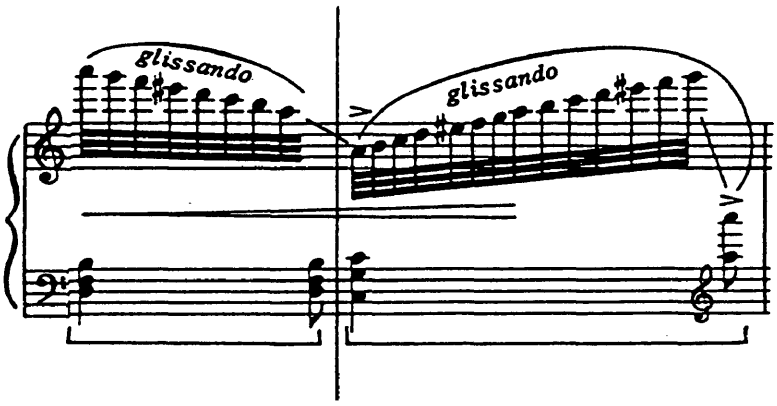
Dello Joio used polymeters in measures 21 trough 27. The lower voice gives the impression of four beats per measure while the upper voice seems to have three beats per measure. By starting the pattern in the upper voice on the c5, the c5 sounds like an anacrusis to the step progression in the middle voice. The three accents placed on the first, third, and fifth eighth notes also contribute to the feeling of three beats in each measure.

In the C section, the eighth notes in groups of three give the feeling of 6/8 again. This is interrupted by the hemiola in measure 41 and measure 46 (see ex. 16)



Ex. 16. Norman Dello Joio, *Bagatelles* for harp, second movement, m.40 to m.42.

This feature is continued in measure 43 and measure 45, but this time Dello Joio uses three quarter notes in the bass to achieve the effect. The rhythm clearly returns to traditional duple compound in measure 47 where the quarter note - eighth note pattern in the bass is supported by the descending and ascending *glissando* played by the right hand. The turn in the *glissando* occurs on beat two. The turn splits the measure into two groups of three (see ex. 17).



Ex. 17. Norman Dello Joio, *Bagatelles* for harp, second movement, m.47.

Another polymetric section occurs in measures 51 through 54. The right hand plays enharmonics, c/b-sharp/c, in groups of three. The pattern of two sixteenth notes followed by a quarter note is played three times in each measure, this creates the feeling of duple simple meter. At the same time, the bass has the feel of duple compound, which is created by two characteristic rhythms. The first rhythm, a quarter note followed by an eighth note, can be found in measure 52 and measure 53. The other pattern is the grouping of eighth notes by three in measure 54.

Bagatelle II is a rhythmically exciting movement. Dello Joio used polyrhythm, polymeter, and polytonality to create variety. The composer also used ostinato patterns and step progressions to provide forward motion in the work.

Bagatelle III

The form of Bagatelle III is binary, as illustrated in the following:

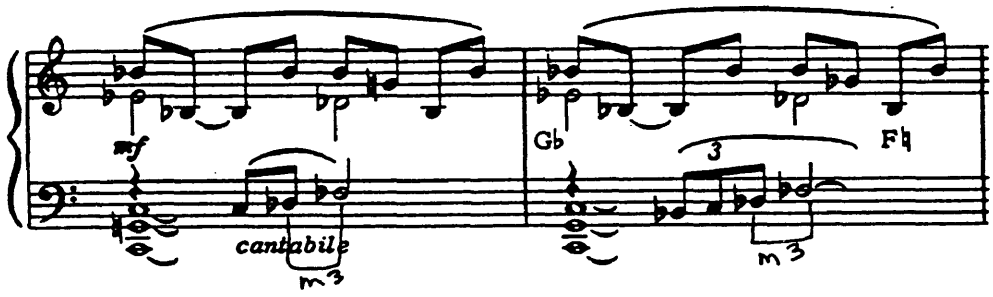
A	B	A^1	B^1	Coda
m1-9	m10-20	m21-23	m24-28	m29-32

Directional melody does not play a significant role in this movement. The movement starts with a b-flat inverted pedal point that lasts from measures 1 through 9. This pattern also appears in measures 21 to 23 on c and in measures 28 and 29 on g4 and g3.

