
El Polifemo de Oro was written in 1956 and revised by the composer in 1981. This two-fold investigation clarifies the structure of El Polifemo through careful analysis of the work and its revision, and by Smith Brindle's approach to composition based on his interviews and books. The second aspect is aimed toward the pragmatic performance issues of tempo, articulation, timbre, voice leading, and the other details of execution.

Although the work was written according to serial techniques, the presence, in the twelve-note row, of triadic formations (minor triad, dominant seventh, fully-diminished seventh) juxtaposed with many tritone intervals suggests the use of tonal devices, which Smith Brindle does employ to effect tension and relaxation. It is assumed that tonal devices such as leading tones, stepwise movement in the bass, fourth and fifth relationships, and triadic constructions are heard against a traditional contextual basis and are therefore ways of implying resolution. Where tonal devices are not present, other structural components, i.e., rhythm, dynamics, timbre, etc., are examined with

*El Polifemo de Oro* was written in 1956 and revised by the composer in 1981. This two-fold investigation clarifies the structure of *El Polifemo* through careful analysis of the work and its revision, and by Smith Brindle's approach to composition based on his interviews and books. The second aspect is aimed toward the pragmatic performance issues of tempo, articulation, timbre, voice leading, and the other details of execution.

Although the work was written according to serial techniques, the presence, in the twelve-note row, of triadic formations (minor triad, dominant seventh, fully-diminished seventh) juxtaposed with many tritone intervals suggests the use of tonal devices, which Smith Brindle does employ to effect tension and relaxation. It is assumed that tonal devices such as leading tones, stepwise movement in the bass, fourth and fifth relationships, and triadic constructions are heard against a traditional contextual basis and are therefore ways of implying resolution. Where tonal devices are not present, other structural components, i.e., rhythm, dynamics, timbre, etc., are examined with...
regard to their functions in creating or dissipating tension.

Following the analysis of each of the four fragments is a discussion of performance implications based on the analysis. Both the analysis and performance aspects are non-prescriptive and are presented in the spirit that there are many other valid interpretations.
STRUCTURE AND PERFORMANCE OF EL POLIFEMO
DE ORO FOR SOLO GUITAR BY
REGINALD SMITH
BRINDLE

DISSERTATION

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements For the Degree of

DOCTOR OF MUSICAL ARTS

By

Paul LeBlanc, B.M., M.M
Denton, Texas
May, 1993
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TABLE OF FIGURES</strong></td>
<td>iv</td>
</tr>
<tr>
<td><strong>Chapter</strong></td>
<td></td>
</tr>
<tr>
<td><strong>I. INTRODUCTION</strong></td>
<td>1</td>
</tr>
<tr>
<td>The Purpose of the Investigation</td>
<td></td>
</tr>
<tr>
<td>The Composer</td>
<td></td>
</tr>
<tr>
<td>Aspects of Analysis</td>
<td></td>
</tr>
<tr>
<td>The Series</td>
<td></td>
</tr>
<tr>
<td><strong>II. ANALYSIS AND PERFORMANCE OF THE FIRST AND SECOND FRAGMENTS</strong></td>
<td>17</td>
</tr>
<tr>
<td>Analysis of the First Fragment</td>
<td></td>
</tr>
<tr>
<td>Performance Aspects of the First Fragment</td>
<td></td>
</tr>
<tr>
<td>Analysis of the Second Fragment</td>
<td></td>
</tr>
<tr>
<td>Performance Aspects of the Second Fragment</td>
<td></td>
</tr>
<tr>
<td><strong>III. ANALYSIS AND PERFORMANCE OF THE THIRD AND FOURTH FRAGMENTS</strong></td>
<td>41</td>
</tr>
<tr>
<td>Analysis of the Third Fragment</td>
<td></td>
</tr>
<tr>
<td>Performance Aspects of the Third Fragment</td>
<td></td>
</tr>
<tr>
<td>Analysis of the Fourth Fragment</td>
<td></td>
</tr>
<tr>
<td>Performance Aspects of the Fourth Fragment</td>
<td></td>
</tr>
<tr>
<td><strong>BIBLIOGRAPHY</strong></td>
<td>55</td>
</tr>
</tbody>
</table>
TABLE OF FIGURES

