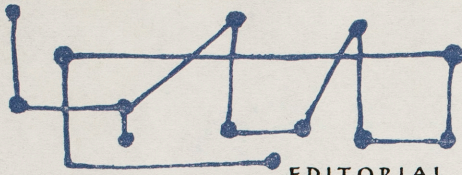


PERSPECTIVES OF NEW MUSIC



PUBLISHED BY PRINCETON UNIVERSITY PRESS

FOR THE FROMM MUSIC FOUNDATION

EDITORIAL OFFICE: 225 WEST 86 STREET, NEW YORK 24, N. Y.

ARTHUR BERGER / EDITOR

BENJAMIN BORETZ / ASSOCIATE EDITOR

14 December 1962

Miss Pauline Oliveros
2202 Colquit
Houston, Texas

Dear Miss Oliveros:

For our third issue we are planning a group of articles discussing the work of some of the younger American composers, each of which will deal with the compositional attitudes and ideas embodied in a particular composition. The composers we are inviting to contribute to this series are being asked to participate as both subjects and reviewers of one another's music; this, in fact, is a condition of participation. For obvious reasons, no two people will be reviewing each other's pieces.

The main purpose of the series is to make known the interesting work and thinking being done today, as well as to call attention to specific compositions and composers. Thus we are not interested in primarily evaluative reviews (here or elsewhere in PERSPECTIVES), but in serious factual and critical examinations of individual works, along with considerations of the more general points of view they reveal. It seems to us that the most fruitful approach would be for a reviewer to contribute the kind of discussion he would like his own work to receive.

If, as we very much hope, you are interested in participating in this project, please let me know immediately upon receipt of this letter (by air mail or collect telegram). Compensation for your article will be five cents a word, and it should run to between 2000-2500 words (plus a reasonable number of musical illustrations), more or less. To make our April 1st deadline possible, we have to have your score and tape very soon.

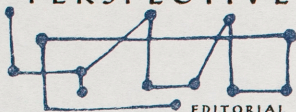
Yours,

Ben Boretz
Ben Boretz

BB/lm

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BENJAMIN BORETZ/EDITOR

6 April 1964

Miss Pauline Oliveros
991 Inness Avenue
San Francisco 24, California

Dear Miss Oliveros:

Thank you for sending your corrected proofs. In answer to your question, PERSPECTIVES OF NEW MUSIC, like every other journal of which we are aware, pays for articles upon publication, not on receipt.

As far as the word change in your article is concerned, it was a question of grammar, not vocabulary; but if the ungrammatical locution was intentional, it will be left that way according to your wishes.

Yours,

Benjamin Boretz

BB/cm

I General description of Piece

- A. Complain about the score set up and notation of WX
1. Why print horn solo in Piano score and not Bass solo etc.

II What is purpose of orders

- A. Selection of order, how?
- B. Limited use of orch. to fit compositional idea

III Motivic Analysis

Strong motion

Derivation from $\text{E}^{\flat}\text{D}^{\flat}\text{C}$

Short long - long short

Fast ~~motion~~ rhythm = anacrusis

IV Concluding gobbledegook.

A Mutable structure form

S-

IIIa

Balance between piano and orchestra
Orchestration.

eighth notes of the rhythm

WX long embellishment of chord $\text{A}^{\flat}\text{C}^{\flat}\text{E}^{\flat}\text{B}^{\flat}$
which piano continues.

Motivic construction

A. Strong motion

1. strong motion fulfills interval material for motives and acc. chords
2. Repeated tones and long short
3. anacrusis to motive

Intervallic recurrence indicates that a combinatorial system is in operation.

B. Repeated figurations and motives.

C. Harmonic relationship of interchangeable segments.

Integration of piano and orchestra

Orchestration

One question the use of the flute in its low register when it is expected to balance in chords and figurations with instruments of greater dynamic power

~~Example~~ The four note chord in Fig 1 will certainly not balance according to the given dynamics and the indicated ~~effect~~ ^{effect} of the repeated chord will not

be heard as such especially when all the instruments are marked *sfz*.

It will be covered further in combination with the brass chord with the two flts in a higher octave

In figure 2 the oboe might have been a better choice for the low Eb as

it joins the flute D. The low Eb is no match for the forces of the brass especially with the doubling of the G Ab with *bn + tb*.

Similar questions arise in regard to the balance of the piano ~~and~~

and orchestra. [Fig 3] In Fig 3 obviously the piano part will not be heard, ^{even if its dynamic level was raised} and will have no plausible function ^{in connection with the oph.} The combination of tones and rhythms in this instance is subordinate to the compositional idea.

and the two
trbns with a
much heavier
quality.

Motivic Construction

Friday 11:30 7

Both Piano and orchestra parts are motivically constructed and ~~motivic construction~~.

All of the motivic material ^{of Concerto *hunting*} is contained in the opening piano statement. Fig 1A

The strongest motion in the first phrase is ^(shown in figure 2) a whole step down to c which is held by the pedal. ^{in second phrase} The F# ~~next~~ holds in the repeated figuration next holds ~~our~~ attention and is prolonged through the phrase until its half step resolution to the F# ^{reinforced by the C-Cb in the figuration}. Above the F# we hear B A^b G ^{parallel M7 and M9}

The principle motives derived from this material are the repeated notes D d grace note F# and A^b and the long short idea ^{!...}. The repeated note motive and the long short appear first short long also 3 note motive descending in 3rd $\overset{\circ}{\underset{\bullet}{d}}$ and F# F# \square F#

The final chord is transposed version of the first 3 strong note M2 D5. This pattern of M2 D5 occurs throughout the piece.

The intervals revealed by the strong motion represent the material of the motives. The intervallic material of these motives is revealed by the notes of strongest motion.

The ~~third~~ phrase begins with an anacrusis ^(FIG 5) leading to the motive long short with the M2 displaced to M9. The whole step motion continues through the phrase and moves to c outlining the opening motion inverted. The harmonics are held through beginning of next phrase reinforcing the A^b and B^b which finally resolve to A^b the first note of another anacrusis leading to an $\overset{\circ}{\underset{\bullet}{G^b}}$ repeated note motive. Almost all of the fast rhythmic motion reduces to anacrusis leading to one of the principle motives. Repeated figurations and repeated motives occur throughout.

Pf meas 3+6
2, 3 system
Eb F B

Pf meas 12+13
climax contains
same
relationship M2+D5

A^b B^b E

Pf 2nd Solo
C D A^b

What is the purpose of the orders? The title *Concerto Mutabile* leads one to expect a shifting or changeable form. An examination of the ^{composer's} plan [Fig 1] reveals a ^{with alternative & obligatory passages} stable framework, which ^{differently directed} divides into 2 parts ^{with each part} articulated by the Orch Tutti I and Tutti II

Footnote to 1. [W, B and S refer to Winds, Brass and Strings respectively.]

Fig 1 Tutti I & II each consist of 30 measures. The piano part stays the same.

(not indicated in the plan) Tutti I contains WI, BI & SI and Tutti II contains WII, BII and SII, consisting of 30 measures each. From Tutti II WII, BII or SII can be used singly, or any double

The Piano part is not indicated in the plan but remains the same during any of the eleven orders of the composition.

The only entrance with more than 2 alternatives occurs in the Singles in section #

The main articulation points do not change

| | | | | | | | | | | | | | | | | | | | |
|----|---|------|-------|----|-------|--|--|--|--|---|------|------------|----|----|--|--|--|--|--|
| | | 2 | 2 | 2 | 2 | | | | | | | | | | | | | | |
| | 1 | S II | WI-BI | SX | WABII | | | | | 5 | B II | WI SII | SY | | | | | | |
| | 3 | | WFSI | BX | WWSII | | | | | 6 | WII | | BY | | | | | | |
| Wx | 2 | B II | | | | | | | | 7 | | | SY | | | | | | |
| | 4 | | WIBI | SX | | | | | | 8 | S II | SI -BII | | | | | | | |
| | | | | | | | | | | 9 | | | | BY | | | | | |

insert page 8

By and large ~~the structure~~ concerto *brutabile* does not produce a formal mutation with its different versions. The table form is a striking idea but the achievement would involve a more plastic way of combining tones and rhythms and their arrangements and less demanding tonal implications.

~~The music~~ What is the relationship of solo to structure?

1
Do rearrangements produce mutations?

(3) If there are no ^{chance elements} ~~elements~~ of chance in the construction of a composition) ^{normally} then one expects to be able to read ~~the~~ ^a score. Concerto *Inuitabile* for Piano and Orchestra or Chamber ensemble by Karl Koker has eleven possible orders all of which are entirely predictable but the score set-up is impractical for reading the orders ^{with the piano part} or the composition as a whole. The composer indicates in his instructions that, "The conductor has before him the scored segments WI, BI, SI and WII, BII & SII, the Obligati x and y, and the Table of Orders. The piano score is at his left as a cue book." Since all the entrance cues for the orchestra are in the piano score it is necessary to look back and forth from one score to another without being able to line ^{up} the piano and orchestra parts. Further the composer notes that "This composition may be performed in eleven different "orders" or versions. The choice of a particular version for performance may be made from the Table of Orders a) by the conductor as the performance proceeds - since the players need to know what is to be played whenever alternatives appear in the Player's Plan printed at the top of their parts, the conductor informs them of his selection by signals or with lettered cards - b) by the soloist and/or conductor before the performance - the players may be informed of the chosen order beforehand and/or the conductor may use signals or lettered cards as above to insure against misunderstandings."