The theme is fragmented into two short rhythmic motives. When it is present, it appears in two consecutive measures. In all but one instance, the first measure consists of two eighth notes and a half note, and the second measure has a triplet pattern and a half note. Measures 8 and 9 are the only variation of this pattern. The rhythmic motive in measure 8 is two eighth notes followed by a half note. The motive in measure 9 consists of a triplet followed by an eighth note and an eighth note tied to a quarter note instead of the half note, which is seen in the other appearances of the melody.

The intervals of a minor and major third are embedded in the melodic fragments. In measure 4 the fragment consists of c3, d-flat3 and f-flat3, with the minor third

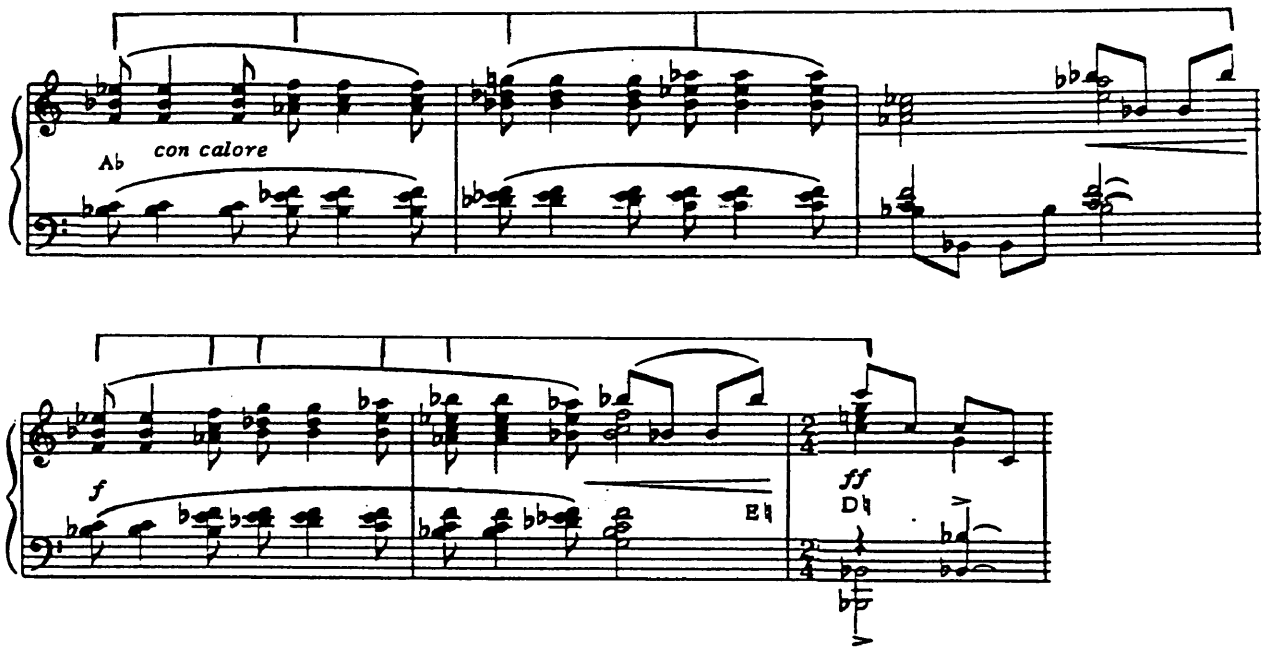
between the d-flat3 and the f-flat3. The second half of this melodic statement contains the interval of a minor third between the last two notes of the triplet, d-flat3 and the f-flat3 (see ex. 18).



Ex. 18. Norman Dello Joio, Bagatelles for harp, third movement, m.4 and m.5.

The major third is used in the melodic fragments of measures 17 and 18, as well as in measures 27 and 28. The fragmented motives do not follow traditional phrasing that is associated with melody. Another interesting aspect of the motives in *Bagatelle* III is that they appear in the lower voices with ostinato patterns or chords above them.

The fragmented appearances of the melody continue in the B section, however Dello Joio introduces stepwise motion as a directional device. The goal of the first step progression is the b-flat5 in measure 13. This movement is repeated, starting in measure 14, with a new goal of c6 in measure 16. This is shown in the following example, number nineteen.



