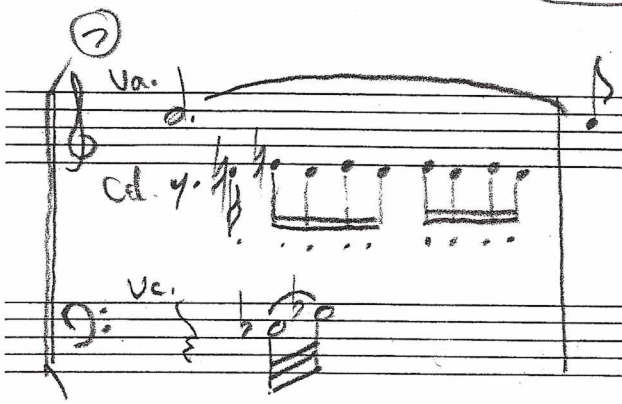
Webern, op. 10/5

Rhythm and Sequentation

Each component has its own rhythm



16th pattern
articulates oscillation
alternation of 2 forms of 4-12

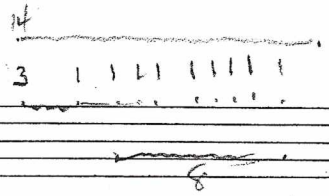
4-12: [0,2,3,6] > IT_6 $\Delta = \{2,4\}$

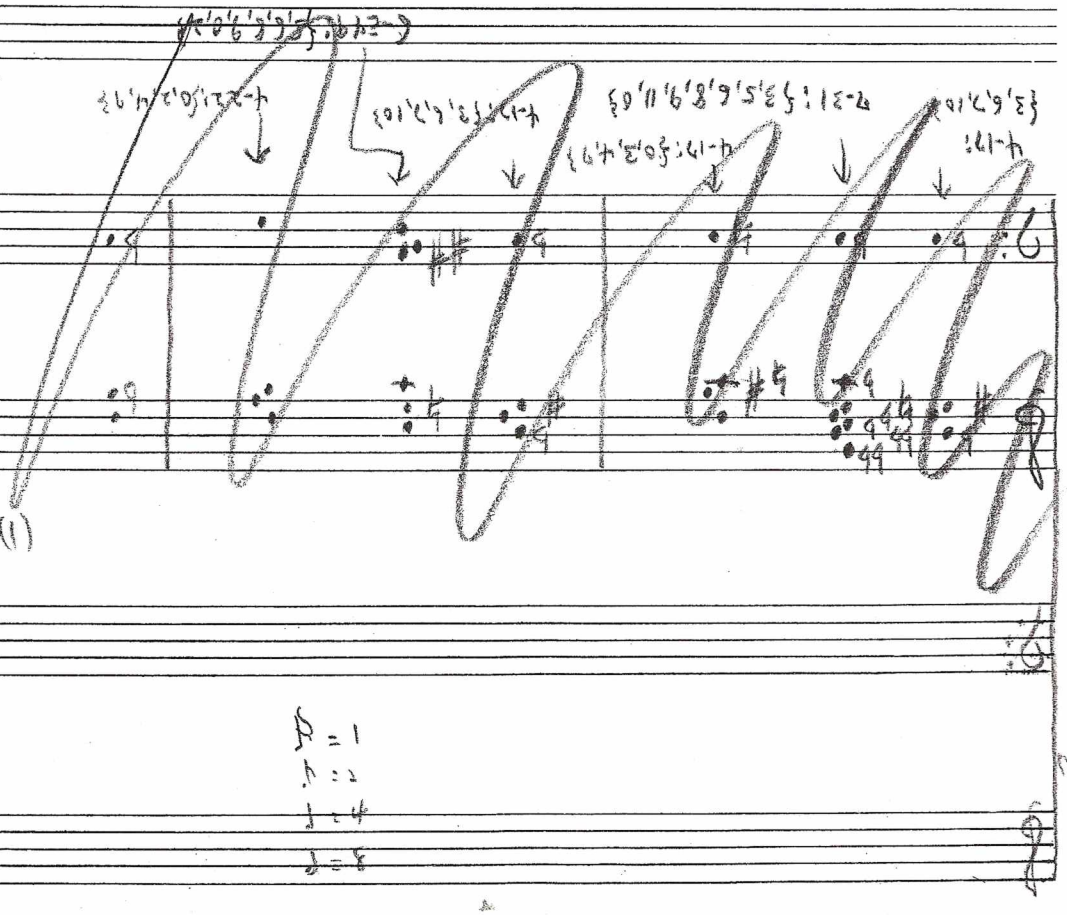
4-12: [0,3,4,6]

[not 4-2: [2,3,4,6]!]