If the choice of a version is made as the performance proceeds then the conductor has the additional complication of looking

at the table of orders and possibly looking for the proper signal card. Also the obligati Wx, Sx, Bx, Sy, By and the Bassoon solo appear on three separate pages ^{and} which must be inserted at the proper time which is certainly unnecessary as these segments always occur at the same place no matter which version is chosen.

According to the composers plan [Fig 1] there are only 2 alternatives (in one case 3) ~~for~~ each entrance of orch. segments. The piano part which is not indicated in the plan has no alternatives or re-arrangements therefore to avoid confusion why not print everything on one score? Unless the Soloist ^{or} conductor can read the score, on what basis can he make his selection of a version?

It is ~~not~~ ^{neither} a chance order of predictable events nor a predictable order of chance events. ~~one must assume then that~~ [What is the purpose of the orders? Is the combination of

any order is equally as good as another.

tones and rhythms less important than the pliability of the structure in which they move? ^(mostly 18³) The title Concerto brutilib leads

one to expect a pliable or changeable form. An examination of the plan reveals a framework with the following unchangeable:

1. The piano part as a whole,
2. the articulation of the framework by orch Tutti I and II into two parts,
3. Placement of the obligati and solo, ^{and the}
4. Entrances of single or double orch. segments.

The letters WB and SA ^{in the plan and the table of orders} refer to Winds Brass and strings respectively. ^(and the orchestra is almost exclusively limited to retinal usage) Tutti I contains WI, BI and SI ~~and~~ Tutti II

contains WII, BII and SII and each ^{segment} consists of thirty ⁷ measures ^{in conventional rhythmic notation}.

At least one of these segments is repeated three times during the course of any version singly (with the piano part) ^{combined with another} ~~or~~ ^{and} in segment ^{and the piano part} the Tutti. The II segments always stop at measure 22 or 24

except during Tutti II which is the finale of the composition.

Tutti I repetitions. Repetitions of Tutti I segments are the entire 30 measures. Repetitions of both I+II segments occur in different tempos but Tutti I+II

are both heard at the same tempo d=48 which contributes to their articulation function.
 in a room with furniture and rearrange it.
 still has same room with same furniture. can't move the fireplace or windows etc.

What changes within the framework is the order - ^{which make the different orders possible}
 naturally are actually rearrangements of these segments. ^{occurrence of these things} generally speaking the segments ~~are~~ ^{could be called} color groups and at a given time one might choose brass color instead of string color or the combination of winds and string color instead of brass and string color. The selection of a particular order compares well ^{to} with a room with built in an movable furniture which one wishes to rearrange. ^{obviously} naturally the space of the room cannot be changed, but only the relationship of the objects within the space. One then keeps shifting the furniture until the best possible arrangement is obtained. ^{carries analysis further}

However if the movable furniture consists of six chairs all the same size and only three different colors the relationship is limited.

Why does the composer leave the choice of arrangement to the performer? One must assume that any order is equally as good as another. otherwise the orders have no purpose other than fitting a prescribed compositional idea. Also what is the musical logic for choosing an order during the course of the performance? If no difference can be discerned between a prechosen course and choosing during the performance then the more practical is a prechosen course which would eliminate having to look at the Table of Orders while conducting.

Note all quotations are from the composer directions to the piece

corresponding to what? To the previous rhythms? To the M.M. indication? The correspondence could be 1 second, 1 minute, 1 hour 10 hours.

3. The various signs of fermata [] are intended to suggest rests of corresponding durations. However he indicates in this segment in some instances (1) why not (2)?

The segment Wx is the first orchestra entrance. The notation is free, until the last 3 beats which must be precise. The composer notes "Toward the end of Wx the conductor begins to beat 4. By the fourth beat the players arrive at the sign S." The sign is the first of the last three beats. The duration for this segment is 25-30 seconds with $\downarrow = 60$.

4. In sections without barlines, the \downarrow beat should be regarded as a regulating guide not as a relentless pulse.

The staggered entrances of each wind part are indicated in the following manner: FL, BRN, OB, CL. Yet each part is notated as if to begin at the same place point. Although this segment can apparently be notated only approximately rhythmically and the resulting effect is a kind of rhythmic scramble, why not at least notate the entrance of each part more precisely? Finally, why after the separate scores for piano and orchestra and the obligato does the horn solo (indicated in the plan) appear in the piano score?!

What is the relationship of the soloist to the orchestra as it is used in the mechanistic repetition of material and strongly in the wind, brass and string groups (with the exception of the horn and bass solo). The piano writing is characteristically thin and frequently requires to be single line. (possibly as a result of a combinatorial system)

Are the orchestra segments mechanically repeated, rearranged and arbitrarily juxtaposed against the piano part or is a composed result with each repetition and rearrangement? If the former is the kind of operation used then a meaningful order would only result by chance. In the latter the composer would have had to control consider the following:

juxtaposition of unrelated events in an unpredictable situation?

are the segments to gain relationship from repetition etc to be considered as unrelated events? And it hard to believe that the segments would not have an harmonic meaning demanding considerable handling since the orders are predictable (with a readable score) why should a composer risk a poor result unless the structure of the composition called for the

the composer has considered above mentioned one kind of relationship of segments as color groups which eliminate what might have been other possible orders. segments is allowed to repeat before some other segment has appeared nor does the repetition of the same segment in a double combination immediately after its appearance as a single group. Can this be the reason d'etre for the order? and orchestral usage?

Each segment must function independently or in The segments BII + SII must function independantly, with piano part Next BII or SII must combine with WII and the piano part which is different at this point. After Tutti I, WII, BII or SII must combine ^{independantly} with a still different piano part, then SII must combine with WI and a different piano part or BII with SI with a different piano part and finally BII, SII and WII must combine in Tutti II with the piano finally statement. The segments would also have to relate to preceding and following material. WI, SI and BI would have to receive the same kind of consideration obviously although these segments are not used as extensively as the tutti II segments. The compositional task then appears quite involved and one question the plausibility of its solution without arbitrary means. (even a combinatorial many difficulties system would counter) Though the piano part quite frequently reduces to a single line the orch. segments ~~motically and chordally constructed~~ do not. If arbitrary means have been used are the segments to gain relationship to the whole structure ^{and the piano part} by their repetition? It is hard to believe that the segments would not have an harmonic meaning demanding considerable handling under the circumstances. Since the orders are predictable (with a readable score) why should the composer risk a poor result unless the structure called for ^{interpretation of} harmonically unrelated events in an unpredictable situation?

The composer has considered the before mentioned relationship of segments to the structure as color groups which apparently eliminated what might have been other possible orders. none of the segments is allowed to repeat before some other segment has appeared nor does

the same segment in a double combination repeat immediately after its appearance as a single group. Is this the *raison d'être* for the different orders and the orchestral usage?

The orchestral instrumentation by section is Flute, oboe, Clarinet, Horn and Bassoon, two trumpets and three trombones and a full string section or string quintet. When a string quintet ~~can~~ ^{may} be substituted for a string orchestra and there is no provision for altering dynamic levels* a balance problem might arise. A similar problem occurs when different combinations of segments are used with the piano part especially in ~~the~~ ^{example from} *tutti II* (Fig 2) ~~Obvously~~. The piano will not be heard even if its dynamic level was raised and will have no function at this point. One questions the use of the flute in its low register when it is expected to balance in chords and figurations with instruments of greater dynamic power. The four note chord in fig 3 will certainly not balance according to the given dynamics and the indicated effect of ~~the~~ ^{repeated} chords with a shifted instrumentation will not be heard as such especially when all the instruments are marked *sfz* and the flute is expected to *crescendo* on low D as much as the other winds in these stronger registers. The effect will be covered further when it is combined with the brass playing a different chord with the two trumpets in a higher octave and the three trombones with a much heavier quality. See fig 4. The flute's low E^b is no match for the forte of the brass and the horn's low F is not likely to match the ~~trumpet~~ ^{trumpet} doublings in the brass although it has a better chance than the flute in its position as lowest tone in the chord soundings.
* There is also no provision for altered dynamics when segments are combined from *tutti I* and *tutti II*. The one dynamic alteration indicated in the plan fig 1 is for the single segments at one point. The indication

footnote 3 is vague.

Motivic construction

(opening) FIG 5 Both Piano and Orchestra parts are constructed motivically and all of the motivic material is contained in the opening piano statement which begins the composition.

(diagram) FIG 6 The strongest motion in first phrase (shown in the diagrammatic scheme) is D whole step down to C which is held by the pedal. This motion is paralleled above by C# down to B. The F# in the repeated figuration next holds one's attention and is prolonged through the phrase until its half-step resolution to F. ^{The C, G and Bb} The F# really functions as a Gb and anticipates the Gb Ab whole step motion, ^{which occur} in the next phrase. Above the F# ~~one~~ hears B Ab G. The resolution Ab to G parallels the F# to F as in the opening parallel whole steps. The note Ab Bb C in parenthesis show the whole step motion to C which also strengthens the F resolution. The D is a dominant to G though its ultimate motion is half-step up to Eb. ^{The C in parenthesis and C# form a major-minor third relation to the D} The final chord of the phrase contains a transposed inversion of the first three strong notes in the diagram. The whole-step is displaced by an octave or becomes a Major ninth.

