

David Berry
Qualifying Exam

Cardinalis
Caplin
Manning

Atonal (Am Strande)

Coverage seems exhaustive. Are there holes? (^_^)

p. 4: Reading of hexes 6-z36 (almost chromatic) and 6-z42 (almost octa). Do not occur in accomp. Is pitch structure of voice independent? Mindy Horowitz dissertation. *Stenmark etc.*

p. 4: 7-21 and 6-z13 (hexes of 7-21?)

p. 4: "The larger hexachord and septachord are not in the relation Rp" How could they be?

p. 4 bottom, ff.: Nice comments on non-rhyming relations in text (attribution to Maria Rainer Rilke)

p. 5: piano harmonics and dating of the song. Other features that might support a date later than Maegaard's. Influence of any other avant-garde composer of the period? Correct date is Feb. 8, 1909.

Additional tone-painting features? One in connection w/4-8 Melisma on "Welle" also mentioned.

4-8 as the "harmonic center" (p. 6 bottom) dubbed Flut chord

p. 8, top: 6-z17. Trichordal subsets of? There are twenty. All classes: 3-3, 3-4, 3-8, and 3-11 are represented twice; 3-5 is represented five times. All the others are represented once.

Change from 6-z17 to 6-z19. Nice observation. Does 6-z44 occur?

p. 8, end of first par.: basic roles of 6-z17, 6-z19 and 5-30. Correct? Neither 6-z19 nor 6-z44 are big on 3-5 tets.

Details:

Bar 8: bass C#-D-Eb

Bar 12: "sweeping" figure

Bar 13, l.h. 4-8 + 4-19 = 6-z19.

11045
7 8 1 T f



Tonal (Mozart, K. 421, Menuet)

0. Opening theme: embedded arp.? *embedded 3rd*

1. Support for notes of descending line. Parallels? *Chromatic gliss as pre-figuration*

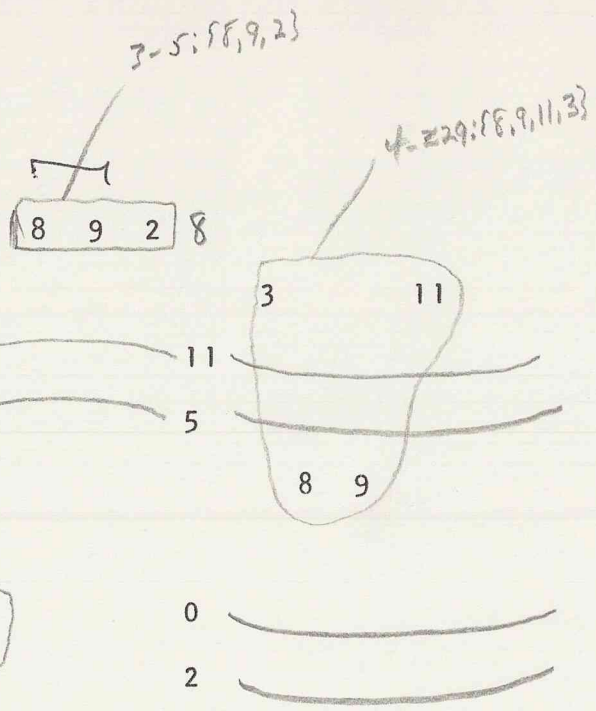
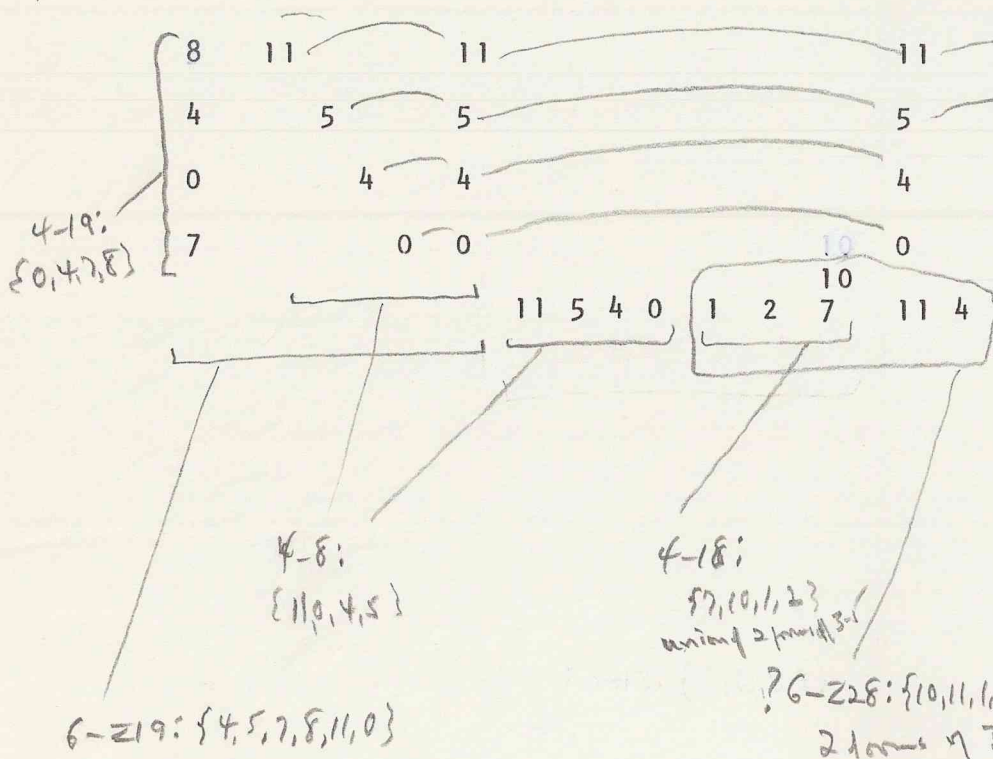
2. Reading of bars 7-8: what is prolonged at fgd level?

