

Th402

Assignment 2

1. The new online analysis program

Go to the analysis link on the web site (the address can also be typed in

<http://theory.esm.rochester.edu/th402/analysis> (th402, 402berg)

USE THE BROWSER CALLED FIREFOX !!! IF YOU DON'T KNOW WHAT THIS MEANS, email me and I'll try to help you. On Window, usually you have Internet Explorer - - but go to Firefox (google it) and download the one for your system and use it. On the mac you may have Safari, but go get Firefox and use it – the program doesn't work with Safari.

Once on the site . . .

You select your piece at the top left. The next select box to the right sets how much of the piece appears on the screen – the zoom / view. The next select box colors the notes according to the voices in the midi file, or according to the scale chosen. The last select box on the top row gives different possibilities for note representations: as letters, numbers, and solid bars. Also available are intervals between notes – notice that when you're looking at intervals there are less intervals than notes.

In the second row is the “submit” button, which you press any time you change one of the settings in the upper line select boxes.

Select Webern op. 5, no. 3 (bottom of the top left select box), then click on submit. Adjust the perspective / zoom. Then look through the different representations. Try some of the voices settings to see the different symmetrical scales in the notes.

Set the zoom so you can see the whole piece in the “Solid bars” representation. Now change to the pitch letters – click on some letters – notice that they appear as numbers in the upper part of the image representation – and that they create sets – Tn and set-classes with the notes you press. The clear button clears the sets.

At the bottom of the screen are sets from vertical chords where the notes sound together.

Play around a bit with the software in the Webern op. 5, no.3 – you have the score in the packet handed out last class.

2. Schoenberg op. 19/VI:

In your packet of pieces you have a short piece with a VI at the top – the indication is “sehr langsam.” This is the last piece in the set Opus 19 by Schoenberg, and was written after he attended the funeral of Mahler. Listen to it a few times (does it sound like funeral music?), then select it in the analysis software online.

Look at it in different perspectives and with various other settings in the online software. Make a form chart (what is the form?), then describe the recurring trichordal (3-note) motives in the piece – relate them by interval-class vector, and regard them as cells – this is a follow-up basic cell analysis. Use the program to find some hexachords (six-note sets) from combined trichords. See if you can relate the hexachord from the first two trichords with the hexachord of sounding notes in m. 6.

3. the symmetrical sets and scales

ON the backside of the Schoenberg op. 19, no. VI is a page I made up with symmetrical collections. Play these scales and sounds on your instrument.

a) the “diatonic” scales – from 7-note segments of the “circle of fifths (such as F-C-G-D_A-E-B). Show that the diatonic scale is symmetrical.

b). pentatonic, whole-tone, octatonic, quartal chords, interval cycles, then some symmetry and inversionsal situations that come out nicely.

These collections occur throughout post-tonal music, and some composers (such as George Perle), regarded them as the “stable” points – analogous to tonics in tonal music. Their symmetry lends them a “balance” (the term often used in regard to these collections).

4. Now, analyse the first three pieces in the packet; Nuage Gris, the Scriabin Prelude, and Voiles. Which symmetrical sets and large collections seems to important in each of the pieces. What procedures go along with these collections? What the are important “issues” in each piece that contribute most clearly to the form and expression. Pick one piece to tell the “story.”

DH