Ab Bb C The pattern whole step ~~or major ninth~~ coupled with the diminished fifth ^{is next heard} ~~occurs often~~ as a ~~motivic~~ ^{motivic} in fact the intervals outlined by the notes of strong motion are the intervals used by the rhythmic motives. In the ~~third~~ ^{second} phrase which begins with an anacrusis [Fig 4]

The first motive at the beginning of the piece provides many ideas. [Fig 7] The D followed by the D grace note anticipates several other kinds of repetitions; the repetition of single tones with different time ~~lengths~~ ^{values}, the repetition of chords, the repetition of figurations ^{and motives} and if it is not too far fetched the repetition of orchestra segments. Next the ~~the~~ rhythm $\text{♩} \text{♩}$ is often used motivically with the longer note value expanded and contracted. The rhythm of the whole motive is shifted with rhythms such as $\text{♩} \text{♩} \text{♩}$ or $\text{♩} \text{♩} \text{♩}$ resulting. The rhythm long note followed by a short note is frequently encountered with the grace note turned into a longer embellishment. ^{or anacrusis} The intervallic material for these rhythmic motives comes most frequently from the notes of strongest motion. (See whole notes in the diagram fig 6) With the frequent occurrence of interval groups coupled with these motives a combinatorial system of some kind is probably in operation.

The pattern whole step coupled with a diminished fifth is next heard ^{outlined by the ~~strong~~ ^{strong} ~~motion~~ ^{of strong motion}} in the third phrase which begins with an anacrusis [Fig 8] leading up to the long short rhythmic motive and its interval is a major ninth or a displaced whole step. The anacrusis exhibits whole step ~~motion~~ construction with the G moving ^{down} to A^\flat in the motive, the F^\sharp ^{up} to G and the D ^{down} to C . After the sixteenth note in the motive WX enters. While WX is going on the piano arrives at a long embellishment of C^\flat ^{via $\text{A}^\flat \text{F}^\sharp$} which continues after WX stops and until the entrance of DII or SII . Fig. 9

The intervals derived from the ^{notes of} strongest motion (^{the} whole notes in the diagram) are used constantly in the motives which come from the opening statement.

show that
 WX wobbles
 around the
 A^b F# C.
 BII or III
 enters and
 winds up toward
 the same motive
 show the little
 ↓ ↓ ↓ motion
 a slow down
 version.
 mention the
 repeats and
 chords in each
 parts show
 obligati by or by.
 show whole
 step horn solo
 horn solo

The 25 to 30 seconds of WX is principally constructed with the long short rhythmic motive with an embellishment, for example the flute enters first (Fig 10) the embellishment or anacrusis leads to B a major ninth down to A, and in a parallel imitation of the piano's B^b down to A^b. The Bassoon enters second and interrupts the flute with an anacrusis of its own leading to the same rhythmic motive but the interval is a minor third. Each ^{part in} ~~entry~~ WX has at least two statements of this motive with and without embellishment. All of WX seems to act as a re-enforcement of the piano's embellishment of C^b with the clarinet staying around A^b F# (Fig 11). The bassoon Eb in fig. 12 has a dominant function to the A^b.

When one hears such strong harmonic implications ~~as~~ outlined and a ~~limited~~ ^{and a limited} motivic construction organization in the opening of a composition the expectation is an unfolding of related harmonic events.

Generally Tutti I has more accompaniment character than tutti II. The phrases are short and include repeated chords interspersed with the long short ^{or short long} rhythmic motive and its repetition for example see fig. ^{and fig.} (In measure 10 the inconsistency of the last two sixteenth notes in the oboe part must be a misprint.) In tutti II the motives are used more melodically and ~~also~~ ^{there is} somewhat more rhythmic activity ~~with~~ in the form of embellishments but the use of repeated chords and the long short motive prevail ^{in this section} here too. The obbligato by and by are entirely accompaniment and are composed of the same ^{long short} motive.

Concerto mutabile for piano and orchestra or chamber ensemble

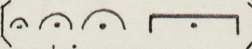


(1962)

KARL KOHN

INSTRUMENTATION -

flute, oboe, clarinet in B^b, horn in F, bassoon, 2 trumpets,
3 trombones, string quintet OR string orchestra

NOTES -

1. This composition may be performed in eleven different "orders" or versions. The choice of a particular version for performance may be made from the TABLE OF ORDERS a) by the conductor as the performance proceeds - since the players need to know what is to be played whenever alternatives appear in the PLAYERS' PLAN printed at the top of their parts, the conductor informs them of his selection by signals or with lettered cards - b) by the soloist and/or the conductor before the performance - the players may be informed of the chosen order beforehand and/or the conductor may use signals or lettered cards as above to insure against misunderstandings.
2. The conductor has before him the scored segments W I, B I, S I and W II, B II, S II, the Obligati X and Y, and the TABLE OF ORDERS. The piano score is at his left as a cue book.
3. Before the piano soloist and the orchestra rehearse together, the orchestra shall have prepared the Tuttis I and II, W I - S II, and S I - B II, the horn solo with Obligati Y, and Obligati X.
4. In sections without barlines, the quarternote beat should be regarded as a regulating guide, not as a relentless pulse.
5. The various sizes of fermate () are intended to suggest rests of corresponding durations.
6. The figure  implies a retardation from ♩/s to ♪'s speed.
7. In the piano part,  signifies quasi pizzicato, a "plucked" accent.
8. In the orchestra score and parts accidentals are applied in the traditional manner. In the piano part, with the exception of repeated notes, an accidental alters only the immediately following note.

IV Concluding Gobble Gobble

The idea of a mutable structure is a striking and difficult of achievement. To make tones move and combine in such a plastic way that a new structure could emerge ~~in~~ ^{without segmentation of material} ~~different performances~~ should not be ~~an insurmountable~~ ^{an insoluble}. One such solution is the Stockhausen Klavierstück which certainly does have different structures according to the performer's choice.
Klavierstück Piano piece with harmonic control

Perhaps a more difficult achievement would be though form is the focus of many composers now the combination of tones remains as all other elements must, equally important.

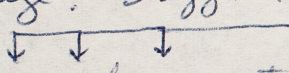
The identity of the piece could then only emerge with the performance connecting it with the kind of excitement of improvisation.

a non-mechanistic form which would produce mutations at each performance is a striking idea and a challenging one.

The orchestra material is thick and block-like

if string quint instead of st. orch used a rebalancing must occur and heard repetitions from brass & winds will be stronger and perhaps more obtrusive.

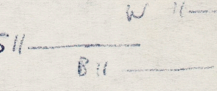
The score is presented in 5 parts. Piano part with cues for orch entrance. Orch part with Tutti 1 & 2 and separate pages for WX-BY, SX-BX + BSW solo, and SY-BX. Reading the score is not a simple matter and it is almost impossible to line up the piano part with the orchestra part.

Since WX always begins the same place, why have a separate page? Staggered entrances of the winds are indicated  but lined up as if to begin together. This material is quite loose compared to all the other orch material.

choice of path through 12 tone row to choice of path through structure. Particular to general.

Episodes?

Each orch section in voice as in 3 voice counterpoint.

Whole thing could have been treated as fugue ¹² S11  Composer has conformed to predetermined plan

How do orch blocks articulate the piece?

The piano fits loosely over the regimented orch parts.

Steps of major 9 SI VCL c[♭]Bb vln c[♯]
major 7 minor 6

Fast piano figures mostly static or lead to strong tone ^{→ anacrusis}
no sustained fast motion.

In the first analysis one sees the obvious without the influence of detail.

The combination of tones has become less important than the pliability of the structure in which they move.

I General Statement

Path through rows to path through structure
(Particular - General)

Ia why have different orders? why not, that is the prerogative of one of them
II choosing the course - poorer version when others will likely not be heard?

Prerequisite - electives such a structure for Piano through composed - not subjected to rearrangement fluctuates from free rhythmic notation to conventional.

III Imitation(?)

IV Restricted use of orchestra.

Orch restricted to sectional entrances from scored segments 60 meas. occasional solo (from Bm - Dm)
(no development of material?)

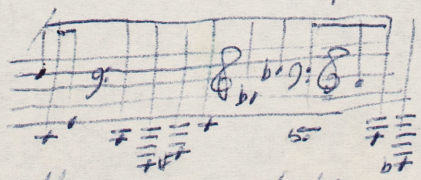
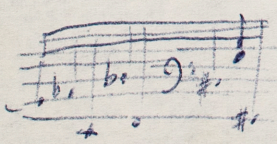
Motivic repetitions in Pa. part.

chords 2nd + 4th take on accompanying character

whole step motion = major 4th motion

Main motivic material comes from opening statement by the piano. The repeated D, then major 7, whole step down from D to C which is held by the pedal then begins a long anacrusis (WX)

Horn probably repr. return Predominant long short groups of 5 6 7 are almost always anacrusis leading to motive motion is stopped by characteristic downward plunge



or the reverse can ex. The effect is punctuation, short sentences

Since 1950^{more} composers have managed to go from the particular to the general, that is instead of choosing a path through rows of tones, choosing a path through structures; and/or leaving the path open to the performer's choice. The combination of tones has become less important than the pliability of the structure in which they move. A mature composer is only attracted by systems which play to his advantage.

