

Webern, Op. 10/11

Rhythm and Sequentation

Each component has its own rhythm

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

4-12: [0, 2, 3, 6] > II₆ Δ = {2, 4} [not 4-2: [2, 3, 4, 6]!]

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

Proportional

4-21 (two other 2 possibilities within 56)

9
[3] (1) (1) (1) (1) (1) (1)

5 = 1
4 = 2
3 = 4
2 = 5

Op. 21/1
 Pc Set Segmentation and Rhythm - Example of "irregular" rhythm

Fl.
 Vn.
 Cc.
 Piano

The score is divided into two systems. The first system contains two measures of music. The piano part is written in a grand staff with a 4/4 time signature. The flute part is written in a single staff with a 4/4 time signature. Below the piano part, there are several diagrams and annotations: a diagram labeled '6-21' showing a sequence of notes, a diagram labeled '6-21' with a circled '21', a diagram labeled '6-244' with a circled '244', and a diagram labeled '(6-239)'. The second system also contains two measures of music. The piano part is written in a grand staff with a 4/4 time signature. The flute part is written in a single staff with a 4/4 time signature. Below the piano part, there are several diagrams and annotations: a diagram labeled '6-217', a diagram labeled '6-219', a diagram labeled '6-244', and a diagram labeled '6-244' with a circled '244'. To the right of the second system, there are two diagrams: one labeled '9 10 9 6' and another labeled '8 6 9 8 4 2 5'.

Schoenberg, Op. 16/11
Some rhythmic features

129

pulse of the pedal ostinato originates
in the first quarter note

129

pcs of Th. 2 of First Movement

132

144

= m. 132

5 6 9

Combines both phrases of first
theme - Schoenberg,
as in Op. 11/1

④

and rhythm is same as bass }
m. 1 (closure)

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

5,9,9,1

9,1,9,5

Segmentation and Rhythm
Schoenberg, Op. 21/1

A short example of tetrachordal segmentation (near beginning)

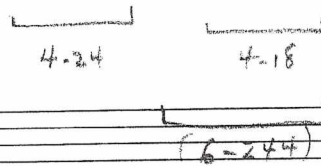
Violin

Piano

4-24

4-18

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



[6-21 [1, 2, 3, 6, 7, 10]]

[0, 2, 3, 4, 6, 8]

