



Recording

Analysis

Germaine Tailleferre, “Arabesque” for Clarinet and Piano

Name: _____

Germaine Tailleferre (1892–1983) was the only female member of the group of French composers named *Les Six* (the others: Auric, Durey, Honegger, Milhaud, and Poulenc).

This work is in a ternary form, ABA'. A: mm. 1–16; B: mm. 17–37; A': mm. 38–53.

Note that the clarinet part is written for clarinet in B \flat , so it is written a whole-step higher than where it sounds.

A section

1. There are two 8-measure-long phrases in the A section, motivically grouped into 2 measures + 2 measures + 4 measures. How would you describe the cadences at the ends of these phrases?
2. What do you hear as the pitch center of the A section? Why?
3. What collection (mode or scale) is being used as the basis of the pitch material of the A section?

B section

The B section shifts collections several times.

4. Write the collection used in the piano, **left hand only** mm. 29–31 below, then provide a label.

5. Next, consider the melody in the piano right hand and in the B \flat clarinet. Name all the notes **that do not fit in the collection you named in #4 above**, give note names and measures, and explain them as embellishing tones (passing tone, neighboring tone, etc.) You should find 3.

- _____
- _____
- _____

6. Write the collection used **in all voices** in mm. 33–36 below, then provide a label.

7. Do you hear a pitch center in mm. 29–31? In mm. 33–36? Why, or why not? List specific musical features that influence your interpretation.

Overall

8. Typically, a piece in ABA form has stable A sections and contrasting B sections.
How are collections used to create a sense of stability/instability or contrast between the A and B sections?

9. How would your knowledge of the different collections used in this piece affect your interpretation as a performer?