

Gingerich Atonal Examination

General questions:

Relations between dux and comes. How compare with canon at the ⁽ⁱⁿ⁾ 8ve or unison? Or some other interval?

Contour

Rhythm (articulates secondary sets--e.g., 4-3: (9,10,0,1) in mm. 2-3
What is the function of simultaneous attacks? (secondary sets)

Example 3: Too many non-structural sets (tetrachords).

p.3: the comment on the appoggiatura. Is this possible?

Webern, Op.16/4

Composite rhythmic pattern: attack-release partition (90 cells)

(6)(6)(6)(6)(6)(8)(4)[3](5)(1)(3)3(3)(3)(4)(2)(2)(4)(4)(2)(2)(4)
6(6)(2)(4)(6)(2)(4)(6)(6)(6)(6)(6)(6)(6)(6)(6)(6)(3)(3)
(4)(4)(1)(3)(4)(2)(2)(10)(3)(3)(6)(3)(3)(3)(3)(3)(3)(3)(3)(3)(3)
(6)(6)(6)(6)(6)(6)(6)(12)(6)(4)(2)(2)(4)(4)(2)(2)(4)(3)(3)(2)(1)
(3)(3)(6)(3) ?

5(6)(8)(4)[3](5)(1)5(3)(4)2(2)2(4)2(2)(4)3(6)(2)(4)(6)(2)(4)
11(6)2(3)2(4)(1)(3)(4)2(2)(10)2(3)(6)10(3)7(6)(12)(6)(4)2(2)2(4)
2(2)(4)2(3)(2)(1)2(3)(6)(3)

This musical score is written for guitar on two staves. The first staff contains six measures with time signatures of 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. The second staff contains seven measures with time signatures of 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, and 2/4. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Chord markings are placed above the notes: E, Es, C, Cis, and E. There are also several triplet markings (indicated by a '3' over a group of notes) and a slur over a group of notes in the second staff.

Op. 16/IV

Non-octa
beginning
[4-7]

Voice

T₁

B.C.

6-30: [0,1,3,6,7,9] 6-213: [10,11,12,4,5]

Handwritten musical notation for the first system, showing Voice and B.C. staves with circled notes and various annotations.

Voice: 4 8 3 7 | 2 10 1 | 0 6 5 2 | 10 0 9 8 | 7

B.C.: 3 7 2 | 6 1 9 0 | 11 5 4 1 | 9 11 8 7 | 6 3 2

Annotations: 4-7, 4-18 CIII, 4-15 CII, 4-17 CII, 7-31 CII (3), 6-27 CIII, 6-30 CII, 4-17 CIII [0,2,4,7]

Voice

B.C.

Christ cipher

Handwritten musical notation for the second system, including circled notes and annotations.

Voice: 4 3 0 | 2 11 10 1 | 0 11 7 10 9 | 5 5 0 3 2 | 10 9

B.C.: 11 | 1 10 9 0 11 10 6 9 8 | 4 11 2 1 | 9 8 7 6

Annotations: 7-31 CIII (6), 4-7, 4-10: CII, 5-16: [6,9,10,0,1] CIII, !5-10 CII, 4-13: [4,7,9,10] CIII, 4-10: [1,1,2,4] CI, 5-19: [8,9,0,2,3] CII, 4-3 CIII

Voice

B.C.

Handwritten musical notation for the third system, including circled notes and annotations.