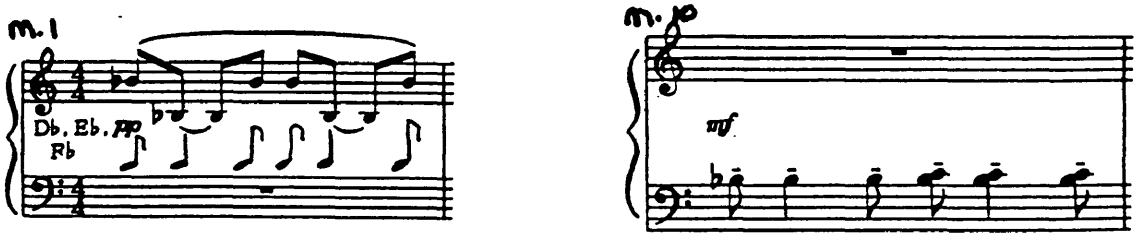
Ex. 19. Norman Dello Joio, *Bagatelles* for harp, third movement, m.11 to m.16.

The texture of the movement changes in the B section. The texture of the original melodic motive is thicker than that of the A section. The motive is written in octaves, rather than as single notes. The gradual building of chords under the step progression is the main focus. This reaches a goal of ten note chords in measure 19.

The third movement does not have a tremendous amount of rhythmic variety. The use of a recurring syncopated rhythm helps to unify the piece. The rhythm is shown in example number twenty.

Ex. 20. Unifying Rhythm in *Bagatelle* III

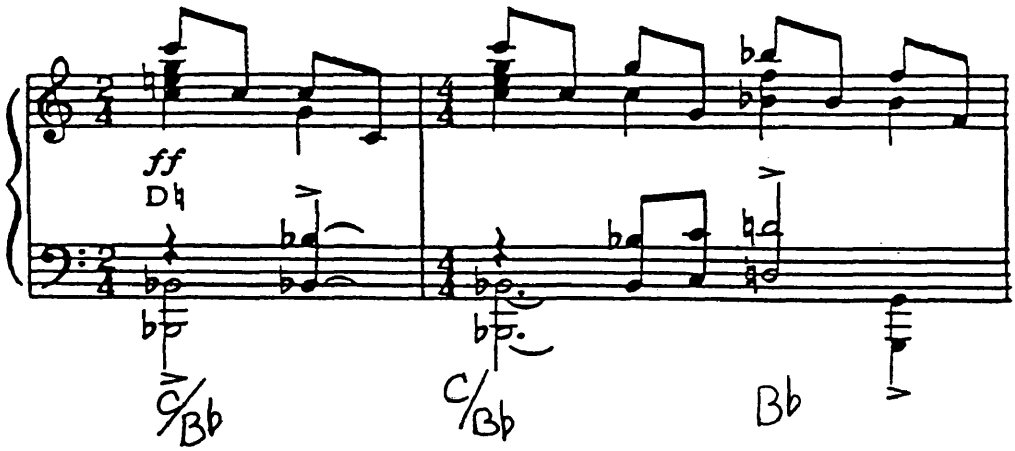
This syncopated rhythm is introduced with the pedal point pattern in measure 1 and is continued in section B, but the notation is altered. The rhythm is also present in measures 29 and 30 of the coda. The unifying rhythm in the pedal point pattern of measure 1 and the altered notation of measure 10 is shown in example 21.



Ex. 21. Norman Dello Joio, *Bagatelles*, third movement, m.1 and m.10.

The B section is used as a transition to c major in measure 21. Polytonality is used in measures 16 through 18 of the B section. In measure 16, b-flat is tonicized in the bass, while c is the center of the upper voices. Beats one and two of measure 17 tonicize c in the upper and B-flat in the lower voices. Beat three of measure 17 has the b-flat

chord implied in both voices, while beat four returns to the combination of b-flat and c (see ex. 22).



Ex. 22. Norman Dello Joio, *Bagatelles* for harp, third movement, m.16 and m.17.