There is no purpose to the orders they merely are part. Tutti I only place reasonably read score

of the constructional idea of the piece
Either too large. Or one must accept possibility of each order working

Despite the fact that such an external structure immediately captures the eye the manipulation of tones certainly does form play an important role

Kind of 2 part form with a 3 level mode.

strongly articulated by tutti I and tutti II
Oboe 2. from directions

In order to read the score one has to keep one eye on the piano on book one eye on the orch part and insert the separate pages at the proper moment which is a feat of simultaneity which I am unable to perform. Thus I will confine my analysis to piano and orch separately as the composer has presented it.

The letters W B & S refer to Winds, Strings and Brass respectively.

The external ^{organization} form of Concerto mutabile
why the different orders?

How can I read the score?

How will the order be determined. By chance? or?

What difference will the different orders make? If none
then what is purpose of orders?

Tonal implications of each juxtaposition (if they are juxtap.)

Do the sections repeat at same tempo? No

Both tuttis ♩ = 48 Slower than singles or doubles

1) BII 3X, SII 3X, WII 2X

WI 3X, BI 2X, SI 1X

Concerto mutabile the ability to change shape

However there is an implication of flexibility in the word
but not in the piece. From tiger to elephant?

Mutabile in order but not form.

The rearrangement of atoms has far reaching consequences
but how about this music?

There are prerequisites in each course ^{electives} for instance the
separation of Brass repetitions etc.

Piano course in set but reaction maybe somewhat
different when brass enters or strings.

WX is prerequisite

Bw solo "

1st w solo " with 2 electives

Reconstruction of piece in progress.

Serialization on different scale

Serial construction

Row of periods.

BII must be followed by etc
before repetition

Since mutability means the ability to assume new shape
the composer indicates by title that the composition
assumes new shapes when material is rearranged.
Rearrangement is not mutation.

opening harmonic material $D \rightarrow C$ F# F Gb Ab

The choice of order 3 presents the following situation.

SII enters first the next entrance of SII is separated by WI-SI combined & BX and then combined with WII the third entrance is separated by Tutti I, Brsdo, BII and then combined with WI the 4th entrance is separated by SY and is then heard in Tutti II

There is no less than 3 repetitions of the same material in each version. (time) will they be heard as repetitions? Monotonous or take new shape with change of tempo and combination with other material?

WX is not a matter of precision.

According to the plan each orchestra section ^{in Tutti II} is treated as contrapuntal line and has the possibility of playing independantly against piano part.

Material from Tutti I begins and ends the piece
The piece must obey the external framework

what is to be played whenever alternatives appear in the PLAYERS' PLAN printed at the top of their parts, the conductor informs them of his selection by signals or with lettered cards - b) by the soloist and/or the conductor before the performance - the players may be informed of the chosen order beforehand and/or the conductor may use signals or lettered cards as above to insure against misunderstandings." If the choice of a version is made ^a as the performance proceeds then the conductor has the additional complication of looking at the table of orders and possibly looking for the proper signal card. Also the obligati Wx, Sx, Bx, Sy and By and the bassoon solo appear on three other separate pages and must be inserted at the proper time which is certainly unnecessary as these segments always occur at the same place no matter which version is chosen.

According to the composer's plan (Fig. 1.) there are only two alternatives (in one case three alternatives) for each entrance of orchestra segments. The piano part which is not indicated in the plan has no alternatives or rearrangements therefore to avoid confusion why not print everything on one score? Unless the soloist or the conductor can read the score, on what basis can he make his selection of a version? It is neither a chance order of predictable events nor a predictable order of chance events.

The title Concerto Mutabile leads one to expect a pliable or changeable form. An examination of the plan reveals a framework with the following unchangeable: 1. The piano part as a whole, 2. the articulation of the framework into two parts by the orchestra tutti I and II, placement of the obligati and solos, 3. and the entrances of single or double orchestra segments. The letters W, B, and S in the plan and the table of orders refer to winds, brass and strings respectively. Tutti I contains WI, BI, and SI and tutti II contains WII, BII and SII. Each of these segments consists of thirty $\frac{2}{4}$ measures and the orchestra is almost exclusively limited to sectional usage. At least one of these segments is repeated three times during the course of any version singly with the piano part, combined with another segment and the piano part and in one of the tutti. The II segments always stop at measure 22 or 24 except during tutti II which is the finale of the composition. Repetitions of tutti I segments are the entire thirty measures. Repetitions of both I and II segments as occur in different tempos but tutti I and II are both heard at the slowest tempo (M.M. 480) which contributes to their articulation function. The alternatives which make the different orders possible are actually rearrangements of the occurrence of the segments.

What is the purpose of the different orders? Is the combination of tones and rhythms less important than the pliability of the structure in which they move? Generally speaking the segments could be called color groups and at the given time one might choose brass color instead of wind color or the combination of wind and string color instead of brass and string color. The selection of a particular order compares well to a room with built-in and movable furniture which one wishes to rearrange. Obviously the space of the room cannot be changed but only the relationship of the objects within the space. One then keeps shifting the furniture until the best possible arrangement is obtained. However if the moveable furniture consists of six chairs all the same size and of only three different colors the possible new relationships are further limited. Why does the composer leave the choice of arrangement to the performer? One must assume that any order is equally as good as another otherwise the different orders have no purpose other than to fit a prescribed compositional idea. Also what is the musical logic for choosing an order during the course of the performance? If no difference can be discerned between a pre-chosen course and choosing during the performance then the more practical is a pre-chosen course which would eliminate having to look at the table of orders while conducting.

The segment Wx is the first orchestra entrance. The notation is free (there are no barlines, some incomplete quarter note units and rests of indefinite length.) until the last three beats which must be precise. The composer notes; "Toward the end of Wx the conductor begins to beat ⁴4. By the fourth beat the players arrive at the sign ." The sign is the first of the last three beats. The duration given for this section is twentyfive to thirty seconds with M.M. 60. The staggered entrances of each wind part are indicated in the following manner: Fl. Bsn. Ob. Cl. yet each part is notated as if to begin at the same point. Although this segment can apparently be notated only approximately rhythmically and the resulting effect is a kind of rhythmic scramble, why not at least notate the entrance of each part more precisely? Finally, why after the separate scores for piano, orchestra and the obligati does the horn solo (indicated in the plan \emptyset appear in the piano score?!

What is the relationship of the soloist to the orchestra? Are the orchestra segments mechanically repeated, rearranged and arbitrarily juxtaposed against the piano part or is a composed harmonic integration and direction supposed to result from each version of the composition? If the former is the kind of operation used then a meaningful order would only result by chance. In the latter the composer would have had to consider the following: The segments BII and SII must func-

tion independantly with the piano part. Next BII orSII must combine with WII and the piano part which is different at this point. After tuttiI either WII, BII or SII must combine independantly with a still different piano part. Then SII must combine with WI or BII with SI and a different piano part, and finally WII,BII and SII must combine as Tutti II with the piano's final statement. The segments would also have to relate back and forth to preceding and following events or the fixed segments of the composition. WI, SI, and BI would have to receive the same kind of consideration obviously although these segments are not used as extensively as the tutti II segments. Though the piano part quite frequently reduces to a single line the orchestra segments do not. The compositional task then appears quite involved and one questions the plausibility of its solution without arbitrary means. If arbitrary means have been used are the segments to gain relationship in the whole structure and to the piano part by their repetition? It is hard to believe that the segments would not have an harmonic meaning demanding considerable handling under the circumstances. Since the orders are predictable (with a readable score) why should the

composer risk a poor result unless the structure called for juxtaposition of harmonically unrelated events in an unpredictable situation?

The composer apparently has considered the before mentioned relationship of the segments to the structure as color groups which eliminated what might have been other possible orders. None of the segments is allowed to repeat before some other segment has appeared nor does the same segment in a double combination repeat immediately after it's appearance as a single group. Is this the raison d'etre for the different orders and the orchestral usage?

The orchestral instrumentation by section is: flute, oboe, clarinet, horn and bassoon, two trumpets and three trombones, and a full string section or string quintet. When a string quintet may be substituted for a string orchestra and there is no provision for altering dynamic levels a balance problem might arise. A similar problem occurs when different combinations of segments are used with the piano part. In the example from tutti II (Fig. 2.) the piano will not be heard even if the dynamic level is raised and will have no function at this point. One questions the use of the flute in it's low register when it is expected to balance in chords and figurations with instruments of greater dynamic power. The four note chord (from tutti I) shown in figure 3. will certainly not balance according to the given dynamics and the indicated

effect of the repeated chord with a shifted instrumentation will not be heard as such especially when all the instruments are marked crescendo from P to SFZ and the flute is expected to crescendo on low D as much as the other instruments in their stronger registers. The effect will be covered even more when it is combined with the brass playing a different chord with the two trumpets sounding in a higher octave and the three trombones with a much heavier quality. In figure 4, the flute's low E is no match for the forte of the brass and the horn's low F is not likely to match the doublings in the brass although it has a better chance in it's position as the lowest tone in the chord sounding than the flute.

By and large Concerto Mutabile does not produce formal mutations with it's different orders. Mutabile form is a striking idea but the achievement of such an idea would involve a more plastic way of combining tones and rhythms and less demanding tonal implications.

Both piano and orchestra parts are constructed motivically and all the motivic material is contained in the opening piano statement (Fig. 5.) which begins the composition.