~4-21 (the other 2 possibilities within 8)

Proportional groups



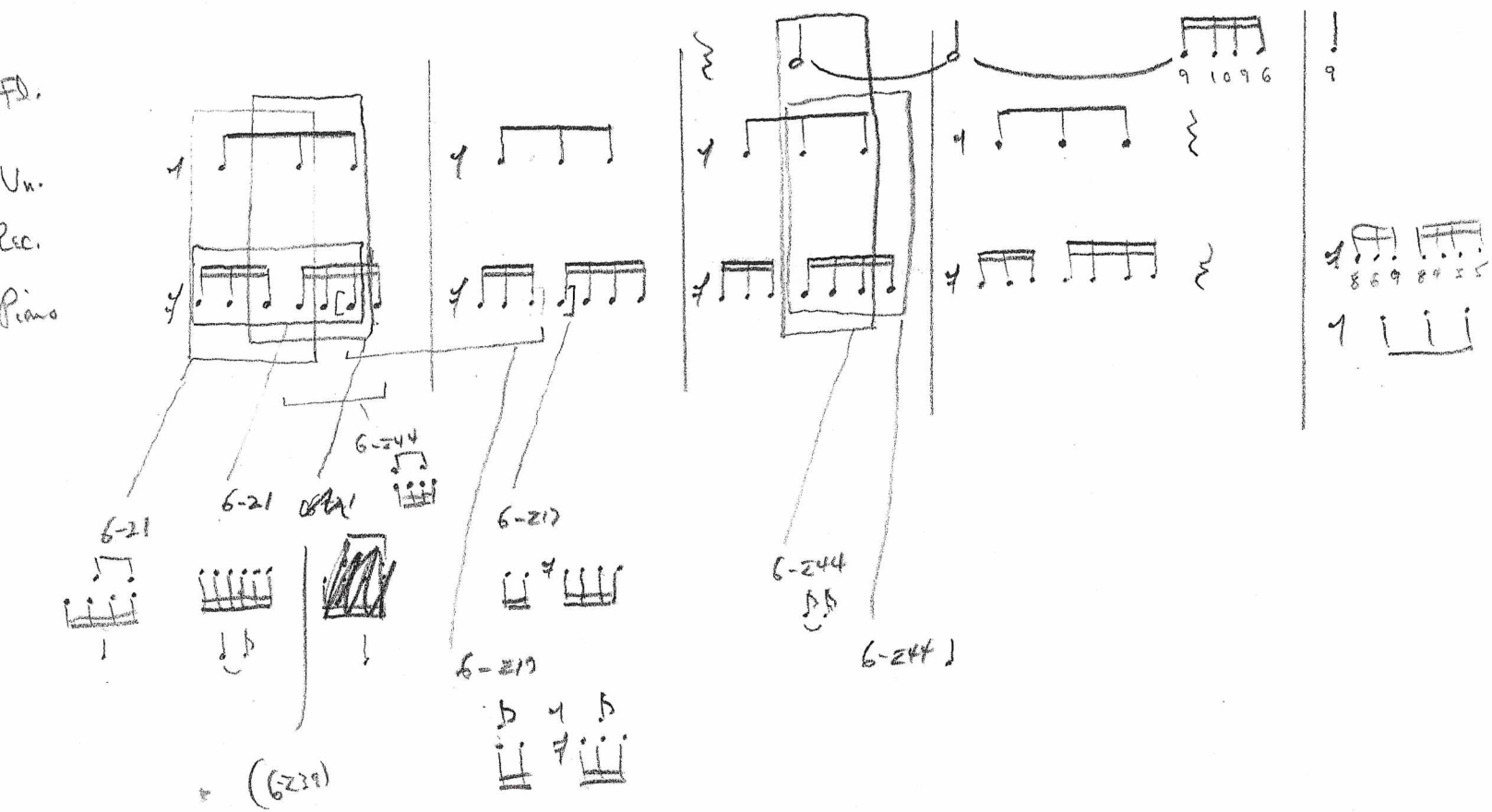


[3] (1) (1)(1) (1)(1)(1)