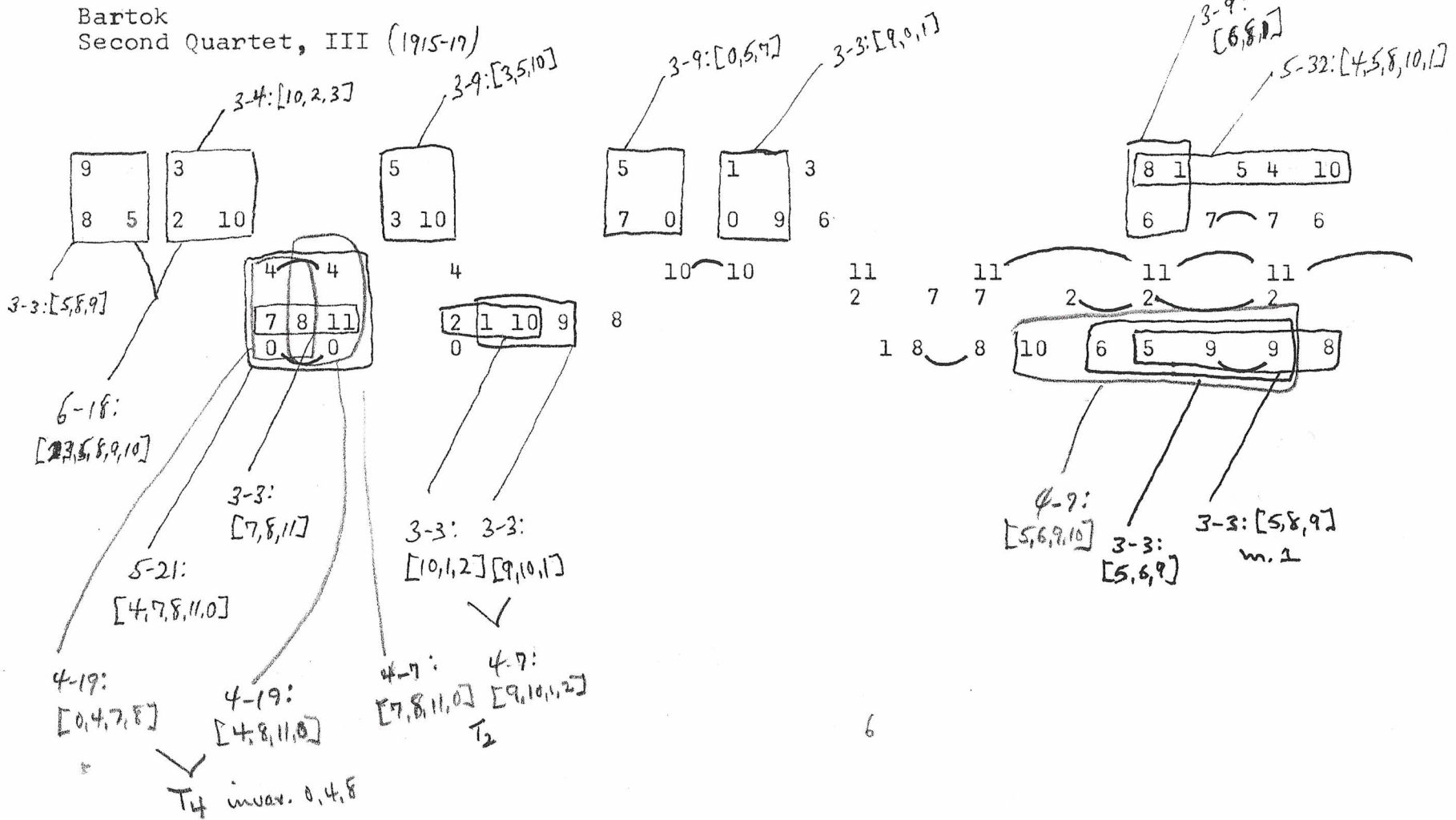
Symmetry is apparent

text painting
("der Mond")

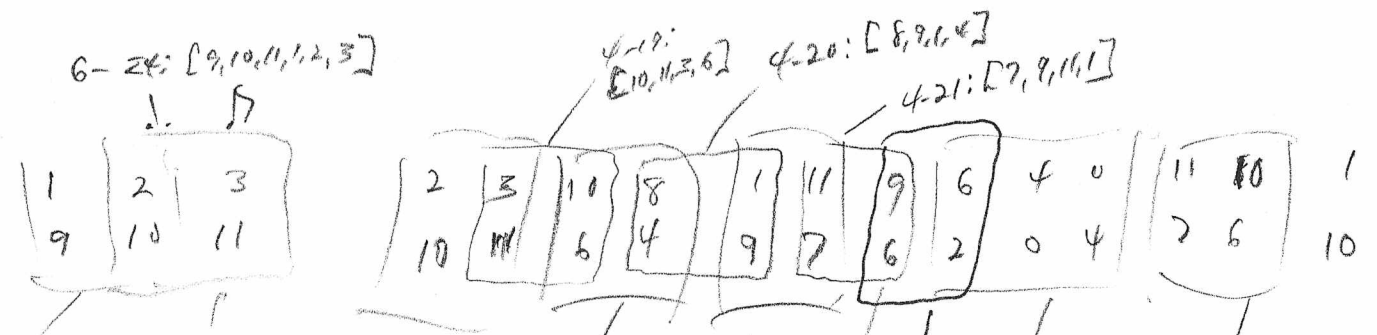
For paper:

Asides as symbols
and text!

