

the music's effect. Fig. 145 shows some of a recomposed version of the that matter for the musical effect; and it follows from this that the registral, dynamic and rhythmic structure is what matters most from weighting, rather than the positive qualities of this series in particular, strictly serial one.) What this indicates is that it is the negative qualities the analytical point of view. of bar 4. (Why are these excessive? Obviously the answer cannot be a such as the excessively disjunct left hand of my bar 3 in comparison to Webern's, or the excessive leaps from low B to high C# at the beginning in the recomposed version – defects which are of a purely surface nature, rhythms, repetitions and, as far as possible, the registers of the original. that the serial structure as such has a comparatively small part to play in Stravinsky's Movements for piano and orchestra) while preserving the enough that the rather banal means of pitch organization is effectively I think the effect is really quite similar, apart from a few obvious defects music which uses an entirely different series (it is in fact that of registral, dynamic and rhythmic variations, however, are inventive only at different registers and in different rhythms (Fig. 144). The sists of the same pattern of pitch classes repeated over and over again, ized aspects of the music, and a practical demonstration will confirm disguised; the piece is best seen as an exercise in variation technique. This puts the analytical emphasis on the free rather than strictly organ-Apart from a couple of minor reorderings, the music simply con-

Register, dynamics and rhythm work together in this piece to create a quite traditional pattern of musical motion in triple time — Webern marks it as a minuet, but the rubato indications reveal its affinity with the waltz. In other words, the bar lines indicate genuine downbeats, and in the absence of harmonic rhythm these are established primarily by means of surface rhythm — by the recurrent use of the opening JB figure to mark downbeats (bars 1, 4, 5, 6) and by the semiquaver upbeats to bars 3, 4, 6 and 7. Associated with this downbeat

<sup>1</sup> How do you decide what register to write down the notes of the series in, as in Fig. 144? There is no general rule: simply choose registers that make clusters of adjacent notes or motivic patterns easy to see.

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Analyzing Serial Music

Fig. 145 Strangsky's Mov. p/prous

pattern is the division of the piece into distinct phrases which could be characterized as rhythmic statement (bars 1-2), counterstatement (bars 3-5) and development (bars 6-9). The last of these constitutes the climax of the first half. It does so rhythmically, through a kind of hemiola at bars 7-8, texturally (the thickening of the texture automatically means a quicker statement of the series), and registrally: the G\* in the right hand at bar 7 is not only the highest note so far, but is the terminus of an upwards through Bb, C, D, Eb and G\* - a formation that has no function in relation to the series.

non-serial devices: the hemiola already mentioned, the spread chord in ın bar 8. the second half) and, most of all, the unprecedented repetition of a motif the right hand at bar 9, the triplet (a new formation to be developed in of creating a cadential effect, because he reinforces it by a number of as if Webern had no great faith in the audibility of the series as a means double bar seems to have a cadential function. At the same time it looki words the coincidence of the surface rhythm and the serial pattern at the cadence at the end of bar 9, where they terminate together. In other - which is coordinated with the rhythm of the musical surface only at underlying pattern of temporal recurrence - the recurrence of the series the beginning (the two rhythmic cycles start off together) and with the it is not just an accident. These rubato indications, then, advertise an phrase structure and the rubato indications in the first half. In each case, answer is given in the otherwise odd lack of alignment between the the ritardando is associated with Bb, the first note of the series, and the pendent of the piece's serial construction. How do the two relate? The act that the Bb occurs at the same register each time helps confirm that All this, then, constitutes a rhythmic and formal structure inde-

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