Durley? bar 13

15

16

2



also
part 17

Thus, union of
4-19 and 4-8 =
6-219 and
connection between
sections is effected

17

? 6-23: {1,0,2,3,4,5}

? 6-228: {10,1,2,4,6,7}

4 3

7

4 3 7

3

2

1

2

11

8 9 6 10 4

5 9

0 1

2 7



? 5-10: {1,0,2,3,5}

? 5-26: {10,1,2,4,6}

? whole-toni formations

8-215: {1,0,3,5}

(This passage is difficult to segment.)

18

3-5: {8,1,2} 3-5: {8,9,2}

5-6: {8,9,0,1,2}

4-215: {3,5,8,9}

7-218: {7,8,11,1,2,3,4}

5 3

[2 1 11

1 2 2 8 9 0

6 10 4

5 3 5 3

8

8 9 1 1
1 2 6 6

7-30: {1,2,4,6,8,9,10}

4-215: {3,5,8,9} as in w-1

4-8: {8,9,1,2}

6-243: {6,8,9,0,1,2}

4-20: {1,2,6,9}

2 interlocking forms of 4-8 - not 5-20: {1,2,6,8,9}

7

19

7

4

9 5 3 8 9 5 3 8 9 5 3

3 1 11 8 7

5-30: {7, 8, 11, 1, 3}

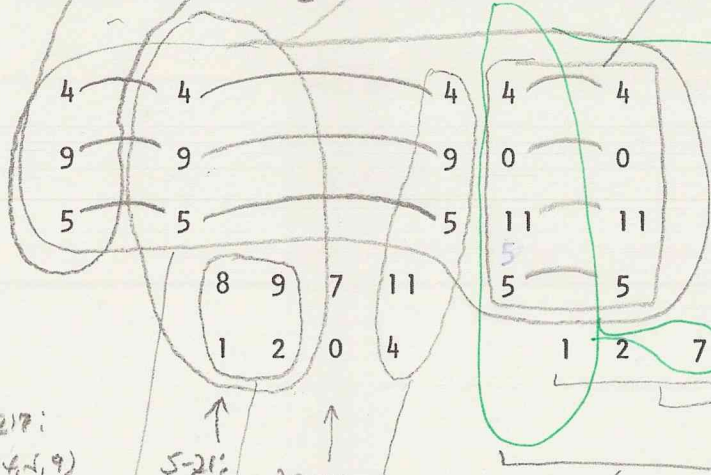
5-218: {4, 5, 8, 9, 11}

7-218: {7, 8, 11, 2, 3, 4}

6-219: {1, 2, 4, 5, 8, 9}

4-8: {11, 0, 4, 5} as at opening

6-2+3: [4, 0, 4, 5, 7]