Bartok
Second Quartet, III (1915-19)



Bard
First Quarter, II



4-7 4-7

Repetition
makes clear
interlocking
- a general
feature

4-7 4-21

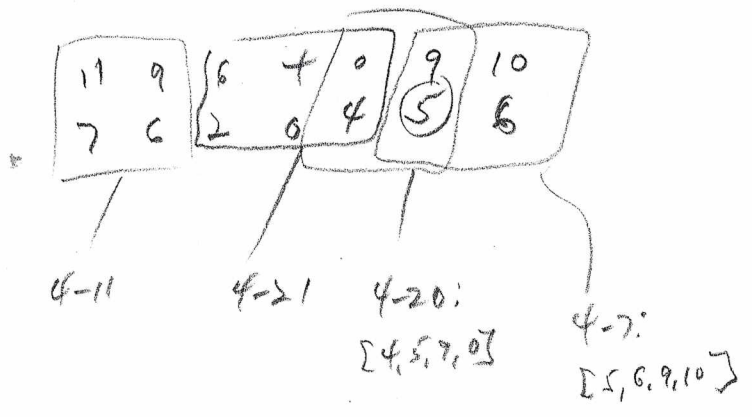
new
set,
new rhythm

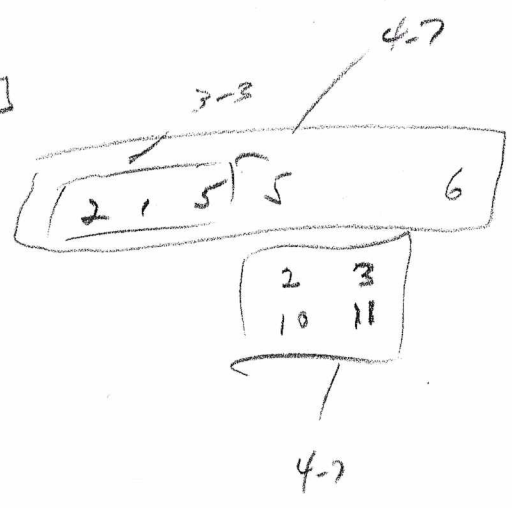
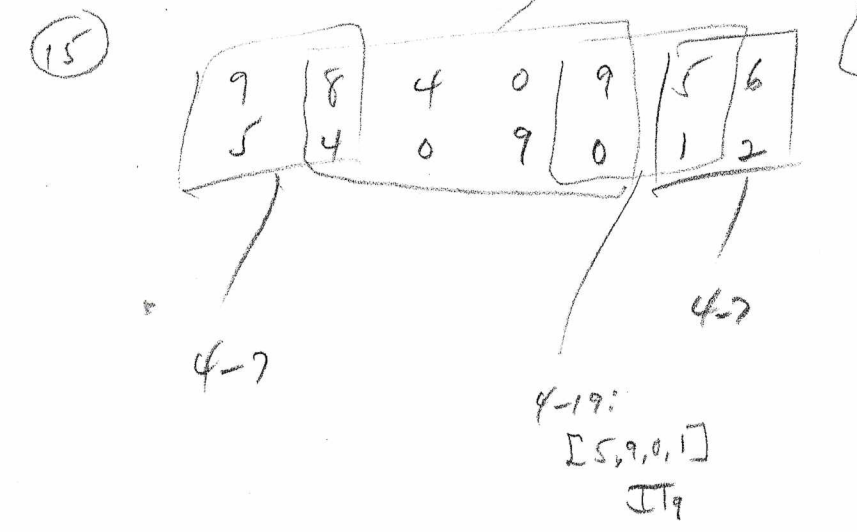
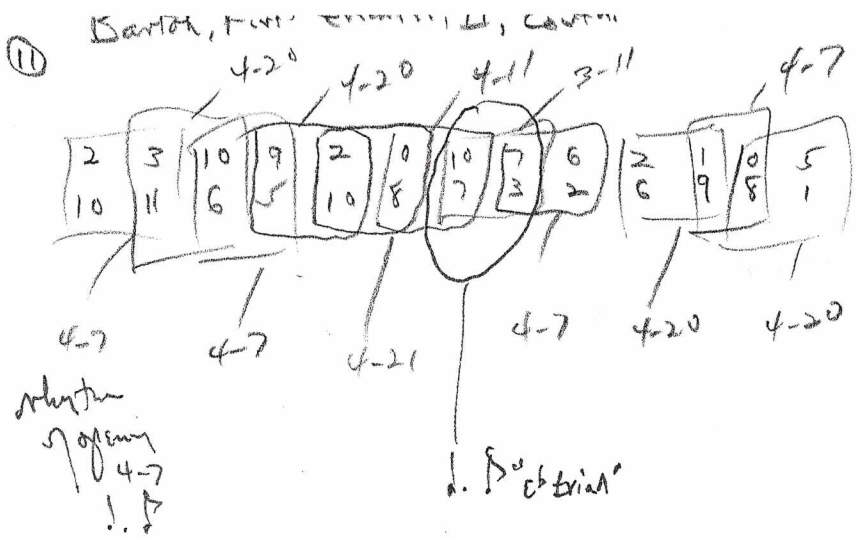
4-11:
[6, 7, 9, 11]