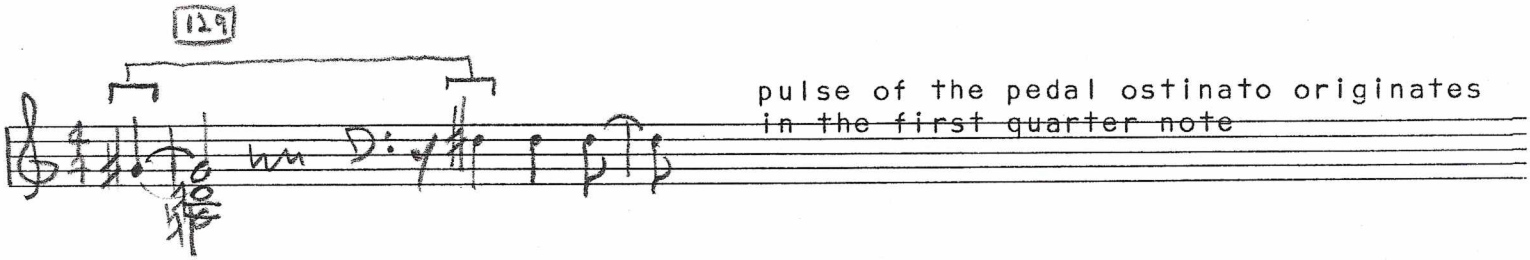
♪ = 1
♩ = 2
♩ = 4
♩ = 8

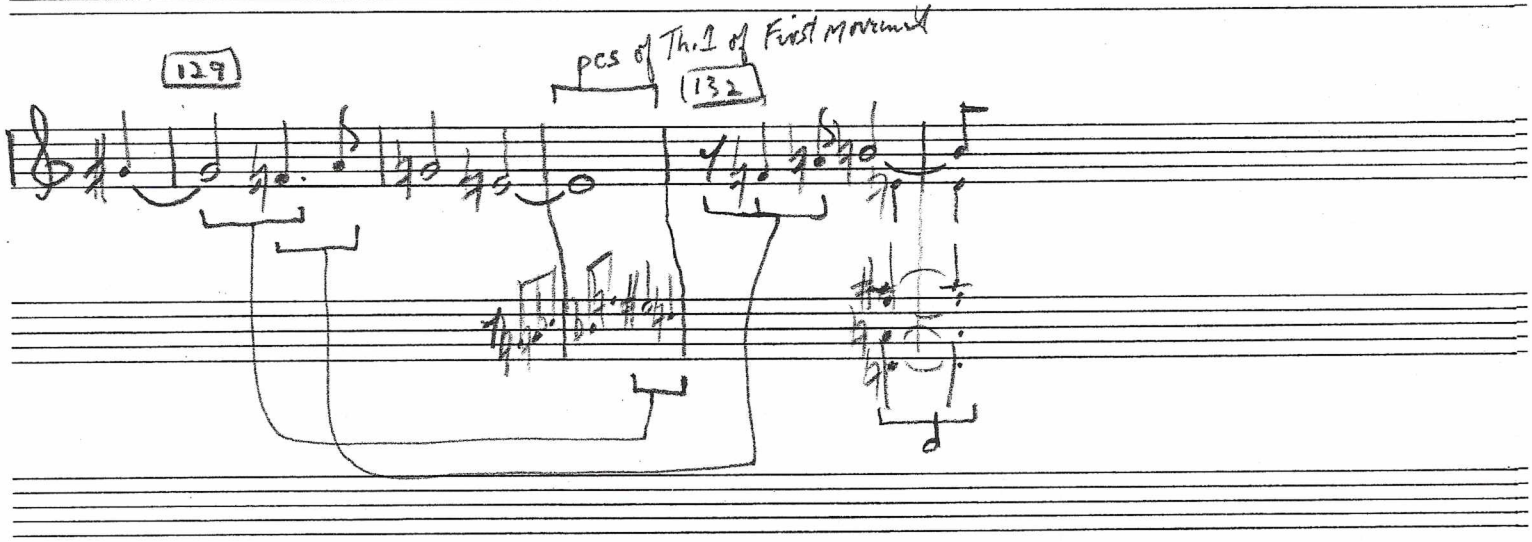
Stravinsky, Le Roi des Étoiles

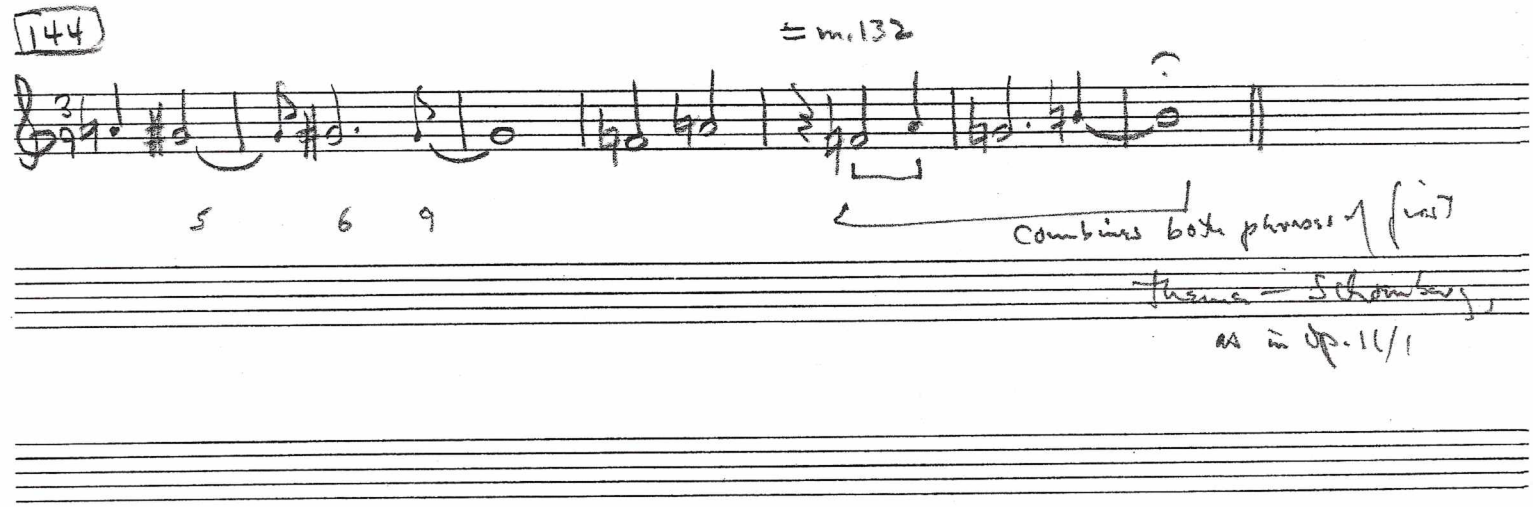
Op. 21/1
Pc Set Segmentation and Rhythm — Example of "regular" rhythm



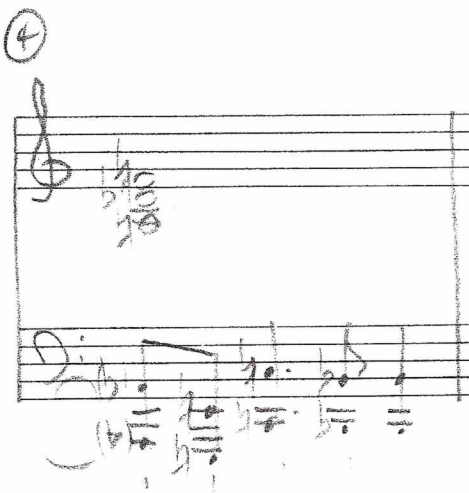
Schoenberg, Op. 16/II
Some rhythmic features







Schoenberg, Op.19/3



and rhythm in same as bass of m. 1 (almost)

Each "bass note", which brings into play a new form of 4-19, has a distinct duration

The secondary formation, 4-24: [0,2,4,5] relates to the sustained "augmented triad" in the following way: it is the only tetrachordal superset of 3-12 other than 4-19.
i.e., ~~it is a rhythmic structure in itself~~

