

Ives, "Afterglow"

	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
3-8		●										
3-11									○	○		○
3-12				●								
4-9	●											
4-10							●					
4-11							●					
4-14										●		
4-19				●				○	○	○		
4-21		●										
4-24		○		●								
4-25		○										
4-26												○
4-27		● → ○										○
4-z29	○	●										
5-19	○	● → ○					○		○			
5-27							○			○	○	○
5-28	○	● → ○				○						○
5-33		○		●								
6-7	○	●										
6-z17	○	●	○			○		○	○	○		○
6-21	○	○	○	●	○	○	○	○	○	○	○	○
6-22	○	○		●	○	○	○	○	○	○	○	○
6-34	○	○	○	●		○	○	○	○	○	○	○
6-35		○		●								
6-z44	○	○	○	●				○	○	○		

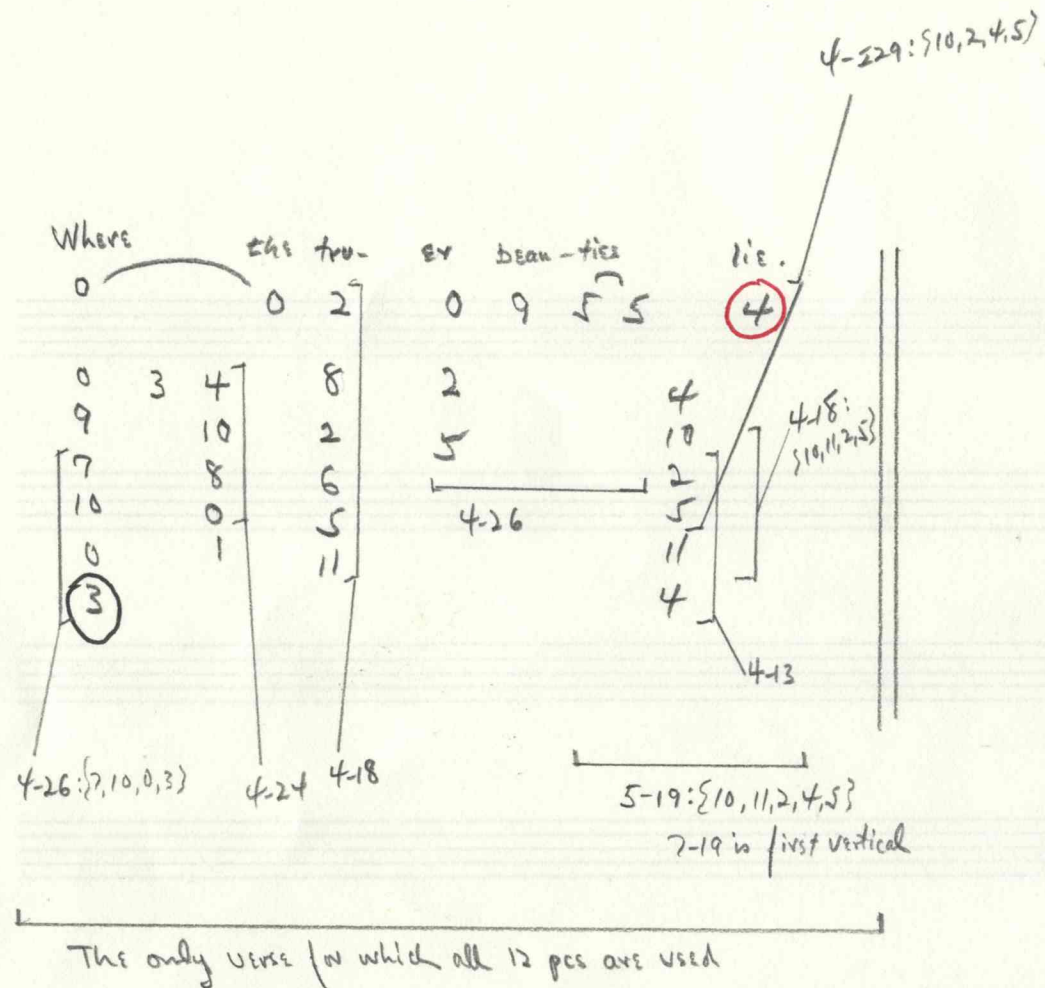
Counts: 10 16 7 9 2 5 7 6 8 9 3 9

G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
[SI]		[SII]		[SIII]	[SIV]

Squo Indices in Descending Order with Genera

- .170: G4 (augmented)
- .102: G2 (whole-tone)
- .091: G10 (atonal-tonal)
- .083: G12 (dia-tonal)
- .081: G9 (atonal-tonal)
- .066: G1 (atonal)
- .064: G3 (diminished), G7 (chroma-dia)
- .060: G8 (atonal)
- .046: G6 (semichroma)
- .043: G11 (dia)
- .028: G5 (chroma)

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A.F.
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Some comments:

1. No set-complex table has been constructed, although many connections and non-connections are obvious from the numerical chart.
2. Because of the many repetitions, a lot of them literal, it is clear that Ives understood the pitch materials with which he was composing. See, especially, the set 5-19 at the final cadence.
3. He was also concerned with harmonies of larger scale, as can be seen on the chart.
4. There are many voice-leading features that are yet to be interpreted. See, for a clear example, the setting of "Lingers." A small number of tetrachords are interconnected by stepwise voice leading, and these are the same tetrachords that occur in the vertical dimension.
5. There are some maverick sets, as always in Ives's music-- e.g., 7-1 in the vocal line that culminates in "afterglow."
6. All the verticals--without exception--are constellations based on interlocking forms of the tetrachords expressed more obviously elsewhere.
7. Certain pcs are of special significance. Some of these are circled on the chart.
8. Some aspects of the general set vocabulary are apparent:
 - a) an emphasis (characteristic) on whole-tone formations
 - b) a corresponding emphasis on diatonic formations
 - c) special attention to unusual sets such as 4-19.