The strongest motion in the first phrase shown in the diagrammatic scheme (Fig. 6.) is D whole step down to C which is held by the pedal. This motion is paralleled above by the C whole step down to B. The F (second phrase) in the repeated figuration next holds one's attention and is prolonged through the phrase until it's half step resolution to F. The C, G and B in the figuration strengthen the resolution to F. The F really functions as a G and anticipates the G. A whole step motion which occurs in the next phrase. Above the F one hears B A G. The resolution A to G parallels the F to F as in the opening parallel whole steps. The A B C shown in parenthesis show the whole step motion to C which also strengthens the F resolution. The D is a dominant to G though it's ultimate motion is half step up to E. The C in parenthesis and the C form a major-minor third relation to A. The final chord of the phrase contains a transposed inversion of the first three strong notes in the diagram (shown in whole notes) The whole step is displaced by an octave or becomes a major ninth.

The first motive at the beginning of the piece (Fig. 7.) provides many ideas. The D quarter note followed by the D grace note anticipates several other kinds of repetitions; the repetition of single tones with different time values, the repetition of chords, the repetition of figurations and motives and if it is not too far fetched, the repetition of orchestra segments. Next the rhythm grace note followed by a dotted half note is often used motivically with the longer note value expanded or contracted. The rhythm of the whole motive is shifted and produces a grace note followed by a dotted half and quarter note. This derived rhythmic motive is most often heard in diminution and with the grace note replaced by an embellishment or an anacrusis. The intervallic material for these rhythmic motives comes most frequently from the tones of strongest motion outlined in the diagram. (See whole notes in Fig. 6.) With the frequent occurrence of interval groups coupled with motivic organization a combinatorial system of some kind is probably in operation.

The pattern whole step coupled with a diminished fifth is next heard outlined by the tones of strong motion (A G C) in the third phrase which begins with an anacrusis (Fig. 8.) to the long-short motive and it's interval is a major ninth or a displaced whole step. The anacrusis exhibits whole step construction with the G moving down to A in the motive, the F up to G, and the D down

to C. After the sixteenth note in the motive Wx enters. While Wx is going on the piano arrives at a long embellishment of C-B via A F (Fig. 9,) which continues after Wx stops and until the entrance of BII or SII. The twentyfive to thirty seconds of Wx is principally constructed with the long-short rhythmic motive with an embellishment. For example the flute enters first.(Fig. 10.) The anacrusis to B a major ninth down to A is a parallel imitation of the piano's B down to A . The bassoon enters next and interrupts the flute with an anacrusis of it's own leading to the same rhythmic motive but it's interval is a minor third. Each part in Wx has at least two statements of this motive with and without embellishment. All of Wx seems to act as a re-enforcement of the piano's embellishment of the C-B . The clarinet stays around A F C. (Fig.11.) The Bassoon E in Fig. 12. has a dominant function to the A .

Generally tutti I has more accompaniment character than tutti II. The phrases are short and include repeated chords interspersed with the long-short and short-long rhythmic motives and their repetition. For an example see fig. 13. (In measure 10 the inconsistency of the last two sixteenth notes in the oboe part must be a misprint.) In tutti II the motives are used more melodically and there is somewhat more rhythmic activity in the

form of embellishments but the use of repeated chords and the long-short motive prevails in this section too. The obligati Sy and By are entirely accompaniment and are composed with the same long-short motive. *Each consists of 3 entries of this motive separated by rests of 2 to 3 measures.*

Foot notes:

1. The composer notes, " The various sizes of fermate () are intended to suggest rests of corresponding durations."
2. The composer notes, "In sections without bar-lines the quarter note beat should be regarded as a regulating guide not as a relentless pulse."
3. There is also no provision for altered dynamics when segments from tutti I are combined with segments from Tutti II. The one dynamic alteration indicated in the plan (Fig. 1.) applies to single alternative segments. The statement is, "Raise soft dynamics.". Raise them to what?

Orchestration

Fig 1

WI

Handwritten musical notation for Fig 1, measures 1-3. The notation is for a woodwind section and includes the following parts:

- Flute (Fl):** Treble clef, 2/4 time signature. Measure 1: p (piano), quarter note G4. Measure 2: sfz (sforzando), quarter note A4. Measure 3: f (forte), quarter note B4.
- Oboe (ob):** Bass clef. Measure 1: p , quarter note D3. Measure 2: sfz , quarter note E3. Measure 3: f , quarter note F3.
- Clarinet (cl):** Treble clef. Measure 1: p , quarter note G4. Measure 2: sfz , quarter note A4. Measure 3: f , quarter note B4.
- Cor Anglais (cor):** Treble clef. Measure 1: p , quarter note G4. Measure 2: sfz , quarter note A4. Measure 3: f , quarter note B4.
- Trumpet (tr):** Treble clef. Measure 1: p , quarter note G4. Measure 2: sfz , quarter note A4. Measure 3: f , quarter note B4.
- Drum (dr):** Bass clef. Measure 1: p , quarter note G4. Measure 2: sfz , quarter note A4. Measure 3: f , quarter note B4.

Fig 2

Fig 3 199 near 789

Handwritten musical notation for Fig 3, measures 1-3. The notation is for a piano part:

- Piano (Piano):** Treble clef. Measure 1: p (piano), quarter notes G4, A4. Measure 2: mp (mezzo-piano), quarter notes B4, C5. Measure 3: f (forte), quarter notes D5, E5.

Handwritten musical notation for brass instruments:

- TPT III:** Treble clef, 4/4 time signature. Measure 1: p , quarter note G4. Measure 2: f , quarter note A4.
- TRBN II:** Bass clef, 4/4 time signature. Measure 1: p , quarter note G3. Measure 2: f , quarter note A3.
- TRBN III:** Bass clef, 4/4 time signature. Measure 1: p , quarter note G3. Measure 2: f , quarter note A3.

MAIN MOTIVIC MATERIAL

Two staves of handwritten musical notation. The top staff shows a melodic line with notes and accidentals (b, #) and some rhythmic markings. The bottom staff shows a bass line with notes, accidentals, and dynamic markings like "Long" and "short".

Fig 6 → Fig 6

Fig 6 → Fig 6

Handwritten musical notation for Fig 6, showing two staves with notes, accidentals, and dynamic markings. The notation includes a transition from a sharp sign to a flat sign.

Fig 7

Fig 7

Handwritten musical notation for Fig 7, showing a single staff with notes, a sharp sign, and dynamic markings like "Crescent" and "sfz".

Fig 5

Fig 8

Fig 5

Fig 8

Handwritten musical notation for Fig 5 and Fig 8, showing a single staff with notes, accidentals, and dynamic markings like "Crescent" and "sfz".

Fig 6

Fig 7

Fig 6

Fig 7

Handwritten musical notation for Fig 6 and Fig 7, showing two staves with notes, accidentals, and dynamic markings like "sfz" and "D5".

Fig 8

Fig 8

Handwritten musical notation for Fig 8, showing two staves with notes, accidentals, and dynamic markings like "sfz" and "D5".

DUNE TUNE

A handwritten musical score for a piece titled "DUNE TUNE". The score is written on five staves, each beginning with a treble clef. The notation includes various rhythmic values, such as quarter and eighth notes, and rests. Several measures feature beamed eighth notes, often with a slur above them. There are also instances of notes with stems pointing downwards. A circled '3' is written above the second staff, indicating a triplet. The score concludes with a double bar line on the fifth staff.

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PAULINE OLIVEROS: Trio

MORTON SUBOTNICK

PAULINE OLIVEROS' TRIO for flute, piano, and page turner (1961) unfolds, without pretension, as a dramatic and unrestrained gesture through simple materials that are handled in such a manner that even the work's most complex events are clearly comprehensible. The flute and piano are treated with great care for their unique qualities, while the page turner's integral role is to prepare sounds for the pianist. Although the instrumental materials are for the most part "characteristic," there is at times an interrelation that projects a new sound; for example, the piano occasionally acts as an attack for the flute tone, and elsewhere, the flute emerges from the harmonics or prepared piano sounds, creating an effect of continuum. Similarly, quarter tones are utilized not in a structural manner but as an intensification of individual pitches.

The image displays two systems of musical notation for Pauline Oliveros' Trio. The first system consists of a flute staff and a piano grand staff. The flute part begins with a 'dry' attack, marked with a circled '95' above the staff. It features a triplet of eighth notes, followed by a 'non dim.' (non-diminuendo) section, and then a 'sub. mf' (sub-mezzo-forte) section with a triplet of eighth notes. The piano accompaniment starts with a 'mf' (mezzo-forte) dynamic, includes a 'sfz' (sforzando) chord, and ends with a 'mp' (mezzo-piano) dynamic. The second system continues the flute part with 'dry' and 'normal' markings, including a 'non vibr.' (non-vibrato) section and a triplet of eighth notes. The piano accompaniment features a 'f' (forte) dynamic and a triplet of eighth notes. The notation includes various articulations, dynamics, and performance instructions.

Oliveros, Trio

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100 *f*. *cresc.* *poco accel.* *a tempo* *non dim.*

105 *don't rush* *mp* *f* *mp* (match flute) *(silent)* *mp* $\text{♩} = 44$

mp *p* *mp* *ff* *mp* *molto* *ff* $\text{♩} = 66$ *(espressivo!)* *7 FOR 8* *7 FOR 8*

110 *mf* *cresc. molto* *sfz* *sfz* *(catch high harmonics with pedal!)* *Ped.*

Trio (cont.)