4-19: 1,5,8,9

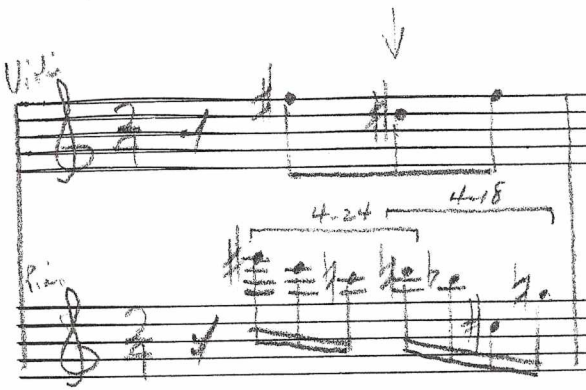
9,1,4,5

5,9,0,1

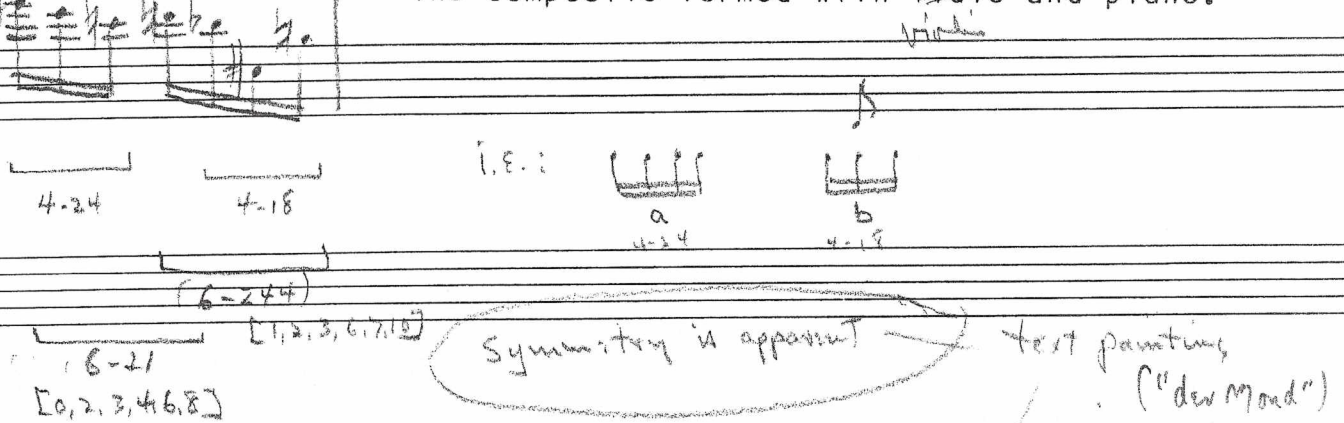
9,10,1,5

Segmentation and Rhythm
Schoenberg, Op.21/1

A short example of tetrachordal segmentation (near beginning)