Measures 16 through 20, are a transition toward c as tonal center in measure 21. In this transition, Dello Joio uses some chords influenced by jazz, and popular music. The Large rolled chords in measures 19 and 20 are c major chords with an added a and d. Dello Joio himself stated that he was heavily influenced by the world around him. According to Bumgardner, a child growing up in New York during the 1920's would most likely be influenced by jazz, Tin Pan Alley, and the music of Gershwin (4). The use of syncopation could be due to the influence of Jazz rhythms, and the chords of measure 19 and 20 might be from jazz harmonies.

The coda is derived from the A section. It is

clearly in c major with an ostinato on g in measure 28 and measure 29.

Suggestions for Performance

With the composition of *Bagatelles*, Norman Dello Joio created an interesting, idiomatic piece for solo harp. Each movement has a different focus. The first movement clearly represents an arch form. The gradual build to the climax and return to the opening material give the performer ample opportunity to create and release tension.

The performer can use the polymeter of measures 14 through 18 to push forward toward the rolled chords in measures 18 and 19. These chords are more effective when they are raised quickly and aggressively. The intensity needed to arrive at the climax is lost if the rise is too slow. The *glissando* in measure 21 allows the harpist to *crescendo* to the ultimate goal of b-flat6.

Bagatelle II is an exciting piece to perform. It is easy to become involved in the strong rhythmic drive established by Dello Joio. There are no lyrical melodies to bring out in this movement. The interest is in the constant eighth note pulse underlying each section. When performing the second movement it is important to know where the accents occur, both written or implied. The individual sections are clearly defined. Each one has special uses of tonal and rhythmic techniques such as polymeter, polyrhythm, polytonality, pandiatonicism and techniques idiomatic to the harp. One of these idiomatic techniques is the *glissando*.

The effect of the glissando in this movement is different from the *glissando* in *Bagatelle* I. There is only one pitch that is respelled enharmonically in the *glissando* of measure 47. The e strings all sound as f. This *glissando* is used as a rhythmic device to separate the measure in groups of three. The glissando is played down for three pulses and then up for three pulses.

The harp's ability to play repeated notes in varied rhythm is called upon in the c section and the coda. The third Bagatelle uses polytonality and polyrhythm more subtly than does the second. There is a pulsating underlying rhythm that does not engage the listener as strongly as the rhythmic drive of the second movement. The opening ostinato pattern is not the focus of the A section. The inner notes and short melodic motives are what make this section interesting.

The gradual building of the chords in the step progression in the B section helps create movement toward the climax of the first rolled chord in measure 19. The use of color tones gives this movement much of its special character.

Conclusion

This analysis of Norman Dello Joio's *Bagatelles* for harp shows how each movement expresses a number of characteristics that combine to form a microcosm of his compositional style. These techniques include polytonality, polyrhythm and polymeters, which are the result of Dello Joio's sensitivity to the complex sounds and rhythms of the world around him. Another Dello Joio tendancy is to use the interval of a minor third melodically and structurally in his compositions. Dello Joio was writing tonal, diatonic, music that was approachable by a wide general audience at the time he composed the *Bagatelles* for harp. The influence of Dello Joio's composition teacher Paul Hindemith can be seen in his use of step progressions in the *Bagatelles* for harp. Dello Joio combines many of these techniques in each *Bagatelle*. The first movement is in arch form. The motivic content, structural intervals of the third and fourth and the use of polyrhythms are all important. The second movement depends heavily on rhythmic content to unify and drive the piece. Dello Joio used polymeters, polyrhythms, polytonality, pandiatonicism, and extended instrumental techniques unique to the harp. In the the third movement, the formal harmonic relationships of the third and fourth, the use of polytonality and polyrhythm and color tones are

all structurally significant.

More in-depth study of the Bagatelles for harp would be interesting. Due to the limitations of space and time, this paper does not explore the connections between the three movements of the *Bagatelles*. Another interesting aspect for further study would be to compare Dello Joio's writing styles and techniques used to compose music for the harp in 1944, when the Concerto for harp and orchestra was composed, with the writing style and techniques used in 1969 for the *Bagatelles* for harp. It is known that Carlos Salzedo premiered Dello Joio's first composition for the harp. Did Salzedo give Dello Joio information on how he could write more idiomatically for his next harp piece? This paper discusses the composer's use of harp techniques in the *Bagatelles*. It would be interesting to see if Dello Joio used similar techniques successfully in his other harp composition.

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