

Tonal Confirmation in Max Reger's Orchestral Works

The late nineteenth and early twenty century music is frequently described as characterized by a high complex structure difficult to analyze whether from harmonic or formal structural point of view. Consequently, almost all harmonic and formal theories are labeled as hardly compatible with these works whose formal structure and tonal plan are described as a deformational rather than being explainable by the existent analytical tools or by some potential models that could be deduced from the existent ones. This disadvantage of theoretical or analytical approach is highlighted by Reger's remark "that the place of scholarship is to write about music, and that 'confusion in music' has arisen not from musical works, but from an excess of words about them."¹ This problem that steams from the theory's inability to cope with a musical language (or with its evolution) is better explained by Carl Dahlhaus in his essay *Some Models of Unity in Musical Form*. Among other things, Dahlhaus emphasizes the fact that the most analytical methods suffer from the following flaws:

- 1 – "[...] series of letters [...] intended as an image of musical form, represents less a result than a point of departure for analysis", failing to explain (sufficiently) their relations
- 2 – the inability to sufficiently relate the harmonic phenomena with the formal ones despite the emphasis of close relationships between the formal structure and harmonic plan; and the isolation of components or a strictly separated classifications of melodic, harmonic, rhythmic and formal phenomenon)
- 3 – a restriction concerning a confirmation or a mere representation of motivic connections without the question "why, at a particular point of formal course a variant, formed exactly so and in no other way, appears"²
- 4 – the lack of sufficiently developed criteria that enables the determination "whether a motivic relationships discovered by analyst are real or fictional"³

Nevertheless, despite the difficulty to create an analytical approach that would be able to grasp entirely the work's individuality without subordinating it to an established pattern, the theory's evolution proves the displacement of its orientation from a pedagogical aims towards the analytical ones. In other words, the works classification after their conformity to the established models and conventions are gradually replaced by the examination of their individuality. Consequently, the analysis evolution seeks to find the appropriate transformations of established "models" in accordance with concerned musical works.

Before developing the main issue of this article – the problem of development's tonal plan, it is necessary to mention (without penetrating more deeply into this problematic explaining in details a justification for the use of this theory) that the interpretation of tonal plan and of all harmonic features is based on Schoenberg's harmonic theory⁴. More precisely, the tonal plan is determined after the concept of monotonicity and tonal regions. Nevertheless, the classification of the tonal regions relationships in this analysis is slightly modified, compared with the classification from *Structural Functions of Harmony*. This change actually means the "displacement" of indirect, remote or distant regions (3rd, 4th, 5th class) into a class of more direct or close regions (1st, 2nd class) for the following reasons:

- 1 - the abundance of a remote regions in the works of Max Reger
- 2 – the interchangeability of major and minor resulting in their fusion and therefore suppressing their distinction.

In addition, though we can hardly neglect the existence of certain chords or progressions that could be described as a "vagrant harmonies", this analysis strives to determine their functional meaning after their context (actual passage).

¹ Anderson, Christopher. 2006. *Selected Writings of Max Reger*. New-York: Routledge. p. XXXV

² Dahlhaus, Carl, *Some Models of Unity in Musical Form*, *Journal of Music Theory*, Vol. 19, n.1, Duke University Press, Yale, spring 1975, p. 6-8

³ Ibid

⁴ Schoenberg, Arnold. 1954. *Structural Functions of Harmony*, Edited by Leonard Stein. New-York: Norton

DEVELOPMENT

Although the notion of development understands the distinction between the development as a procedure and development as a formal unit⁵, this analysis considers only the latter. In other words, it is about a development after its formal placement and formal function characterized by certain instability as a contrasting middle section. On the other hand, the more appropriate determination of this formal unit is that from Hepokoski and Darcy's *Elements of Sonata Theory* where it is labeled as "developmental space"⁶ comprising it in a broader sense because it is not exclusively based on the development or elaboration of the thematic material from the exposition but can introduce also some new ideas, motives, themes, passages. Though, after Schoenberg's theory, more precisely its *grundgestalt* and the principle of developing variation there is no "new motives" but the entire work is based on the elaboration of the initial motive: "This means that the variation of the features of a basic unit produces all the thematic formulations which provide for fluency, contrast, variety, logic and unity [...] thus elaborating the idea of the peace."⁷ In other words "whatever happens in a peace of music is nothing but the endless reshaping of a basic shape"⁸.