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On the other hand, the work presents certain difficulties in the way the materials of the expositional sections are developed almost as soon as they are stated, which makes later growth difficult to achieve: the early development is, in fact, just as complex as later developments. But it seems to me that part of the tension and suspense of a work depends on the ability to perceive developmental growth and to be led constantly to expect "more," both quantitatively and qualitatively. In spite of this work's relative complexity—and interest—of texture, the largest growth-event comes only in the progressive lengthening and strengthening of the basic three-note "flute motive" first presented in the first measure of the Trio as part of a harmonic complex completed in the piano and retained throughout in its characteristic presentational shape of long note values (see Ex. 1a). The basic "piano motive" is first presented as a flourish of fast notes in both instruments (Ex. 1b); constantly variant in shape and presenting a progressively more chaotic aspect of short-note gestures as the work progresses, it seems incapable of manifesting any such real growth.

The image contains two musical examples, Ex. 1a and Ex. 1b, presented as a single score with two staves. The top staff is for the flute and the bottom staff is for the piano. Ex. 1a spans measures 1 to 3. In measure 1, the flute plays a three-note motif starting on G4, marked *p*. In measure 2, the flute continues with a flourish of notes, marked *fp* and *mp*. In measure 3, the flute plays a similar flourish, marked *mp*. The piano part in Ex. 1a is mostly silent, with some notes in measure 2 marked *mp* and *f*. Ex. 1b spans measures 4 to 6. In measure 4, the piano part is marked "4 (silent)". In measure 5, both instruments play a flourish of fast notes, with the flute marked *mf* and the piano marked *mp*. In measure 6, the flute plays a flourish marked *sfz* and *ff*, and the piano plays a flourish marked *f* and *ff*. There are also markings for "flutter" and "7 for 8" in the piano part.

Ex. 1a

Ex. 1b

Nonetheless, the work does establish a basis for creating expectancy, with an organizing principle outside of any concept of motivic development. Thus, the gestures of the work are projected in phrases, and the particular aspect presented by the motivic material at any point is determined by the particular quality of the overall phrase at that point. These phrases do not constitute a composite of smaller musical details; rather, the details exist only in order to support the properties of the larger musical unit. They are like blocks of expression, some jagged and dramatic, some deliberately obtuse and provocative, others poetic and introverted. And the larger relationships among these gestures mirror those among the smaller phrases which, in turn, result from the initial contrast of the two basic motivic units utilized in the work.

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The paths of these units through the work are unmistakably the essential constructive idea. After the opening statement, the duality is expanded by a simultaneous restatement of both contrasting motivic units in mm. 5-8 (Ex. 2) which ends in a cadence to the entire phrase on the flute's D, relating as "full cadence" to the "half" cadence of the initial sub-phrase on the low D in the piano (m. 2 of Ex. 1a). Then the small-scale duality established within the first phrase is extended by the duality between the entire first phrase and the next, which opposes to the balanced symmetry of the opening four-plus-four-measure structure a jagged asymmetry, made of the two basic elements but no longer expository.

Ex. 2

Here the materials are projected into a single gesture whose internal phrasing is ambiguous, as is its cadence; for even as the gesture seems to halt on a sustained A and B in the piano, another sudden burst of notes interrupts. This ends as abruptly as it began and is followed by a long pause in which the uncertainty of the previous phrasing is compounded.

This relation between the duality of the two large phrases and that of the two motives which both contain extends not only to their contrasting nature, but to their actual individual qualities and to the order in which they appear. Thus, the elements are balanced in the first statement, but the "piano" motive, the "chaotic" element, predominates in the second phrase. The third, although it reveals the basically asymmetrical tensions of the second, resolves into several clear reiterations of the flute material, and its cadence resembles that of the first in its completeness. This, therefore, becomes in effect the single cadence for both second and third phrase units, which thus heard as a single unit form an asymmetric relation to the symmetric first. The cadence note A of the third unit also relates to the D of the first by virtue of the "tonal" emphasis in the third; the melodic movement is from D to A and B \flat , the latter strengthened by a quarter-tone emphasis (Ex. 3); this proceeds through G and again to D, ending on the A emphasized by its quarter-tone displacement. The long pause

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that follows marks the articulation of these three phrases as the first major formal unit of the work.



Ex. 3

The second large section begins with three embellished versions of the flute motive (played solo), the first of which is clearly oriented on the basic three-note version, but the other two are centered on the four-note extension suggested in the double attack on the initial note in m. 1 (Ex. 1a). The symmetry of this solo balances that of the opening. The solo is also followed by a longer, less stable, unit which is here made not from the piano motive but from a transformation of the original flute material. Here again, the second unit ends abruptly (with a very short pause here: the idea was clearly established earlier) and is completed by the third unit, which complements the second unit of the first large section in juxtaposing both basic motives, with the "flute" material stated as an exact retrograde of its original three-note appearance, and the "piano" material continuing alone. The final unit provides a kind of resolving coda, with clearly articulated statements of materials from each of the five preceding sections, beginning with a retrograde of the opening piano-solo version of the second unit of the first section, then a reminiscence of the four-note motive of unit two of the second section, and one of the 3-note opening of unit one of the second section. As far as the third unit of section one is concerned, its local structure and function are mirrored on the largest scale in the structure and function of this "coda."

It is interesting to note that although the relationship of the second unit to the first is similar in each part, the corresponding units in different sections (unit one of section one to unit one of section two, unit two of section one to unit two of section two, etc.) are qualitatively contrasting. It is as though after having expressed one mode of relationship among the elements, the composer chose to turn them "inside out" and present them from a wholly different point of view, so that the effect is of hearing similarity and difference simultaneously throughout the work. This, however, is not the same as a transformation of a "first subject" into a "second subject," but is more like a variations procedure in which a constant is subjected to change. The focus in listening is on the gesture and the realization that a "dramatic," jagged gesture has been formed from the same materials as a preceding "poetic" one. Further, one is aware that these two basic qualities have been present from the beginning, side by side, so that phrases do not grow out of each other as much as simply

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stand next to each other; the "necessity" of the successions is the necessity to complete the range of the gestural qualities implicit in the relationship between the contrasting motives of the opening. Thus, the work demands intensive concentration on the part of listeners and performers and offers in return an imaginative relation of gestures resulting in a complex, multiply significant, totality.

DONALD MARTINO: Trio (1959)

HENRY WEINBERG

THE METAMORPHOSIS of the classical attitude manifests itself in post-Schoenbergian music through perceptual clarity in derivation of set forms, congruence of set-form articulation and phrase structure, internal repetition of intervallic structure within the set (that is, partition into subgroups of equal intervallic content), and often enough, as in some works of Webern or in Donald Martino's Trio, the definition of registral subgroups of a particular pitch class (octave relationships) with the characteristic reductive criterion. This surface clarity and tendency toward a finite group structure, which generates its macroform through a complete cycle of possible permutations, is in contradistinction to another class of recent compositions of more equivocal appearance, which differ not necessarily in the qualitative realm, sharing definitive hierarchal association of the elements of various important dimensions, but then choosing from a system of larger dimensions selected instances from which one could infer the existence of that system, compositions which in effect portray a rather different preference in formal approach. This latter class of works would tend to elide local articulations or push them into background dimensions and to incorporate the largest number of elements into each dimension. The reductive criterion, however, is clearly at work in the Trio for violin, clarinet, and piano written in 1959 by Donald Martino; in addition to the properties mentioned above, it determines the set structure itself, the generation of larger formal design by large-scale transformation of the important sections through the operations of the twelve-tone system, completing all four such transformations; and in conjunction with pitch associations, creates the basis for variation of register, mode of attack, and dynamics. The explicit symmetry which is often associated with this approach is at work in at least the background of the rhythmic organization.

The set: C \sharp -D-C A \flat -F \sharp -G B \flat -F-B D \sharp -A-E is partitioned into

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KARL KOHN: *Concerto Mutabile*

PAULINE OLIVEROS

I. DO REARRANGEMENTS PRODUCE MUTATIONS?

NORMALLY, one expects (if there are no chance elements in the construction of a composition) to be able to read a score. *Concerto Mutabile* for Piano and Orchestra or Chamber Ensemble by Karl Kohn has eleven possible orders, all of which are entirely predictable, but the separate piano and orchestra scores are impractical for reading the orders with the piano part or the composition as a whole. The composer indicates in his instructions that, "The conductor has before him the scored segments WI, BI, SI and WII, BII, SII, the Obbligati X and Y, and the TABLE OF ORDERS. The piano score is at his left as a cue book." Since all the entrance cues for the orchestra are in the piano score, it is necessary to look back and forth from one score to another without being able to line up the piano and orchestra parts. Further, the composer notes that, "this composition may be performed in eleven different "orders" or versions. The choice of a particular version for performance may be made from the TABLE OF ORDERS a) by the conductor *as the performance proceeds*—since the players need to know what is to be played whenever *alternatives* appear in the PLAYERS' PLAN printed at the top of their parts, the conductor informs them of his selection by signals or with lettered cards—b) by the soloist and/or the conductor *before the performance*—the players may be informed of the chosen order beforehand and/or the conductor may use signals or lettered cards as above to insure against misunderstandings." If the choice of a version is made as the performance proceeds, then the conductor has the additional complication of looking at the TABLE OF ORDERS and, possibly, looking for the proper signal card. Also, the obbligati Wx, Sx, Bx, Sy, By, and the bassoon solo appear on three other separate pages and must be inserted at the proper time, which is certainly unnecessary as these segments always occur at the same place no matter which version is chosen.