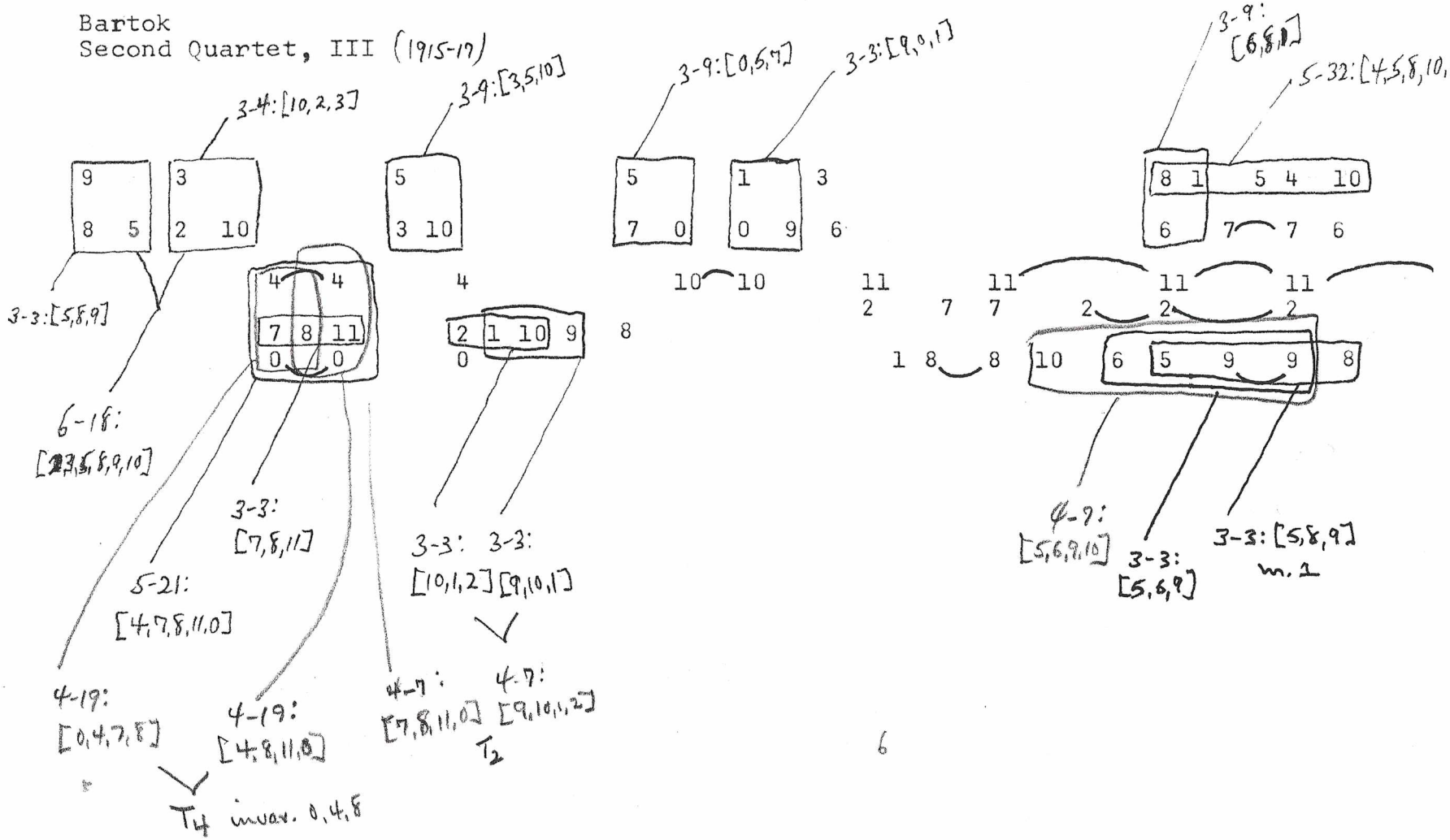


The same pattern is associated with both 4-24 and 4-18 both in the piano alone and in the composite formed with violin and piano.

