

10/5

Review:

octave equivalency, transpositional equivalency

various forms of motives —> pitch sets

how to determine them (best normal order)

Normal order:

- 1 write out notes as a scale (start on any note)
- 2 find largest interval btw 2 adjacent notes
- 3 put the top note of this pair on the bottom of the set

in case of a tie -

- 4 compare all possible normal-ordered sets
- 5 from lowest to 2nd highest, 3rd highest, etc
- 6 the set that has the smallest interval between the 2nd highest, etc. is the normal order

Inversional equivalency —> Best normal order:

- 1 Take normal order and invert it
 - a start on same pitch and read backwards (descending)
- 2 compare two forms —> better of two is best normal order
 - a they will be the same unless there is a tie for largest interval

how to label them — Prime Form

first note is always 0 —> count half steps

Apply to Nacht

efficiency, order, rationalized methodology in (productive?) tension with the revolutionary/radical quality of atonality and expressionism
however, maybe these tendencies are not in tension after all

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Expression, Spirituality and Structure

Expressionism:

as defamiliarization, distortion —> Caligari, Pierrot

as spirituality —> Kandinsky abstraction

as liberation pedagogy —> Steiner Goetheanum

as epitomized autonomy — not beholden to any particular interests / worldly concerns / mere politics, society, but something BIGGER (?)

thus formalism / expressionism : two vehicles to cultivate autonomous art

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Webern

Ricerca:

essentially Webern does with Bach what Schoenberg had done with Brahms: apply an anachronistic analysis in order to position himself as the next step in the evolution of music (ontogeny becomes phylogeny).

Motivicization

Klangfarbenmelodie

motivic reinterpretation:

- observe that the two segments with harp (4 and 7) are identical and, like 2 and 3, consist of descending semitones.
- now look at the other color in 4 and 7 (e.g., horn) find the segments that use this color (2, 4 and 6). Notice a pair of subtle interrelationships: 1) segments 4 + 6 reproduce motifs 6 + 7 in reverse order. (not retrograde)2) segments 2 and 4 connect over an augmented second, which is the inversion of the diminished seventh at the end of motif 1, surely the most characteristic interval in the theme.3) the content of segments 2 (G + F#) and 4 (E \flat + D) can be replicated within segment 1 if you transpose them a fourth up or fifth down (C, B, A \flat , G)REMEMBER: the this is the transposition in a fugal “answer”, so next time motif 1 is heard, it will use the pitches of motifs 2 and 4.
- And of course anything said about motifs 2 + 4 can also be said about motifs 2 + 7 (since 4 and 7 are identical)
- segment 5, which covers four descending half steps, replicates segments 2 + 3 + 4/7.
- Motif 1, the the famous Kopfmotiv of the royal theme, acts as Grundgestalt — a summary of all the intervallic relationships we have noted in the others:Its extremes, C and B, encompassing a descending semitone, reproduce the contiguous contents of motifs 2, 3, 4, 5, and 7; Its 3rd and

4th notes (G + A \flat) invert the same interval. Its final interval inverts the nexus of motifs 2 and 4 (associated by color). Its 2nd and 5th notes span a diminished fourth (augmented interval) which replicates the span of segments 4 + 5, the consonant fifth that stands at the extremities of the opening key-defining triad is inverted and sequentially repeated in segment 6. C - G \rightarrow G - C - F
emergence of 12-tone Op. 10 mvmt 4.

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"Just as our mind always recognizes, for instance, a knife, a bottle, or a watch, regardless of its position, and can reproduce it in the imagination in every possible position, even so a musical creator's mind can operate subconsciously with a row of tones, regardless of their direction, regardless of the way in which a mirror might show the mutual relations, which remain a given quality." Schoenberg, "Composition with Twelve Tones (I)" (1941); *Style and Idea*, p. 223.

Taruskin: thanks to the emancipation of dissonance in Schoenberg's expressionist music the horizontal and the vertical are indeed interchangeable and inversions are functionally equivalent. Musical space has been unified, or equalized in every dimension, so that musical objects and ideas (i.e., motifs and their derivatives) can now be "reproduced," just as the mind can imagine them, "in every possible position, ... regardless of their direction."

"Men of our generation aim, in such extreme cases as that of Webern, at a pursuit of the infinitesimal, which may strike the unsympathetic as a tonal glorification of the amoeba. There is undeniably a touch of the protozoic: scarcely perceptible tonal wraiths, mere wisps and shreds of sound, fugitive astral vapors, though once or twice there are briefly vehement outbursts, as of a gnat enraged. The Lilliputian Fourth Piece is typical of the set. It opens with an atonal solo for the mandolin; the trumpet speaks as briefly and atonally; the trombone drops a tearful minor ninth. (The amoeba weeps.) Lawrence Gilman, *New York Herald Tribune*, 29 November 1926
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