

Piece 5: 'Oriental' or prolongation of tones

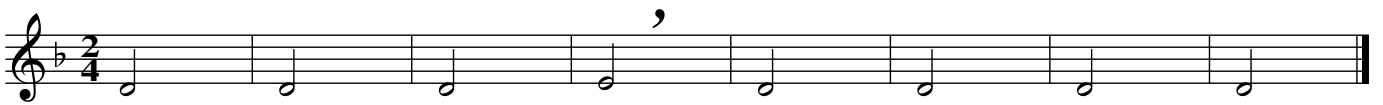
Prolongation is a varied repetition of one or more tones. The most basic case is repetition of a tone embellished by a neighbour tone. 'Oriental (piece 5) from 'Fantasia' of Oscar van Hemel (1892–1981) shows how to prolong tones which results in prolonged harmonies.

First we will recompose eight–bar period of Section A of the ternary form A–B–A.

1. Section A: prolongation of tones

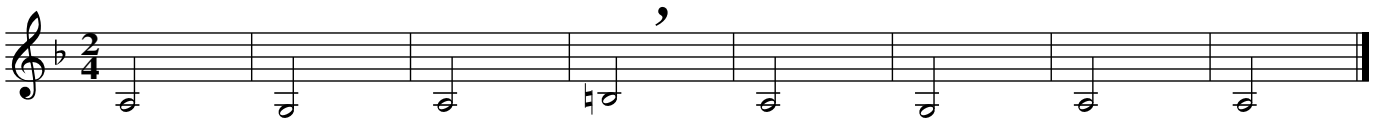
In the next example tone D, the tonic, is prolonged by tone E, within a antecedent–consequent structure (4+4). Key: D minor

Example 1: basic prolongation



In the next example the fifth tone A, the dominant, is prolonged by two neighbour tones. It's more melody.

Example 2: more prolific prolongation



Both melodies can be put together, that gives a elementary form of polyphony.

Example 3: example 1 and 2 together

We add a lower voice in parallel motion with the upper voice. Note that the harmonies can be defined in terms fifth and octave intervals or fourth and octave interval.

Example 4: three–part version of example 3.

Of course, one could say that the last example shows a prolongation of a D minor triad or of I in D minor.

The last step is the diminution this basic structure. For the sake of clarity, we first embellish the lowest voice where a rhythmical motive determines the identity of the bass.

Example 5a: first diminution of the three-part version (lowest voice)

Example 5b: adding neighbour and passing tones

Now we diminish all voices. The result is more or less Van Hemel's Section A.

Example 6: second diminution of the three-part version

2. Section B: again prolongation of tones

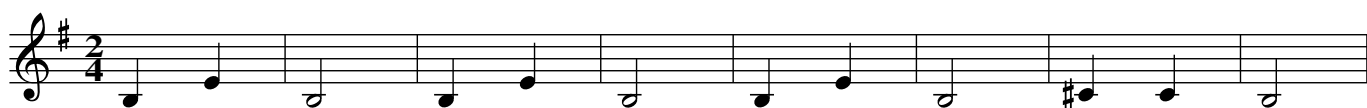
Recall example 2 with its prolongation of tone A. Section B consists of a 8 bar period and its repetition in B minor (although in his notation, Van Hemel suggests B phrygian). Here tone F#, the dominant, is prolonged.

Example 7: prolongation of F# with neighbour tones and appoggiatura



The lowest voice is a prolongation of the tonic, tone B

Example 8: prolongation of B with (quasi) neighbour tones



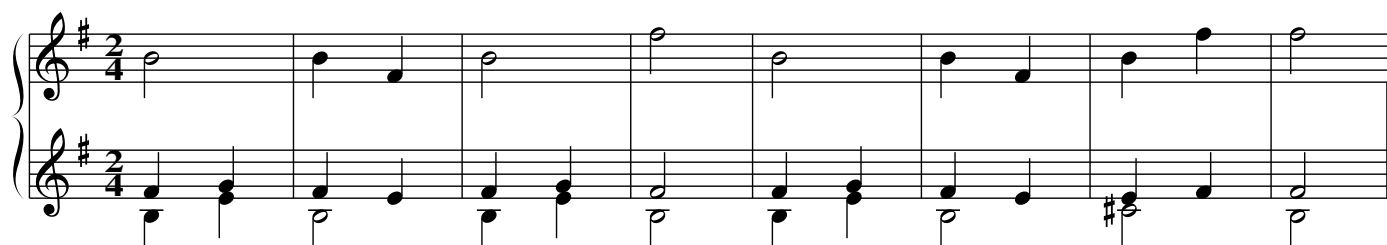
Again, both melodies can be put together. It could be interpreted as a prolongation of the interval fifth, B–F#.

Example 9: example 7 and 8 together



We add an upper voice, which main tones are the B and F#. Tone F# sounds in one octave and two octave register, making the counterpart more lively.

Example 10: basic three-part version of example 9



Note the difference in register between section A and B!

If we elaborate these main tones by tone repetition and by adding neighbour and passing tones, we get the first period of Van Hemel's Section B (with exception of bar 7 in the lower voices).

Example 11: elaborating the basic three-part version of example 10

Bar 7 by Van Hemel contains an explicit dominant–tonic progression by changing the register of tone F#.

Example 12: last two bars in Van Hemel's version

3. Final version A–B–A

The final version is made by assembling the Section A to a Section B, both slightly modified, that contains the period of example 11 and its repetition. Section A is then repeated. So a 8+16+8 design (repetition excluded).

Note Van Hemel's performing indications (e.g. dynamics, articulation), that also stress the difference between Section A and Section B.

Oriental

Moderato (♩ = 60)

The first system of the musical score is in 2/4 time with a key signature of one flat (B-flat). It features a piano introduction with a forte (*f*) dynamic. The right hand plays chords and dyads, while the left hand plays a rhythmic accompaniment. The tempo is marked as Moderato with a quarter note equal to 60 beats per minute. The system concludes with a repeat sign.

ben ritmico

The second system is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support. A crescendo (*cresc.*) is indicated towards the end of the system.

The third system continues in 2/4 time with a key signature of one sharp (F#). It maintains the piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

The fourth system continues in 2/4 time with a key signature of one sharp (F#). It maintains the piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

The fifth system continues in 2/4 time with a key signature of one sharp (F#). It maintains the piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. A ritardando (*rit.*) is indicated towards the end of the system.

The sixth system is in 2/4 time with a key signature of one flat (B-flat). It features a piano introduction with a forte (*f*) dynamic. The right hand plays chords and dyads, while the left hand plays a rhythmic accompaniment. The system concludes with a repeat sign.

About the author:

Reinier Maliepaard, psychologist, software engineer, organist and teacher at the ArtEZ Conservatorium Netherlands (music writing, music theory and music history). Maliepaard is the developer and maintainer of www.bestmusicteacher.com, that has three objectives education – information – inspiration

This article has been typeset with his free/open source music notation program MC Musiceditor 8.1.1, that can be downloaded at www.mcmusiceditor.com.