? 5-217: {6, 7, 4, 4, 9}

5-26: {8, 4, 5, 8, 9}

? 5-29: {4, 5, 7, 9, 4}

3-5 as at opening

4-215: {3, 5, 8, 9}

as in m. 1

? 6-24: {3, 4, 5, 7, 8, 9}

probably not - accomp. and voice are "separate" here

4-8: {8, 9, 1, 2}

4-18: {4, 5, 9, 11}

7-236: {11, 0, 1, 2, 4, 5, 7}

5-22: {4, 5, 9, 11, 0}

? 6-226: {4, 5, 7, 9, 11, 0}

no pc 6, pc 10

EX. 5

a)

m. 1

4-19

4-8

5-21

4-215

4-29

4-19

6-217

6-219

6-244

6-219

9-5

b)

m. 9

6-243

8-19

5-21

5-6

5-212

5-6

Edward T. Cone, "Sound and Syntax: An Introduction to Schoenberg's
Harmony", PNM Vol. 13, No. 1, Fall-Winter, 1974.

p.37: . . . I take the C natural in the first measure to be a
misprint for the B that later consistently replaces it (Ex. 17).

This is incorrect, for two ~~reasons~~ reasons:

- 1) It is not a misprint. The C-natural is very clear
in the Facsimile reproduced in Jan Maegaard, Studien
zur Entwicklung, Notenbeilage, Faks. Abb. ~~no.~~ no. 1
(p.88).
- 2) The ~~exchange~~ exchange of C for B has a ~~pitch~~ pitch
set meaning within the song (elaborate)

6-217 becomes 6-219

both are sets in the work

C and B are the boundary notes of the sustained
chord (F-F)

Schoenberg , Am Strande
Tentative list of sets

3-5	4-6	5-6	?6-Z4
	4-8	?5-10	6-Z17/43
	4-13	?5-11	6-Z19/44
	4-Z15	5-Z12	?6-Z23
	4-16	?5-13	?6-Z28
	4-18	?5-15	6-31
	4-19	5-Z18	?6-Z42
	?4-24	?5-19	
	4-Z29	5-21	
		5-22	
		?5-26	
		?5-27	
		5-30	
		5-31	
		5-Z36	
		5-Z38	

SCHOENBERG, AM STRANDE (1909)

3-5

4-6	KH								
4-8	KH								
4-13	KH								
4-Z15	KH								
4-16	KH								
4-18	KH								
4-19	K								
4-Z29	KH	4-6	4-8	4-13	4-Z15	4-16	4-18	4-19	4-
5-6	KH	K	KH	K	KH	K	K	K	K
5-Z12	KH	K	K	KH	K	K	K		K
5-13	KH		K		K	K	K	KH	KH
5-Z18	KH	K	K	K	K	KH	KH	K	K
5-19	KH	K	K	KH	KH	K	KH		KH
5-21	K		K		K	K	K	KH	K
5-22	KH		KH		K	K	KH	KH	K
5-30	KH		K		KH	KH	K	KH	K
5-31	KH			KH	K		KH		K
5-Z36	KH	KH	K	KH	K	K	KH		K
5-Z38	KH	K	K	K	K	K	KH	K	K
6-Z17/43	KH	K	KH	K	KH	KH	KH	K	KH
6-Z19/44	KH		KH		K	K	KH	KH	K
6-Z28/49	KH		K	K	K		KH	K	K

	5-Z12	5-13	5-Z18	5-19	5-21	5-22	5-30	5-31	5-Z36	5-Z38
		K	K	K		K	K		K	K
			K		KH	KH				K
	K					K		K		

3. Bars 23-29--implied $c^{\#2}$ in descant at bar 29 cadence?

4. Trio:

Unfoldings: [Define unfolding]. What is the voice-leading?

Instrumental registers, esp. Vn. I. Are these structural or merely ornamental?

5. Large-scale: How does primary tone of trio fit Menuet?

Am Strande
Rainer Maria Rilke

Vorüber die Flut. ^a
Noch braust es fern. ^b
Wild Wasser und oben Stern an Stern. ^b

Wer sah es wohl, ^c
o selig Land, ^d
wie dich die Welle überwand. ^d ←
Noch braust es fern. ^b }
Der Nachtwind bringt Erinnerung, ^e }
und eine Welle verlief im Sand. ^d }

Gone is the flood.
[It rages still afar.]
Wild water and o'erhead star upon star.

Who saw indeed,
O blessed land,
the way the wave o'ercame you.