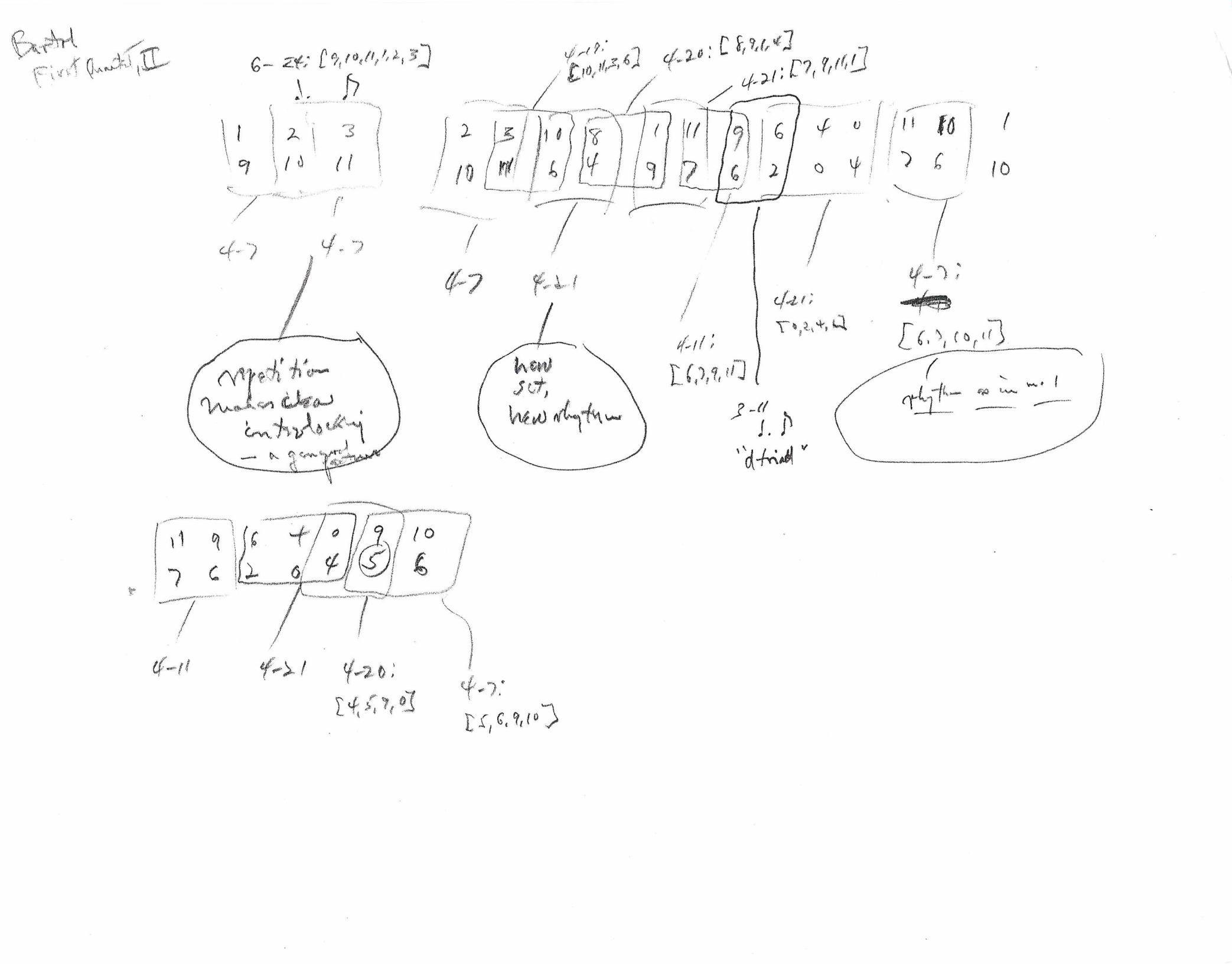


For paper:
Asides on Symbolism and Text!

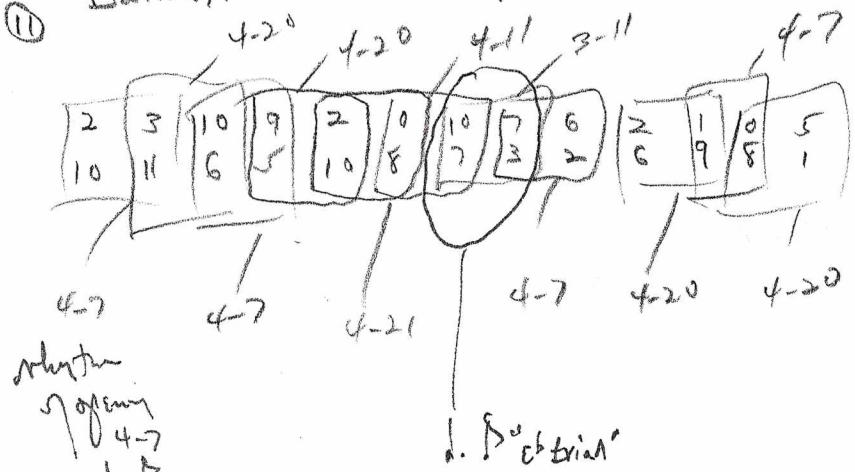
Bartok
Second Quartet, III (1915-17)