Comprising the development simultaneously as the central section of sonata form and as the thematic transformation techniques, it is designated as the unit characterized by a great instability, whether from harmonic or formal-structural point of view. It is usually based on another region than the tonic (the dominant or the mediant proper to the exposition), close or remote, on the frequent modulations and even on the "roving" passages (Schoenberg, 1967) whose direction is difficult to determine, on evaded or abandoned cadences or even on a formal units without cadences.

The relation between the exterior parts (exposition and recapitulation) and the "contrasting middle" or the development or the "second part"⁹ is obviously characterized by the notorious principle *Ruhe-Bewegung-Ruhe* (Marx 1837-47) or "rest-motion-rest" inherent of all musical utterance (from the most local level, such as T prolongation I-V-I to the global such as a section-part-movement or cycle). In other words, the form can be described as an abstract "melodic schema"¹⁰ based on the alternation of Hauptsatz-Gang-Hauptsatz in which a development or a "contrasting middle" is simultaneously the "motion oriented part"¹¹ and the "interruption" of "tonally directed motion" (with reference to Heinrich Schenker).

It seems difficult to determine certain models or established development's tonal strategies, though there are some indications, mentioned by Caplin or Hepokoski and Darcy's sonata theory, deduced from the common practice that are hardly applicable to the sonatas of the end of the nineteenth and of the beginning of the twenty century, though it is not impossible to find some "preferred strategies" concerning the tonal plan in general and that of their development.

Except a general distinction, though conditional, between the developments that are relatively "autonomous" and those that are merely transitional units, Reger's works, more precisely - sonata forms, analyzed in this text, impose the following distinctions and consequently following groups:

- a) conventional developments – congruent with a principle rest-motion-rest
- b) developments whose effect of instability is weakened because of the choice of regions whose chords and their functions are the tonic representative (e.g. mediant or submediant – VI or III degree in relation to I degree) or at least are in a close relation to the tonic chord
- c) "exceptional developments" that are opposed to the principle mentioned above – rest-motion-rest. Namely, they demonstrate the opposite – the stability (sometimes even greater than the exterior units

⁵ Explained by Charles Rosen in "Sonata Forms"

⁶ Hepokoski, James and Darcy, Warren. 2006. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*. Oxford: Oxford University Press, p. 196

⁷ Schoenberg, Arnold. 1984. *Style and Idea, Selected Writings*. Edited by Leonard Stein and translated by Leo Black. Berkeley: University of California Press, p. 397

⁸ Id, p. 290

⁹ In reference to terminology of A.B.Marx

¹⁰ Spitzer, Michael. 2004. *Metaphor and Musical Thought*. Chicago: University of Chicago Press

¹¹ Marx

(parts, sections)), not only with the tonic region but also with its confirmation (sometimes firmer than that used in the exterior units))

Furthermore, the frames of the development's sections - pre-core, core and retransition are occasionally difficult to be specified in a precise manner because of an uninterrupted continuity which originates from harmonic, melodic, rhythmic features. Moreover, this effect is reinforced in view of a formal structure (sentences, periods or hybrids) being deprived of initial or concluding - cadential function.

Reger's works divided into three groups mentioned above are:

1st group – the conventional development, in accordance with the “norm”, demonstrating the motion effect – *Symphoniesatz* in d minor, without opus number

2nd group – *Sinfonietta* in A major op. 90 – I movement, sonata form

3rd group – *Einelutspielouverture*¹² in D major, op. 120, *Serenade* in G major, op. 95 - I and IV movement and the B part of a large ternary form of II tone poem of the cycle *Four Tone Poems after Arnold Boecklin*, op. 128

1st group – *Symphoniesatz* in d minor

Regarding the construction and the relation between its three parts, exposition-development-recapitulation it is “type 3 sonata”, in terms of Hepokoski and Darcy's sonata theory. Its formal structure is schematically outlined as:

SONATA FORM (P¹³ TR¹⁴ S¹⁵ C¹⁶)

Exposition:

P				TR		S				C
a	b (elaboration)	a1				a		a1 (elaboration)		
	(b b1)									
m.1 - 5-7	7 - 21	21- 34-5	35 - 44-7	44 - 53-5	56 - 64-5	65 - 73	- 6 +ext-	79-80	80 - 92-3	
t: IAC:V-I	#IV- V-I	V-I	I	IAC:VV-V-I	HC:IV-II-V	V/VI	DC:V-VI			
					SM: V	VII-I		IAC:IV-V-I	IAC:II-V-I	I - V/III
									t: VI - V	

DEVELOPMENT

PRE-CORE	CORE*								RTR
	1)	2)	3)	4) a	b	c			
m. 94 - 109	110 - 128 - 129-144	145 - 158	158 - 180-1	181 - 186-7	187-193-4	194 - 213	214 - 218		
t: #IV --- IV									
	V/IV/IV		(176)			(205)			
subT: V	I -- V	I V-I	I V/V/III	sd: V - I	I-V	V-I	III -		t: VI - T-I t: I-VI-II-IV-V

Recapitulation

P		S		C	Coda
a	a	a1 (elaboration)			
m. 219 - 223-5	225 - 234	234 - 242-3	243 - 251-4 + ext -258	258 - 271-2	272 - 278-9
t: IAC:II-V-I	I V	VII - I	IAC: II-V-I	II-V-I	IAC: V-I
					I PAC: IV-V-I

*Core's subsections (labeled as 1,2,3,4) are based on the motivic material from the exposition in the same order (until number 4) though transposed, elaborated in a slightly different way and structurally modified:¹⁷

1 – material from P (its section “a”), 2 – material from TR, 3) material from S, 4a) material from section “b” from P, 4b) material from S, 4c) material from C

A typical property of a “conventional”¹⁸ sonata is the fact that the development is built in the manner of an “contrasting middle” based on the expositional material elaboration and characterized by some harmonic instability. Moreover, this development is the only part where the tonal plan is no more limited to a diatonic

¹² A Comedy Overture

¹³ Primary theme zone

¹⁴ Transition

¹⁵ Secondary theme zone

¹⁶ Closing zone

¹⁷ Though there is an unexpected number of structures based on initial (presentation), medial (continuation) and concluding (cadence) formal function whether they are extended or not, whether they contain the other “deviations” or not

¹⁸ Though this term is considered questionable by all theories

110 CORE 3

Nevertheless, this development doesn't represent what is a typical for *Durchführungen* because it doesn't contain any more indirect or distant region.

We can perceive a similarity between the **subT** and **sd** region confirmation both with an authentic cadence progression – V-I, though these progressions are considered to be the HC (half-cadences) after Schoenberg's theory of harmony: "all transpositions of the authentic cadence to other degrees (whether diatonic or as if in another key) we shall describe as perfect cadences but we shall group them with the half cadences",²⁰

These two regions are established differently. The **subT** is simply introduced with its dominant (since m. 109²¹) and immediately continued while the **sd** region is evoked twice before its introduction, establishment and its confirmation, during the course that is based on **subT** region. More precisely, three passages emphasize the v minor in a **subT** region: m. 138-142-3, 147-151 and m. 174-181) and indicate the **sd** region because the **subT** region is confirmed all the while with its V major (D), whether with or without its 7. Consequently, the progression, at the end of third passage (measures 174-181), V/V-v in the **subT** region is reinterpreted as V-I in the **sd** region.

Nevertheless, this confirmation is perceived as such only after the following course based on the establishment and elaboration of **sd** region. The following modulation or return to a tonic region is effected in the manner seemingly indirect, requiring the reinterpretation of this progression:

m. 204 – 206

sd : v – III – IV - II – III

t : i – VI – VII – v- VI and V/V – V m. 207

MUSICAL EXAMPLE 2 (m. 202 – 214)

²⁰ Schoenberg, Arnold. 1978. *Theory of Harmony*. Translated by Roy E. Carter, with a new foreword by Walter Frisch, 100th anniversary edition, Berkeley and Los Angeles, California: University of California Press, p. 306

²¹ Though in its first appearance, this secondary dominant (V/IV/IV) is questioned

202 17

I V VI IV t: I III VI IV VII II v III VI V/V V

RETRANSITION

18 208

crescendo ff
crescendo ff
crescendo ff
crescendo ff
crescendo
assai marcato

This could be simplified by interpreting these chords connections only as **sd: III** or **t: VI** prolongation.