[It rages still afar.] ← ¹
The night wind brings memories,
and a wave comes to naught.

water / land
wind
nature

genus	1	2	3	4	5	6	7	8	9	10	11	12
3-1					1							
3-3						5		5	5			
3-4								5		5		
3-5	13											
3-7							1				1	1
3-8		5										
3-9											1	
3-11									1	1		1
4-2					4	4						
4-4								1				
4-8	9											
4-13	1		1				1					
4-z15	4	4										
4-18	1		1						1			
4-19				5				5	5	5		
4-22											1	1
4-24		1		1								
5-19	1	1	1				1		1			
5-20	1	1								1		
5-21				2				2	2	2		
5-25	1	1	1				1					1
5-26		3	3	3		3	3	3	3	3		3
5-27							1			1	1	1
5-30	1	1		1				1	1	1	1	1
6-z17	1	1	1			1		1	1	1		1
6-z19	1	1	1	1				1	1	1		
6-z42	1	1	1			1	1		1			
7-21				1				1	1	1		
8-14										1		
segs	35	20	10	14	5	14	9	25	23	23	5	10
scs	12	11	8	7	2	5	7	10	12	12	5	8

SCHOENBERG - "Am Strande"

Squo Indices in Descending Order with Genera:

- G4: 0.125 (augmented)
- G9: 0.105 (atonal-tonal)]
- G10: 0.105 (atonal-tonal)] Supra III ("atonal")
- G8: 0.087 (atonal)]
- G1: 0.068 (atonal)
- G3: 0.066 (diminished)
- G12: 0.064 (dia-tonal)
- G11: 0.062 (dia)
- G2: 0.061 (whole-tone)
- G7: 0.056 (chroma-dia)
- G6: 0.040 (semichroma)
- G5: 0.016 (chroma)

NB: Genus 4 is strongly related to Supragenus III
 cf. Forte's analysis of Schoenberg's 3 Piano Pieces, op. 11/1, in Genera article

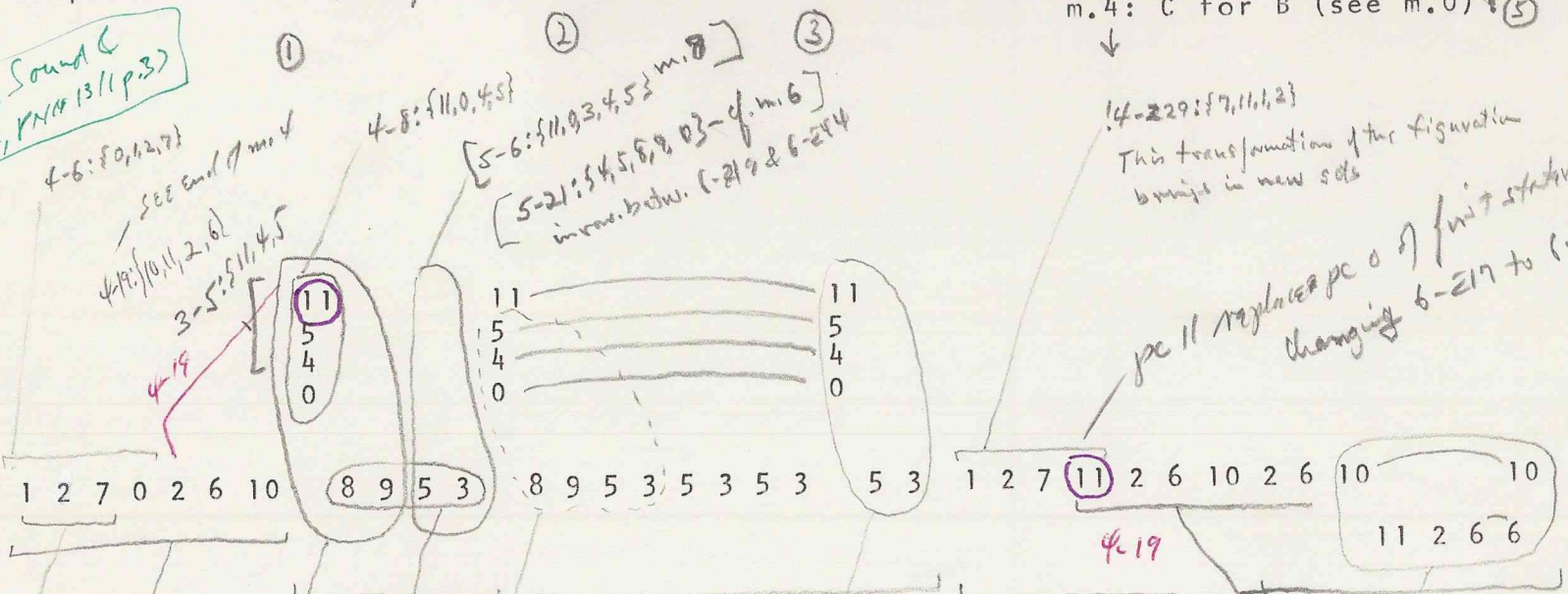
Also see
lecture notes
(A New Look...)