According to the composer's plan (Ex. 1.), there are only two alternatives (in one case three alternatives) for each entrance of orchestra segments. The piano part, which is not indicated in the plan, has no alternatives or rearrangements; therefore, to avoid confusion, why not print everything on one score? Unless the soloist or the conductor can read the score, on what basis can he make his selection of a version? This is neither a chance order of predictable events nor a predictable order of chance events.

PERSPECTIVES OF NEW MUSIC

PLAN

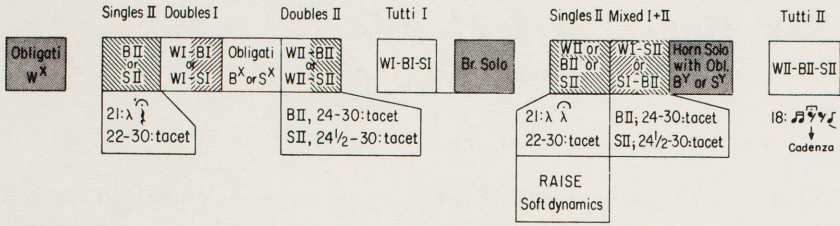
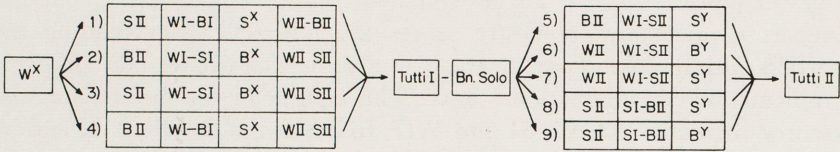


TABLE OF ORDERS



- THE ELEVEN ORDERS:
- 1) —————→ 5) or 6) or 7)
 - 2) —————→ 6) or 7) or 8) or 9)
 - 3) —————→ 5)
 - 4) —————→ 7) or 8) or 9)

Ex. 1

The title *Concerto Mutabile* leads one to expect a pliable or changeable form. An examination of the plan reveals a framework with the following items unchangeable: the piano part as a whole; the articulation of the framework into two parts by the orchestra Tutti I and II; placement of the obligati and solos; and the entrances of single or double orchestra segments. The letters W, B, and S in the plan and the TABLE OF ORDERS refer to winds, brass and strings. Tutti I contains WI, BI, and SI, and Tutti II contains WII BII and SII. Each of these segments consists of thirty 2/4 measures, and the orchestra is almost exclusively limited to sectional usage. At least one of these segments is repeated three times during the course of any version: (1) with the piano part, (2) combined with another segment and the piano part and (3) in one of the tuttis. The II segments always stop at measure 22 or 24 except during Tutti II, which is the finale of the composition. Repetitions of Tutti I segments are the entire thirty measures. Repetitions of both I and II segments occur in different tempos, but Tutti I and II are both heard at the slowest tempo (M.M. ♩ = 48), which contributes to their articulation function. The alternatives which make the different orders possible are actually rearrangements of the occurrence of the segments.

What is the purpose of the different orders? Is the combination of tones and rhythms less important than the pliability of the structure in which

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they move? Generally speaking, the segments could be called color groups, and at the given time, one might choose brass color instead of wind color, or the combination of wind and string color instead of brass and string color. The selection of a particular order compares well to a room with built-in and movable furniture which one wishes to rearrange. Obviously, the space of the room cannot be changed but only the relationship of the objects within the space. One then keeps shifting the furniture until the best possible arrangement is obtained. However, if the moveable furniture consists of six chairs all the same size, and of only three different colors, the possible new relationships are further limited. Why does the composer leave the choice of arrangement to the performer? One must assume that any order is equally as good as another; otherwise, the different orders have no purpose other than to fit a prescribed compositional idea. Also, what is the musical logic for choosing an order during the course of the performance? If no difference can be discerned between a prechosen course and one chosen during the performance then a prechosen course is more practical since it would eliminate the TABLE OF ORDERS while conducting.

The segment Wx is the first orchestra entrance. The notation is free (there are no bar lines, some incomplete quarter-note units and rests of indefinite length)¹ until the last three beats which must be precise. The composer states: "Toward the end of Wx the conductor begins to beat $\frac{4}{4}$. By the fourth beat the players arrive at the sign §. "The sign is the first of the last three beats. The duration given for this section is twenty-five to thirty seconds with M.M. ♩ = 60."² The staggered entrances of each wind part are indicated in the following manner:

Fl. Bsn. Ob. Cl.,

yet each part is notated as if to begin at the same point. Although this segment can apparently be notated only approximately rhythmically, and the resulting effect is a kind of rhythmic scramble, why not at least notate the entrance of each part more precisely? Finally, why, after the separate scores for piano, orchestra and the obbligati, does the horn solo (indicated in the plan) appear in the piano score?

What is the relationship of the soloist to the orchestra? Are the orchestra segments mechanically repeated, rearranged and arbitrarily juxtaposed against the piano part, or is a composed harmonic integration and direction supposed to result from each version of the composition? If the

¹ The composer notes, "The various sizes of *fermate* (∞ ∪ ∩ □) are intended to suggest rests of corresponding durations."

² The composer notes, "In sections without bar lines the quarter note beat should be regarded as a regulating guide not as a relentless pulse."

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former is the kind of operation used, then a meaningful order would only result fortuitously. If the latter, the composer would have had to consider the following: the segments BII and SII must function independently of the piano part. Next, BII or SII must combine with WII and the piano part, which is different at this point. After Tutti I, either WII, BII, or SII must combine independently with a still different piano part. Then SII must combine with WI or BII with SI and a different piano part, and finally WII, BII and SII must combine as Tutti II with the piano's final statement. The segments would also have to relate back and forth to preceding and following events, or the fixed segments of the composition. Obviously, WI, SI and BI would have to receive the same kind of consideration, although these segments are not used as extensively as the Tutti II segments. Though the piano part quite frequently reduces to a single line, the orchestra segments do not. The compositional task, then, appears quite involved and one questions the plausibility of its solution without arbitrary means. If arbitrary means have been used, are the segments to gain relationship to the whole structure and to the piano part by their repetition? It is hard to believe that the segments would not have a harmonic meaning, demanding considerable handling under the circumstances. Since the orders are predictable (with a readable score), why should the composer risk a poor result unless the structure called for juxtaposition of harmonically unrelated events in an unpredictable situation?

The composer apparently has considered the before-mentioned relationship of the segments to the structure as color groups which eliminated what might have been other possible orders. None of the segments is allowed to repeat before some other segment has appeared, nor does the same segment in a double combination repeat immediately after its appearance as a single group. Is this the *raison d'être* for the different orders and the orchestral usage?

The orchestral instrumentation by section is: flute, oboe, clarinet, horn and bassoon; two trumpets and three trombones; and a full string section or string quintet. When a string quintet may be substituted for a string orchestra, and there is no provision for altering dynamic levels,³ a balance problem might arise. A similar problem occurs when different combinations of segments are used with the piano part. In the example from Tutti II (Ex. 2), the piano will not be heard, even if the dynamic level is raised, and will have no function at this point. One questions the use of the flute in its low register when it is expected to balance in chords and figurations with instruments of greater dynamic power. The four-

³ There is also no provision for altered dynamics when segments from Tutti I are combined with segments from Tutti II. The one dynamic alteration indicated in the plan (Ex. 1) applies to single alternative segments. The statement is, "Raise soft dynamics." Raise them to what?

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Tutti II

Fl. *mf* *f* *ff*

Ob. *p* *f*

Cl.* *p* *f* *mf* *f*

Hn.* *p* *mf* *p*

Bn. *f* *mf* *f*

Tpt* I *mf*

Tbn. I II *(p)* *mf*

III *(p)* *mf*

Vn. I *(p)* *mf* *p* *f*

II *p* *f* *mf* *f* *p* *f*

Va. *p* *f* *p* *f*

Vc. *p* *mf* *p* *f*

Cb. *p* *p* *f*

Piano *p* *mp* *f* *p*

Ex. 2

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2/4 Tutti I

Fl. 1 2 3
Ob.
Cl.*
Hn.*
Bn.
Tpt.*
Tbn. I, II, III
Vn. I, II
Va.
Vc.
Cb.

p *sfz* *pp* *mf*
p *sfz* *pp* *mf*
p *sfz* *pp* *mf*
p *sfz* *pp* *mf*
p *pp* *pp* *pp*
pp *p*
p *pp* *p*
p *pp* *p*
p *p* *p*
p *p* *p*

Ex. 3

SOME YOUNGER AMERICAN COMPOSERS, II

note chord (from Tutti I) shown in Ex. 3 will certainly not balance according to the given dynamics, and the indicated effect of the repeated chord with a shifted instrumentation will not be heard as such, especially when all the instruments are marked *crescendo* from *p* to *sfz*, and the flute is expected to *crescendo* on low D as much as the other instruments in their stronger registers. The effect will be covered even more when it is combined with the brass playing a different chord, with the two trumpets sounding in a higher octave, and with the three trombones which have a much heavier quality. In Ex. 4, the flute's low E \flat is no match for the forte of the brass, and the horn's low F is not likely to match the doublings in the brass, although its position as the lowest tone in the chord gives it a better chance than the flute of sounding.