This symphonic movement or sonata form demonstrates one of the most typical properties of the nineteenth century harmonic language which replaces the D - T tonal confirmation (typical of the classical style – eighteenth century) by S - T relation. In addition, it could be perceived, after the tonal plan examined here, that the minor mode is emphasized not only by its tonic minor (both region and degree) but by an indirect representation of the dominant²² through its m♭²³. Thus we can deduce the natural minor cadence (Riemann) at the highest structural level after development's tonal plan – its regions distribution (though this cadence exists nowhere as a real cadential progression). The choice of tonal regions exploited in the entire movement - **t**, **SM**, **subT**, **sd** would suggest the predominance of the minor mode with an influence of the Phrygian mode. Nevertheless, the interchangeability of the minor and major is obviously perceptible in lower structural levels, after chords progressions.

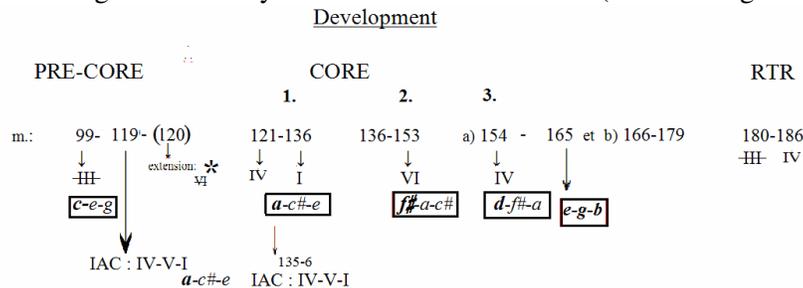
2nd group – developments with an attenuated motion effect:

Max Reger, *Sinfonietta* in A major, op. 90 (1902-5), I movement:

This movement represents a “conventional sonata form” – type 3, consisting of exposition-development-recapitulation. The exposition demonstrates a typical “structural dissonance” T-D relation between P and S (primary and secondary theme zone). The **D** region is prepared at the end of a transition with a short MC²⁴, though this region is confirmed only during the course of S (second group). Moreover, this region is therefore disputed several times and its firm confirmation is deferred until the closing zone (m. 88). The retransition is relatively atypical particularly because of its end that isn't based on the D harmony, but on the subdominant (in **T** region). This suppresses the effect of “tonally directed motion”, because if we reduced the entire tonal plan of this movement to chord progressions deduced from structural frames of the exposition-development-recapitulation, we would have: T-D – s (RTR) – T, that also implies the progression of NMC (natural minor cadence) though with the V degree major (instead of v minor). In order to make this illustration less extensive, the development's tonal plan is represented with the main tonal indications of the exposition and these of the recapitulation:

Exposition: P zone – **T**, transition, S zone – **D**

The exception in relation to any “conventional development” model is not only the lack of its harmonic instability or the tension effect (on a broader structural level) but also the fact that the formal structures of the core's sections aren't loose, because the majority of them contain the framing formal functions – initial and cadential. The beginning of the pre-core and of the retransition implicates the **M♭** region, though this region is neither genuinely established nor confirmed by a cadence. In addition, we could deduce this region evoked by core's sub-sections frames (until the beginning of “b” of third sub-section):



*neighbouring harmony/chord

Consequently, the indication of a “deceptive progression” in the **M♭** region would have been originated from the connection of the chord by the end of the third sub-section's first segment (m. 165) – “e-g-b” with a chord d-f#-a-c (deduced from the roots of the preceding chords, framed in the schematic representation above). **MUSICAL EXAMPLE 3**



²² Equally region or degree

²³ Flatted mediant

²⁴ Medial caesura

Mb: V/V - VI/V

Thereafter, the retransition is based on descending progressions: III-VII (or IV/IV) – iv that lead to the tonic by which the recapitulation begins. Furthermore, except chords and progressions that produce it, the interchangeability major-minor is equally implied by a progression of the “NMC” at a higher structural level deduced from the frame of exposition-development-recapitulation:

Exposition - development - recapitulation:
 I V (III²⁵) IV I I

EXAMPLE 4

Nevertheless, this progression differs from the genuine NMC because of its chord structure – V – major and IV – major (instead of minor). In addition, the III degree is interpreted as dominant chord prolongation and the fact that it is flatted evokes the natural minor that is however immediately disputed by a following subdominant major that implicates the structure of the Dorian mode. Nevertheless, it would be inappropriate to interpret or reinterpret any harmonic element in light of “modal harmony” because, in this work, there is no its typical features. On the other hand, the Reger’s music in general is not deprived of modality, on the contrary, it is one of the perceptible characteristics of his work, though it is to be reinterpreted in a broader sense as one of the elements of the extended tonality that includes all scale structures related to a tonic or any other region. In conclusion, though there are many progressions at lower structural levels that emphasize the secondary dominants, subdominants or other degrees rather than these of diatonic A - major, this development does not produce a genuine motion in relation to the exterior parts of this sonata. Instead of it, this unity highlights only the interchangeability major-minor (as mentioned above) with the implication of **Mb** region.

3rd group

This group represents a greater exception, including the developments or generally the interior parts or sections that don’t reflect the motion effect or the tonal instability in relation to the entire tonal plan despite sporadic elements of structural instability in terms of formal functions.

Eine Lutspielouverture (A Comedy Overture) in D major op. 120 (1911)

Firstly, this sonata form, that could also be classified as type 3 after the existence of three main parts – exposition-development-recapitulation, despite its exceptions, is, however, deprived of the “structural dissonance” because of the fact that not only the exposition but the entire movement remains in the tonic region. Moreover the differentiation between the P and S zone comes from the fact that the last shows a more firm tonal centre confirmation in terms of harmonic punctuation. Nevertheless, the recapitulation contains a “secondary development”, namely the transpositions the fifth below since the end of the P first theme through the extension, theme elaborations, transition and so forth in order to reorient the direction toward the I: PAC because the exposition’s C ends with the I: HC:

EXPOSITION							
introduction	P			TR	MC	S	C (closing zone)
	1 st theme	(elaboration)		2 nd theme		3 rd theme	
(m. 1-2)	(m. 2 - 7-8- ext- 10)	(m. 11 - 28-9 +ext -36-9 + ext- 47)		(m. 48 - 58-62)	(m. 63 - 92) (93-96)	(m. 97 - 101)	(m. 102 - 156 - 161)
v	I	VI ² -V-(III)-I	VI-V	I -VI -V-I ²	I-II-V	III	VI-II-V-I
		IAC	HC	IAC	HC	IAC	HC

²⁵ III^b - c-e-g

RECAPITULATION							
introduction	P			TR	MC	S	C (closing zone)
	1 st theme	elaboration	2 nd theme	3 rd theme			
(m. 278-9)	(m. 280 - 285)	(m. 286 - 319)	(m. 320 - 330)	(m. 330-337)	(338-341)	(m. 342 - 346)	(m. 347 - 400) (m. 401 - 468/fin)
V	I -----	IV ----- V		(ré): I ⁶ ou III		V/IV-V- I ⁷ -IV V/IV	IV/IV ----- I-V-I
		VII-V-(III ⁶)-I ⁷ V/IV					
		HC					PAC

The development demonstrates simultaneously a general stability in terms of tonal plan, being based on the tonic region, though with some elements of the tension that comes from the half-cadences:

DEVELOPMENT					
PRE-CORE	CORE				RETRANSITION
	1 st theme elaboration	2 nd theme elaboration	3 rd theme elaboration		
(m. 162 - 167)	(m. 168 - 184 192)	(m. 192 - 220-221)	(222 - 250)	(m. 251 - 259)	(m. 258 - 275-6)
I -----	V/IV		V/II - II III	V/IV ----- II ^{b6} -V - I ⁶	IV-V/IV-V
	V/IV#				
	V/IV/V				
	V				
	I	I			
		V T: IV			
		HC		IAC	HC

Though the entire development confirms tonic region, the beginning of the core (since m. 168) does apparently introduce the **bm^v**²⁶ region, but that is not confirmed by a cadence. This “region” is implied by the melodic line and its subsequent imitations (of the fugue by which this section begins) and chord progressions.

MUSICAL EXAMPLE 5 (the first core’s section beginning since m. 168)

²⁶ Flat mediant minor’s five

168 **allegretto** ♩ = 144-152

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn.

Hn.

Timp.

Tri.

Vln. I *(animato)*

Vln. II *con Sord.*

Vla.