Voice: 8 7 | 6 1 4 0 3 | 11 7 8 2 1 4 0 6

B.C.: 5 0 3 11 11 2 | 10 6 7 | 1 0 3 | 11 5

Annotations: 5-10 CIII, 5-10 CII, 7-31 (9) CIII, !6-250: [7,8,11,12,4] CIII, 4-215 CIII, 7-31 (10) CI

- Op16-4I1
- Op16-4I2
- Op16-4W1
- Op16-4W2

Webern, Fünf Canons, Op.16
nach lateinischen Texten
für hohen Sopran, Klarinette
und Bassklarinette. Number 4
(1924)

A.F.
Nov. 1980

② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

VOICE: 4 8 3 7 | 2 10 | 1 0 6 5 2 10 0 9 8 | 7 4 3 0 | 2 1 1 0 1 0 1 1 9 1 0 9 | 5 5 0 3 2 | 10 9 8 7 | 6 1 4 0 3 | 11 7 8 2 | 1 4 0 6

CLARINET: 3 7 2 6 | 1 9 0 11 5 4 1 | 9 11 8 7 6 3 2 11 | 1 10 9 0 11 10 6 9 8 | 4 11 2 1 | 9 8 7 6 | 5 0 3 11 | 11 2 10 6 7 1 0 3 11 | 5

COMBINED

Annotations include various musical notations such as 4-7: {3,4,7,8}, 3-3: {10,1,2}, 4-2: {8,9,10,0}, 4-17: {0,3,4,7}, 5-1: {10,11,0,1,2}, 4-2: {9,9,10,11}, 7-2: {7,9,10,11,0,1,2}, 4-10: {0,2,3,5}, 4-1: {7,8,9,10}, 4-215: {0,1,4,6}, 5-19: {7,8,11,12}, 8-16: {11,0,1,2,4,6,7,8}, 4-215: {0,1,4,6} m.10, 4-3: {0,1,4,3}, 4-8: {2,3,7,8}, 4-8: {0,1,5,6}, 4-7: {3,4,7,8} m.2, 4-8: {1,2,6,7}, 4-8: {11,0,4,5}, 4-7: {2,3,6,7} m.1, 3-3, 3-1, 3-2, 4-8: {8,9,1,2}, 4-7: {10,11,2,3}, 4-219: {0,1,3,7}, 4-7: {2,3,6,7}, 4-3: {9,10,1}, 4-3: {11,0,1}, 4-3: {10,11,2,4}, 4-10: {11,1,2,4}, 4-1: {6,7,8,9}, 4-3: {11,0,2,3}, 5-19: {6,7,10,0,1}, 8-16: {10,11,0,1,3,5,6,7}, 4-215: {11,0,3,5} m.10, 7-19 m.1-2, 4-3: {9,10,11,2} m.7, 4-3: {9,10,0,11} m.6, 7-19: {0,1,2,3,6,7,9}, 5-19 m.11-12, 4-8: {0,1,5,6}, 4-1: {10,11,0,1}, 4-17: {2,5,6,9}, 4-17: {4,9,8,11}, 7-2: {6,8,9,10,11,0,1}, 4-3: {8,9,11}, 4-2: {7,8,9,11}, 4-3: {7,8,10,11}, 4-3: {6,7,9,10}, 4-2: {7,8,9,11}, 4-3: {6,7,9,10}, 4-1: {2,3,6,7}, 4-1: {6,7,8,9}, 4-3: {6,7,9,10}, 4-7: {2,3,6,7}, 4-7: {9,10,1,2}, 4-7: {0,1,4,5}, 4-7: {1,2,5,6}, 4-2: {8,10,11,0}, 4-7: {11,0,3,4}, 4-2: {10,0,1,2,3}, 4-10: {9,11,0,2}, 4-7: {6,9,10,1}, 4-17: {6,9,10,1}, 4-7: {4,5,8,9}, 4-8: {4,5,9,10}, 4-3: {6,7,9,10}, 4-1: {10,11,0,1}, 4-7: {2,3,6,7}, 4-1: {6,7,8,9}, 4-7: {11,0,3,4}, 4-7: {7,8,11,0}, 4-7: {0,1,4,5}, 4-7: {3,6,7,10}, 4-17: {3,6,7,10}, 4-17: {8,11,0,3}, 4-8: {2,3,7,8} as in m.2, 4-8: {7,8,0,1}

Webern, Funf Canons, Op. 16/4
Proportional Graph of Rhythmic structure

$\downarrow = 12$