Schoenberg, Am Strande (1908-09)
composed before Op. 15?

No - must be Feb. 8 1909 (see Marguard) [This may have been an "experimental" work - hence not published] (1)

SEE Cons, Sound &
Syntax, p. 13 (p. 3)

7-6:
6-217 +
B in 4-8:
{6,7,10,11,0,1,2}



m. 4: C for B (see m. 0) (5)

!4-219: {7,11,1,2}
This transformation of the figurative
brings in new sets

pc 11 replaces pc 0 of first statement,
changing 6-217 to (-219)

3-5: {1,2,7}
6-217: {6,7,10,0,1,2}
6-219: {4,5,8,9,11,0}
4-215: {3,5,8,9}

4-244: {3,4,5,8,9,0}
*7-22: {3,4,5,8,9,11,0}

5-6: {11,0,3,4,5}

6-219: {6,7,10,11,1,2}

[4-19:]
{10,11,2,6}
no b/c/m

9-5: {3,8,9}

not 4-24:
{10,0,2,6}

Everything
except pc 11

z=2
minimal
invariants
pc 11 in invan.
literal copy of
preceding 6-244

pc 11 - complete 5-21 bars
See first phrase
in voice part and 4-19
10,11,2,6

*7-22 =
6-219: 8,9,11,0,3,4
4,5,8,9,11,0 explicit
6-244: 3,4,5,8,9,0
8,11,0,3,4,5
6-243: 3,4,5,8,9,11
9,11,0,3,4,5

H.C.

⑤

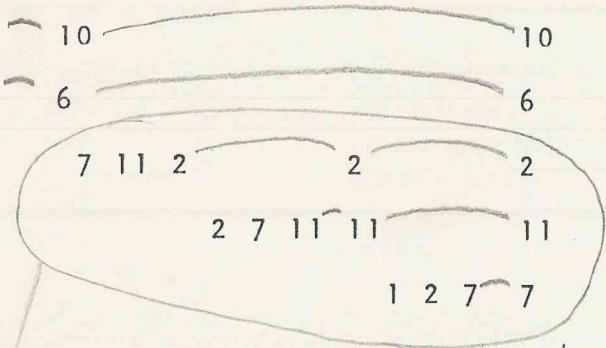
⑥

⑦

⑧

②

Voice: 10 11 0 2 11



4-229: {7, 11, 1, 2} as in m. 3

6-219: {6, 7, 10, 11, 1, 2} as before

5-211: {6, 7, 10, 11, 2} t=2 (m. 1) minor and inv. (no invar.)

from m. 1 in var. before 6-219 and 6-214

7-236: final chord {11, 0, 1, 2, 4, 5, 7}

6-243: {11, 0, 1, 4, 5, 7} 3-5: {9, 0, 1} common with 6-219 in m. 2

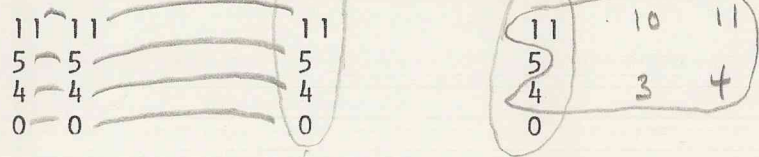
repeated notes ? 4-16: {6, 7, 10, 11, 0, 2} 4-6: {0, 1, 2, 7} as in m. 1