Ve.

Cb.

V V/IV IV V I

Musical score for measures 174-179. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (C Tpt.), Horn (Hn.), Trombone (Hn.), Timpani (Timp.), Triangle (Tri.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 174: Flute (Fl.) has a *ppp* dynamic marking. Clarinet (Cl.) has a *ppp* dynamic marking. Violoncello (Vc.) has *ppoco marc* markings.

Measure 175: Flute (Fl.) has a *pp* dynamic marking. Clarinet (Cl.) has a *ppp* dynamic marking.

Measure 176: Flute (Fl.) has a *pp* dynamic marking. Clarinet (Cl.) has a *ppp* dynamic marking.

Measure 177: Flute (Fl.) has a *pp* dynamic marking. Clarinet (Cl.) has a *ppp* dynamic marking.

Measure 178: Flute (Fl.) has a *pp* dynamic marking. Clarinet (Cl.) has a *ppp* dynamic marking.

Measure 179: Flute (Fl.) has a *pp* dynamic marking. Clarinet (Cl.) has a *ppp* dynamic marking.

Below the score, the following chord symbols are indicated: V, I, V, v, V/IV, IV, V/II, II.

Musical score for measures 180-184. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics such as *p* and *pp*, and includes performance markings like *tr*, *sempre*, and *pizz*. The Flute part starts with a *p* dynamic and ends with a *pp* dynamic. The Bassoon part also starts with a *pp* dynamic. The Cello part includes a *pizz* marking in the final measure.

T: V IV V

Beside the fact that there is no cadence that would confirm it (as mentioned above), the bmv region is questioned also in the course of the fugue (until m. 184 – return to the tonic confirmation). The second sub-section is mostly undetermined in terms of harmonic progressions direction. Consequently, the tonal stability reestablishment is attained at the end of this sub-section, by the half-cadence (m. 220-21). Nevertheless, it is not followed by the expected resolution – tonic chord that is deferred until m. 225.

The retransition is partly in accordance with a conventional model ending with a half-cadence that prepares the beginning of the main theme – tonic prolongation, though this HC progression is deduced after the latent harmony, originated from the melodic line that indicates IV-V/V-V (measures 276-7-8). Moreover, this HC progression overlaps with the beginning of the recapitulation.

The following example of a relatively unconventional tonal course is a *Serenade* in G major, op. 95 – its I and IV movement, both in a sonata form.

The development of the IV movement is less notable exception seeing that the “passage” or the unit since the end of the exposition until the beginning of the recapitulation is not characterized by a great tonal stability hesitating between the tonic and the dominant region. After the “EEC”²⁷, namely since the closing zone beginning (m. 111), the bass line that adds the V chord with its 7 (producing the 6/4/2) redirects the course anew toward the tonic region (though we could also interpret this chord as V/IV in the D region).

The development’s frame is based on the H degree in T region or on VI in D region, $\text{b}\text{b}\text{-d}\text{-f}$ chord that emphasizes the interchangeability major-minor. This effect is reinforced by the last development’s

²⁷ Essential expositional closure, Hepokoski and Darcy, *Elements of Sonata Theory*

section, m. 209-216, namely by the retransition (in the form of the period) that emphasizes the v minor (d-f-a) until the last chord of HC:

T : VI- V/V-V

D: V/V- V- I

(m. 214-15) followed by the extension (until m. 216), where the D is prolonged by its V (V/V harmony: 6/4/2 g-a-c#-e). Though after its root and chord structure, it's obviously V/V, it could be reinterpreted as IV/V because of a bass line d-g-d, where the other harmonic intervals which don't belong to the IV/V would be understood as a "non harmonic tones".

MUSICAL EXAMPLE 6 (IV movement, the end of the development and the beginning of the recapitulation)

Serenade G dur Op. 95 IV movement

the end of development

RETRANSITION

Max Regor

208

Flute

Oboe

Clarinet in A

Bassoon

Horn in F

Harp

Timpani

Violin I

Violin II

Viola

Violoncello

Violin I

Violin II

Viola

Violoncello

Contrabass

T: VI V/V VI V/V v III/v V/V v V/V v VI/V V/V V/V

RECAPITULATION 3

The musical score shows the recapitulation section starting at measure 216. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Horns play a melodic line with a forte (*ff*) dynamic. The Harp plays a soft (*ppp*) accompaniment. The Timpani has a trill (*tr*) and a forte (*ff*) dynamic. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment, with the Violins and Viola starting with a piano (*p*) dynamic and the Violoncello and Contrabass with a piano (*p*) dynamic. The Contrabass part includes figured bass notation: v, IV V II I, VI V/V/III V/III, III.