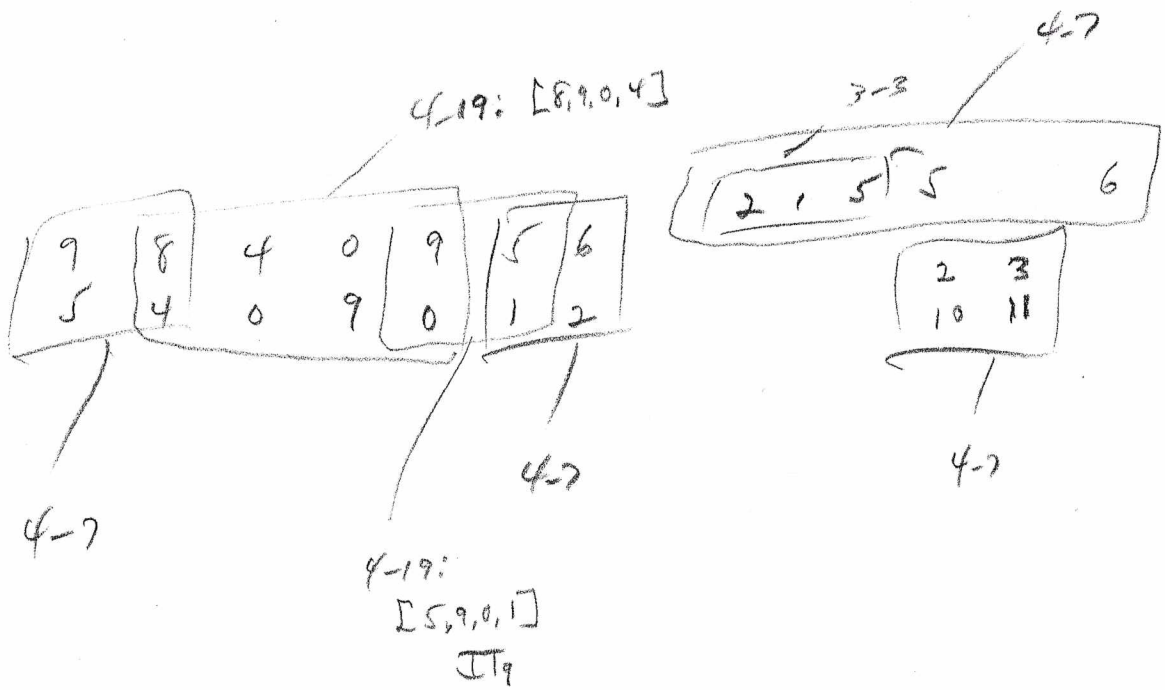
Bartók
First Quartet, II



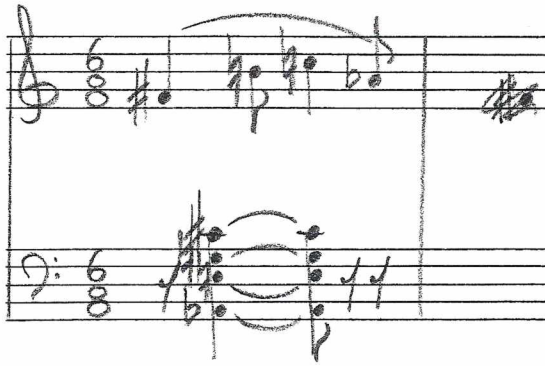
(11) Bartok, First Quartet, II, Coutin

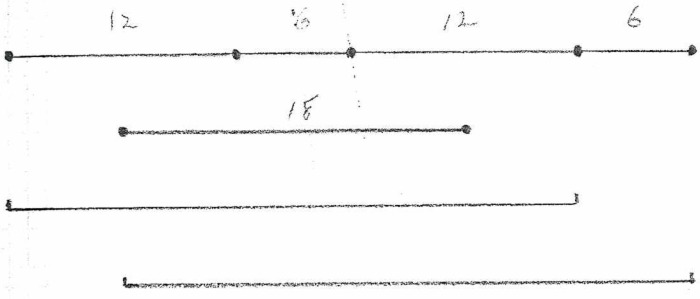


(15)



Webern, Op. 6/7, m. 11

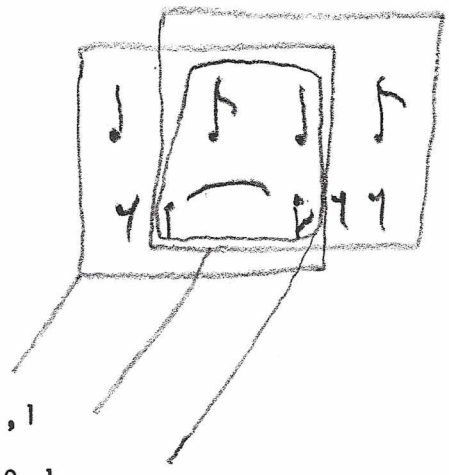




To be ~~included in paper~~ (?)

This needs more work!

m. 15 of Webern Op.6/5 is <u>good</u> example of interection of pc set structure and rhythm:



6 11 0 8

1 1
7 7
4 4
8 8

5-7:6,7,11,0,1

5-6:7,8,11,0,1

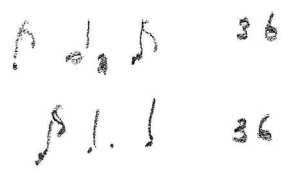
5-Z38:11,0,1,4,7

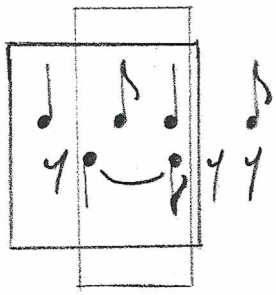
~~all three five-note sets intersect in 4-5:7,11,0,1~~
~~which has the duration~~ ~~(same as 5-Z38)~~

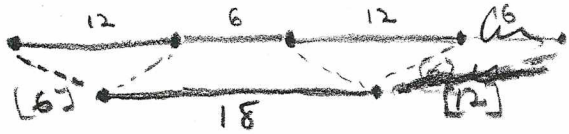
The resulting <u>symmetrical</u> durational structure is (pc set)

I do not imply that all rhythm-pc set structures are symmetrical, however

6 12 6 | 18 18 | 12 12







[6] 18