4-8: {11, 0, 4, 5}

8-223: {11, 1, 2, 4, 5, 7} CT 3-5: {1, 2, 7}

4-215: {11, 1, 4, 5} 3-5: {11, 4, 5}

4-8: {10, 11, 3, 4} T₁₁ inv. 11, 4



1 2 7

1 2 3

5-6: 5-212, 5-6: {11, 0, 2, 4, 5} {11, 0, 3, 4, 5}

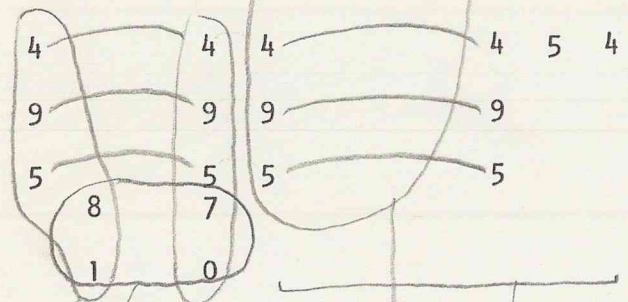
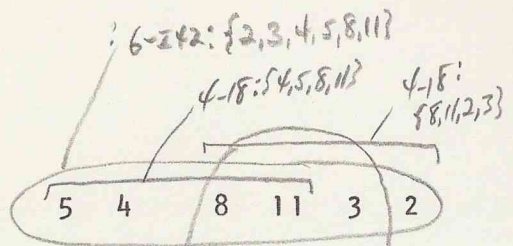
IT4

Not chromatic set 11, 0, 1, 2, 3, 4, 5

2-11 (app.) is 5-236

IT4 5-6 in m. 1 and 3

9



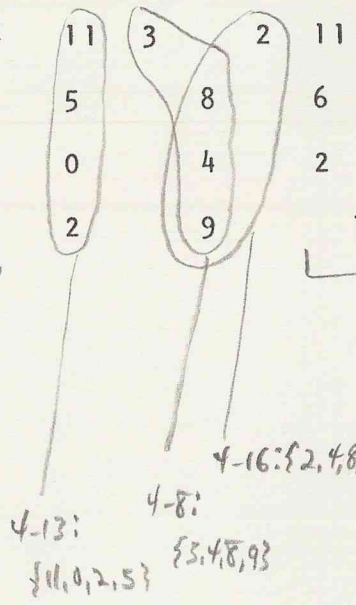
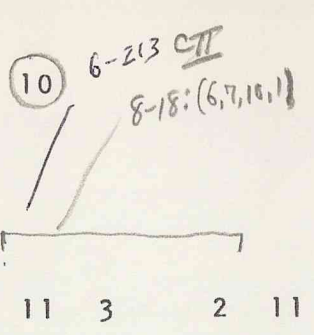
5-21: {4,5,8,9}

? 5-27: {4,5,7,9,0} not a set

4-8: {7,8,0,1}

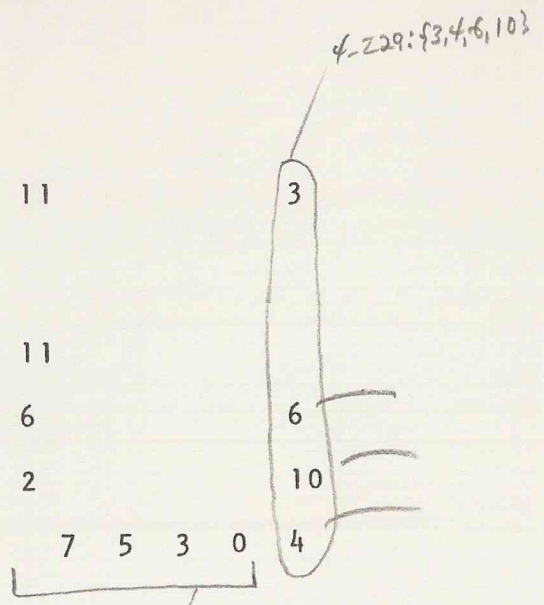
6-243: {3,4,5,8,9,11}

8-19: (6,10,1,2)