3-11
1. 11
"diad"

4-7:
~~4-7~~
[6, 7, 10, 11]

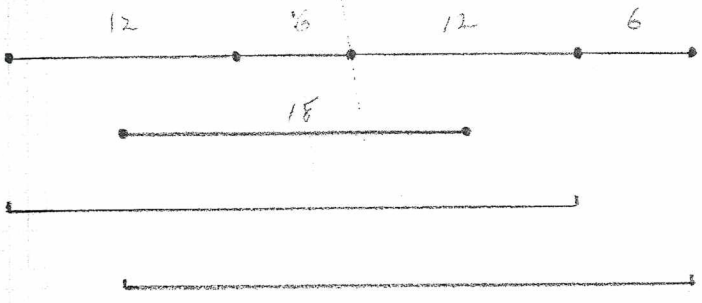
rhyme as in no. 1





Wolff, Op. 6/7, m. 11

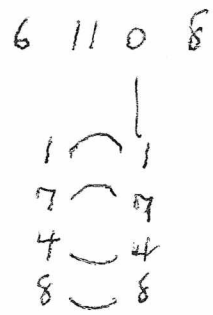
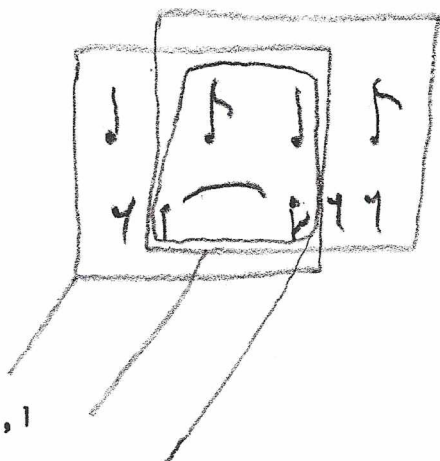
Handwritten musical notation for two staves. The top staff is in treble clef with a 6/8 time signature. It contains a melodic line with a slur over the first four notes, followed by a double bar line and a sharp sign. The bottom staff is in bass clef with a 6/8 time signature. It contains a bass line with a slur over the first four notes, followed by a double bar line and two vertical lines.



To be included in paper (?)

This needs more work!

m. 15 of Webern Op. 6/5 is good example of interaction of pc set structure and rhythm:



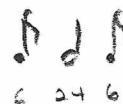
♩ 5-7:6,7,11,0,1

♩ 5-6:7,8,11,0,1

♩ 5-238:11,0,1,4,7

~~all three five-note sets intersect in 4-5:7,11,0,1 which has the duration ♩ (same as 5-238)~~

The resulting symmetrical ^{pc set} durational structure is



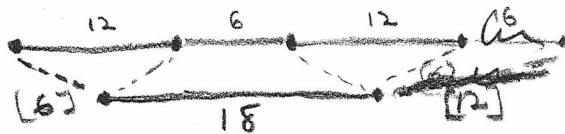
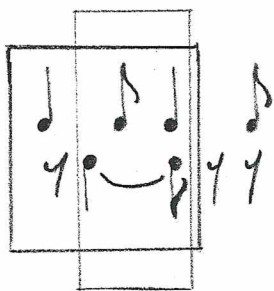
I do not imply that all rhythm-pc set structures are symmetrical, however



6 12 6 / 18 18 / 12 12

♩ ♩ ♩ 36

♩ ♩ ♩ 36



gms

♩ ♩ ♩ ♩ ♩



[6] 18