By and large, *Concerto Mutabile* does not produce formal mutations with its different orders. Mutable form is a striking idea, but the achievement

Tutti I
6

Fl. f^v

Ob. f

Cl.* f^v

Hn.* f

Bn. (f)

Tpt.* I II $p \text{---} \text{f}$

Tbn. I II III $p \text{---} \text{f}$

Ex. 4

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of such an idea would involve a more plastic way of combining tones and rhythms, and less demanding tonal implications.

II. PITCH-RHYTHMIC CONSTRUCTION

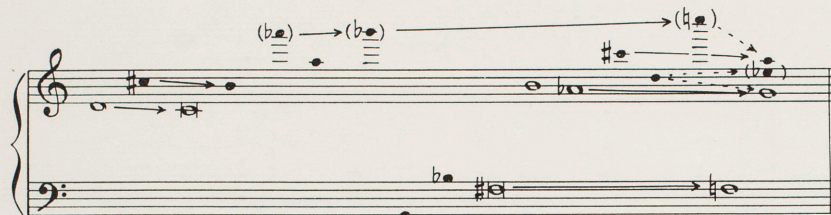
Both piano and orchestra parts are constructed motivically, and all the motivic material is contained in the opening piano statement (Ex. 5) which begins the composition.

The strongest motion in the first phrase shown in the diagrammatic scheme (Ex. 6) is the whole step from D to C, which is held by the pedal. This motion is paralleled above by the C# whole step down to B. The F# (second phrase) in the repeated figuration next holds one's attention and is prolonged through the phrase until its half-step resolution to F. The C, G and Bb in the figuration strengthen the resolution to F. The F# anticipates the Gb-Ab whole-step motion which occurs in the next phrase. Above the F# one hears Bb, Ab, G. The resolution, Ab to G, parallels the F# to F as in the opening parallel whole steps. The Ab, Bb, C shown in parenthesis show the whole-step motion to C which also strengthens the

Ex. 5

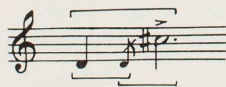
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F resolution. The D is a dominant to G, though its ultimate motion is up a half step to E \flat . The C in parenthesis and the C \sharp form a major-minor third relation to A. The final chord of the phrase contains a transposed inversion of the first three strong notes in the diagram (shown in whole notes). The whole step is displaced by an octave, or becomes a major ninth.



Ex. 6

The first motive at the beginning of the piece (Ex. 7) provides many ideas. The D quarter note followed by the D grace note anticipates several other kinds of repetitions; the repetition of single tones with different time values, the repetition of chords, the repetition of figurations and motives and, if it is not too farfetched, the repetition of orchestra segments. Next, the rhythm of a grace note followed by a dotted half note is often used motivically with the longer note value expanded or contracted. The rhythm of the whole motive is shifted and produces a grace note followed by a dotted half and quarter note. This derived rhythmic motive is most often heard in diminution, and with the grace note replaced by an embellishment or an anacrusis. The intervallic material for these rhythmic motives comes most frequently from the tones of strongest motion outlined in the diagram. (See whole notes in Ex. 6.) With the frequent occurrence of interval groups, coupled with motivic organization, a combinatorial system of some kind is probably in operation.



Ex. 7

The pattern of a whole step coupled with a diminished fifth is heard next, outlined by the tones of strong motion (A \flat , G \flat , C) in the third phrase which begins with an anacrusis (Ex. 8) to the long-short motive whose interval is a major ninth, or a displaced whole step. The anacrusis exhibits whole-step construction with the G \flat moving down to A \flat in the motive, the F up to G, and the D down to C.

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Fl. 7 8 9

Ob.

Cl.*

Hn.*

Bn.

Tpt.* II

I II

Tbn.

III

Vn. I II

Va.

Vc.

Cb.

7 8 9

f *p* *f* *f*

f *p* *f* *f*

p *mf* *f* *f*

f *p* *f*

f *mf* *f*

f *mf* *f*

p *mf* *pp* *f*

p *f* *pp* *f*

p *mf* *pp* *f*

ff *mf*

ff *mf*

mf

mf

mf

mf

Ex. 13

SOME YOUNGER AMERICAN COMPOSERS, II

Musical score for Ex. 13 (cont.), consisting of three systems of staves. The first system includes measures 10, 11, 12, and 13. The score features multiple staves with various dynamics and articulations.

System 1 (Measures 10-13):

- Measures 10-11: *p* (piano)
- Measure 12: *p* (piano)
- Measure 13: *ff* (fortissimo)

System 2 (Measures 14-17):

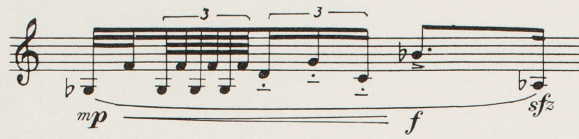
- Measure 14: *p* (piano)
- Measure 15: *pp* (pianissimo)
- Measure 16: *f* (forte)
- Measure 17: *mp* (mezzo-piano) and *f* (forte)

System 3 (Measures 18-21):

- Measure 18: *sfz* (sforzando) and *f* (forte)
- Measure 19: *f* (forte)
- Measure 20: *p* (piano)
- Measure 21: *ff* (fortissimo)

Ex. 13 (cont.)

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Ex. 8

After the 16th note in the motive, Wx enters. While Wx is going on, the piano arrives at a long embellishment of C-B \flat via A \flat -F \sharp (Ex. 9), which continues after Wx stops and until the entrance of BII or SII.



Ex. 9

The twenty-five to thirty seconds of Wx are principally constructed with the long-short rhythmic motive with an embellishment. For example, the flute enters first (Ex. 10).



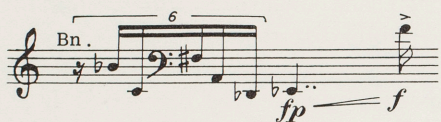
Ex. 10

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The anacrusis to B, a major ninth down to A, is a parallel imitation of the piano's B \flat down to A \flat . The bassoon enters next and interrupts the flute with an anacrusis of its own, leading to the same rhythmic motive; but its interval is a minor third. Each part in Wx has at least two statements of this motive with and without embellishment. All of Wx seems to act as a reinforcement of the piano's embellishment of the C-B \flat . The clarinet stays around A \flat , F \sharp , C (Ex. 11). The Bassoon E \flat in Ex. 12 has a dominant function to the A \flat .



Ex. 11



Ex. 12

Generally, Tutti I has more accompaniment character than Tutti II. The phrases are short and include repeated chords interspersed with the long-short and short-long rhythmic motives and their repetition. For an instance of this, see Ex. 13. (In M. 10 the inconsistency of the last two 16th notes in the oboe part must result from a misprint.) In Tutti II the motives are used more melodically, and there is somewhat more rhythmic activity in the form of embellishments, but the use of repeated chords and the long-short motive prevails in this section, too. The obbligati Sy and By are entirely accompaniment and are composed with the same long-short motive.

MORTON SUBOTNICK: Serenade No. I

JOHN M. PERKINS

STRING QUARTETS APART, most new chamber scores call for unique instrumental combinations. Composers generally select their combinations very carefully, taking into consideration the variety and balance of colors, the characteristic sonority of the group as a whole, and, above all, the richness of contrapuntal possibilities; the question of practicability on a mixed program is at most secondary. In a new sense, the choice of instruments has itself become an integral part of these works: composers seldom write for the same group twice and seldom adopt each other's combinations unmodified. Perhaps the term "chamber music" is obsolete; the real home of these works is not the rare, poorly attended, and very special concert for which alone they are suited, but the private tape or public disk recording.

Morton Subotnick's Serenade No. I is a case in point. An eight-minute work, it requires six performers: flute, clarinet in B \flat , vibraphone, mandolin, cello, and piano. An air reed, a single reed, a tuned percussion instrument, a plucked string, a bowed string, and a struck string—certainly a vivid and transparent collection, at once problematic and musically suggestive. The mandolin part is comparatively easy: there are no multiple stops or fast passages, and any violinist who can learn to make an even tremolo should be able to play it. The other parts have a few awkward places, but a high level of virtuosity is not essential; what is essential is a high level of togetherness, a tight ensemble.

The Serenade is in three movements. This division is indicated in the score and agrees with the results of simple analysis, but it is unlikely that the exact duration or even the number of movements would be correctly heard in a single listening. The movements are not sharply contrasted in tempo or musical character. There are four basic tempo levels in the piece, but all four are exposed in the first movement. The second and third movements present new musical materials, but in both cases, passages drawn literally from the first movement are also included; and the new materials do not go far enough outside the rather wide range of musical characters presented in the first movement to be heard as fresh beginnings. A pause marked "long" follows the second movement, but its effectiveness in isolating the last movement as a comparatively independent unit is weakened by the presence of fifteen other silences (long, short, measured, and unmeasured) throughout the work.

The structural unit of most immediate importance to the listener is not, then, the movement, but the "episode"—that is, the phrase or section which is clearly set apart from its immediate neighbors by silences

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