4-13: {11,0,2,5}

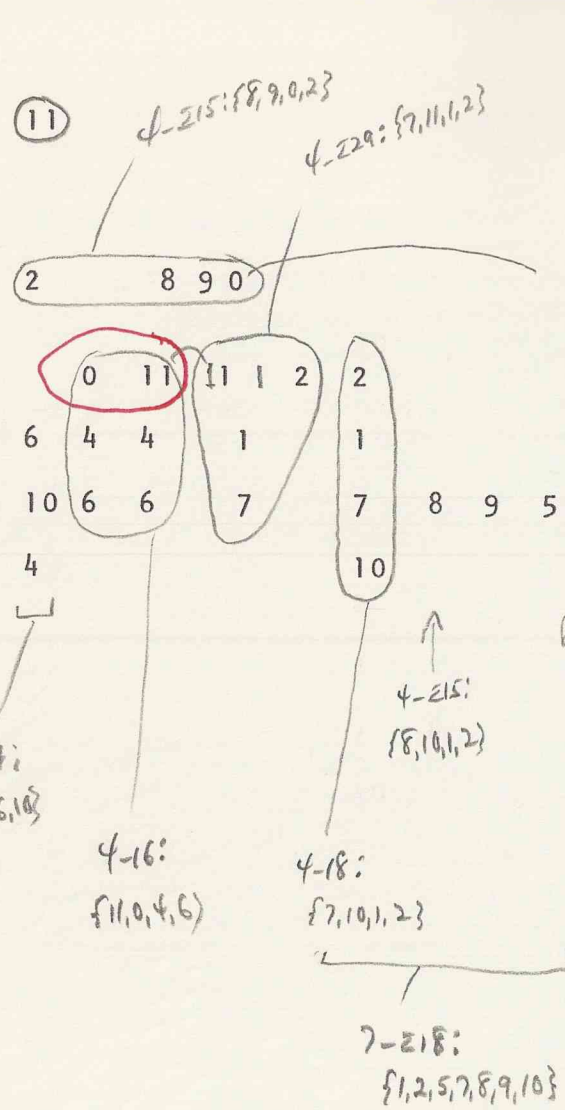
4-8: {3,4,8,9}



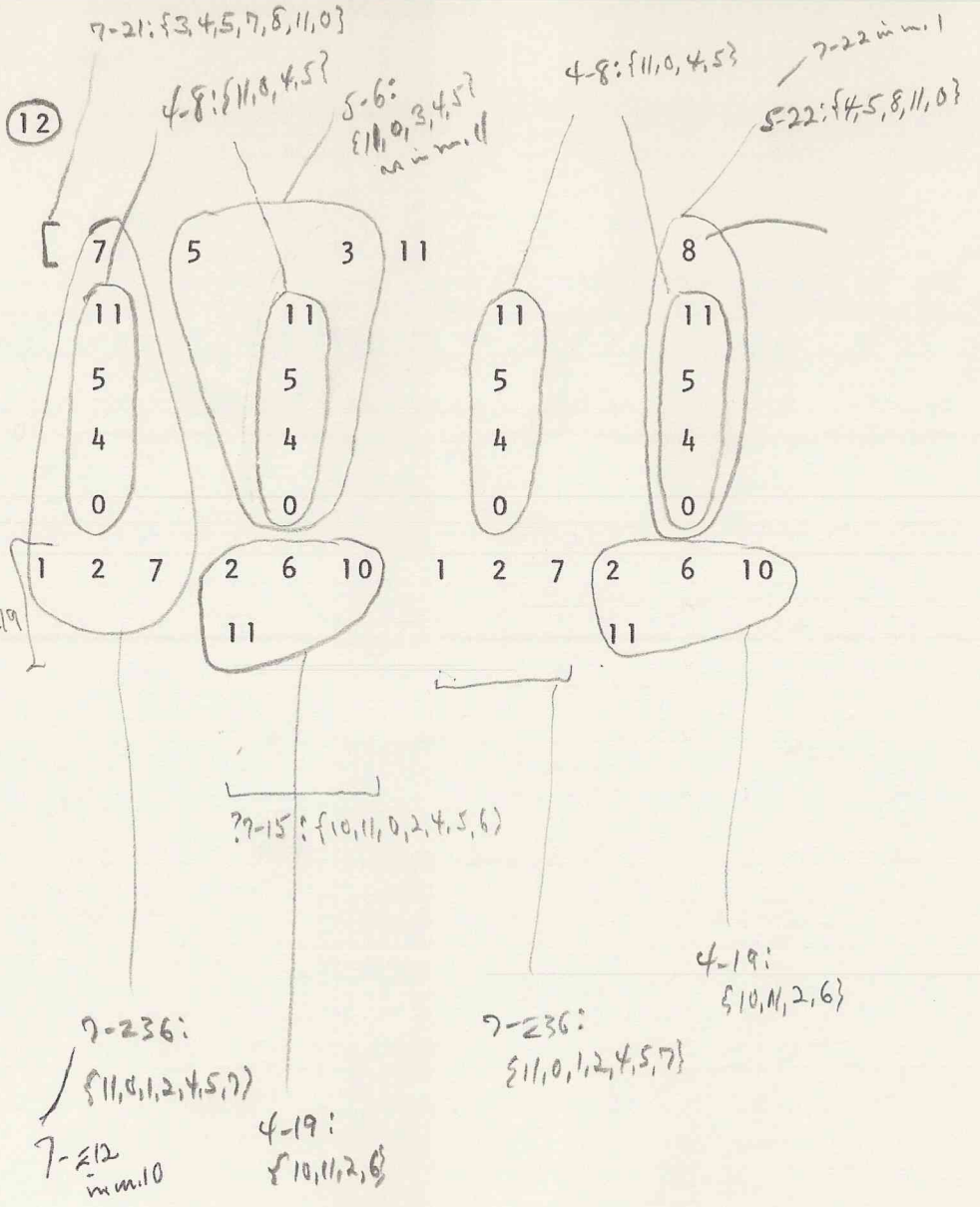
7-238: {11,0,2,3,5,6,7}

10

11



12



How the base figure
is sequential —
see Conc p.32

13

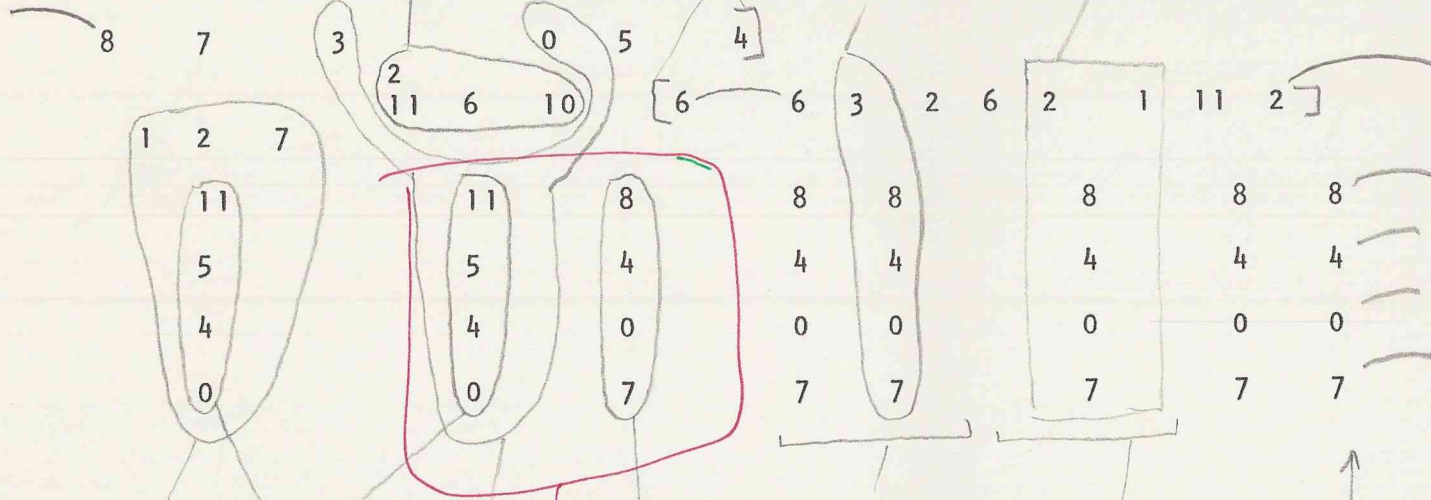
5

$\psi-19: \{10, 11, 2, 6\}$ $7-21: \{3, 4, 5, 7, 8, 11, 0\}$

14

? $5-11: \{11, 1, 2, 3, 6\}$
 $5-21: \{0, 2, 4, 7, 8\}$

$6-217: \{0, 1, 2, 4, 7, 8\}$



$7-236: \{11, 0, 1, 2, 4, 5, 7\}$

$\psi-8: \{11, 0, 4, 5\}$

$5-6: \{11, 0, 3, 4, 5\}$

$\psi-19: \{0, 4, 7, 8\}$
 IT_6

$7-13: \{0, 2, 3, 4, 6, 7, 8\}$

$5-13: \{0, 4, 6, 7, 8\}$

$7-15: \{0, 1, 2, 4, 6, 7, 8\}$

? $6-31: \{11, 0, 2, 4, 7, 8\}$

$5-30: \{0, 2, 4, 7, 8\}$

$6-219: [4, 5, 7, 8, 11, 0]$

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 $+578110$