The second subsection's frame (m. 152-62) within the core evokes the **sm**²⁸ region beginning and ending with the VI degree (or the II degree in relation to **D** region). Nevertheless, this "region" is neither established, nor confirmed by a cadential progression. Consequently, the whole passage or the sub-section could equally be interpreted belonging to the **T** or **D** region. This frame indicates only II/V or D: II at the beginning and T: V/II or D: V/V at the end of considered sub-section (m. 162).

The IV and I movement equality comes from:

- a) the fact that the "EEC" of the latter is also followed by the return to the tonic region effected in the same manner: **T**: V 6/4/2 or **D**: V/IV
- b) the element of interchangeability – III degree flatted (in **T** region, or VI degree in **D** region)

toward the end of the C (m. 108)

The entire development of the I movement represents the more remarkable exception because its core is more stable being based on the tonic region that is confirmed by IAC: VI – **H** or V/V – V – I (m.188-9) that is taken, from the exposition's transition with the identical thematic material, (IAC: III-V/V-V-(**VH**²⁹)-I at m. 58-9). The "cadential progression" at the end (m. 199-200 followed by the extension m. 201-202) of

²⁸ Submediant

²⁹ Passing harmony, f \sharp -a \sharp -c \sharp -e (or V degree prolongation by its III \sharp)

retransition is disputed because of passing and neighboring notes above the tonic chord (m. 200-1-2). Nevertheless, the signification of this IAC is deduced from the progression: IV-V-I (m. 199-200) though it could include the other interpretation in reducing this progression to (only) V-I, because of the bass line c-f#-g that indicates much more the relation D-T than the IV-V-I because of this characteristic interval related to D function – (diminished 5 between the 5 and 7 of V 7/5/3).

MUSICAL EXAMPLE 7

Serenade G dur I movement

the end of RETRANSITION

Max Reger

sempre poco a poco rit.

196

197

198

199

200

201

202

203

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RECAPITULATION

2

200

The musical score consists of several systems of staves. The first system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system shows a different instrumental part, possibly for a second piano or a different voice part. The score is marked with various dynamics and articulations, including accents and slurs. The key signature is one sharp (F#).

However, if we observed the development's frame – its pre-core's beginning, m.118 and its end (the end of RTR's extension – m. 201-2) we could perceive the orientation toward D originated from a "chord's progression" deduced from connection of initial and final chords: I – V/V or reinterpreted as: IV/V-V/V as a half-cadence progression. Nevertheless the latter labeled as V/V doesn't have this function in the local context, seeing that it is followed by the tonic chord – I degree (recapitulation's beginning, since m. 203). Consequently, it is reinterpreted as a neighboring harmony within T prolongation – I-II-I (related to a last cadential chord that precedes this extension, m. 200).

The core's frame implicates in a similar manner the orientation toward S (subdominant) beginning with IV/IV degree (f#-a-c) and ending with the I degree (from IAC) which would be V/IV, but this last is reoriented toward II (in T region or VI in relation to that S, namely VI/IV) being followed by V/II (or S: V/VI). However, this subdominant is non-existent because these implications aren't sufficient to indicate the region establishment.

Moreover, the exposition-development-recapitulation frame, consisting of: I-V-I-II-I (g-d-g-a-g) could be identified both with:

- a) the synthesis of the entire cycle of this symphony: I-(III)-II-I deduced from the region's distribution of its four movements: I movement – T II movement – **m** III movement – S/T³⁰ and IV movement – T (g-b—a-g)
- b) the initial motive from the (P zone of) I movement:
 MUSICAL EXAMPLE 8 (BI³¹ of the first theme)



continuous listening). In addition, the relations between the elements at different structural levels are deduced in the same manner. Moreover, this analysis is strictly restricted to the harmonic and formal-structural features without even evoking the other musical or non musical features, including some esthetic aspects, that could also influence the interpretation.