1. Series used in *El Polifemo de Oro* ............... 13
2. Invariant nature of the fully-diminished seventh chord ......... 14
3. Row forms and motives in the first fragment ........ 19
4. First cadence, measure 1 .......................... 21
5. Second cadence, measures 2-3 ...................... 22
6. Third cadence, measures 7-8 ....................... 22
7. Fourth cadence, measures 9-10 ..................... 23
8. Fifth cadence, measures 10-11 ..................... 24
9. Rhythmic augmentation in measures 4-6 ............. 27
10. Schematic diagram of the second fragment .......... 30
11. Descent of ostinato in the second fragment .......... 30
12. Ascending motive in the cadenzando of the revised first fragment .......... 38
13. Schematic diagram of the fourth fragment .......... 49
14. Descending motion in the fourth fragment, measures 6-10 ............. 52
15. Articulations in the fourth fragment, measure 35 .. 53
CHAPTER I

INTRODUCTION

The Purpose of the Investigation

El Polifemo de Oro, a group of four fragments by Reginald Smith Brindle, has been performed by many guitarists since its premiere by Julian Bream at the Adelburgh Festival in 1958. The work was inspired by García Lorca's poetic references to the guitar, particularly in the two poems Adivinanza de la Guitarra and Las Seis Cuerdas. After completing El Polifemo, Smith Brindle did not return to composing for guitar until 1970. In a 1980 interview, he gives two reasons for his fourteen-year hiatus from guitar composition. First, the musical technique of serialism seemed, in his words, "so far from the possibilities of the guitar . . ." and, secondly, because of the generally poor caliber of musicianship of guitarists, "It seemed to be terribly amateurish, and to write contemporary music for them would have been rather in vain."

The result was an almost exclusive concentration on orchestral music. He credits more recent guitarists with

---

the ability to "appreciate contemporary music better and to play it much better." Smith Brindle himself has contributed to this cause with a graded series of pieces called Guitarcosmos (1976-77). He also concludes in the same interview that he was wrong about serialism and the guitar "because in the end I found that it could fit in quite easily."^3

Among Smith Brindle's many guitar projects of recent years is the 1981 revision of El Polifemo, which, in the composer's words, "annuls all previous publications of this work."^4 His reason for the revision is included in the preface to the new edition: "to reach a greater fulfillment than my original conception."^5

While intuition is an invaluable asset to the performer, an understanding of the formal and structural elements exposed in analysis should ultimately lead to a more informed performance. As Wallace Berry says in his book Musical Structure and Performance, "music's only reality (unless it is electronically preserved) is the passing moment of its performance. . . . How ironic then

^2Ibid., 7.

^3Ibid.


^5Ibid., Preface.
that the disciplined study of relations between structure and performance is so neglected."^5

This two-fold investigation will clarify the structure of El Polifemo through careful analysis of the work and its revision, and by Smith Brindle's approach to composition based on his interviews and books. Since the revision consists mainly of added material, there are two crucial questions to be addressed: Where did the material come from? And what is its impact on the form and structure?

The second aspect of this investigation is aimed toward the pragmatic performance issues of tempo, articulation, timbre, voice leading, and other details of execution. Berry also summarizes the central issue of interpretation in two questions: "In a particular unit of musical structure, to and from what points (and states) can directed motion be said to lead? And what is the performer's role in projecting and illuminating essential elements of direction and continuity?"^6

These two questions will be discussed in relation to El Polifemo, with an understanding that they also embrace many different subsidiary issues. Berry offers the following advice:


^6Ibid., 2.
it is vital that any discussion of theory and practice in performance resist pretensions of dogmatic instructions; . . . for virtually any given line of reasoning, from analytical finding to interpretive decision, there are defensible alternatives within the necessary perspective of comprehended structure and process.

The Composer

In addition to his seventy or so works for guitar and guitar ensemble, Reginald Smith Brindle is perhaps best known to non-guitarists both for his many other compositions and for his writings on music. His list of musical works includes symphonies, choral pieces, pieces for various ensembles, and a chamber opera. His entry in the New Grove Dictionary credits him with having "a significant influence in the development of British music." Among his writings are two books on composition, Serial Music (1966) and Musical Composition (1986), both of which will be cited in this study. Smith Brindle's survey of twentieth-century musical trends, The New Music (1975), and a handbook for percussion, Contemporary Percussion (1970), are also of note.

Smith Brindle was born in Bamber Bridge, near Preston, England, in 1917. While his first profession was that of an

---

8Ibid., 2.

architect, his interest in guitar began before the second World War, when he played in jazz bands. His principal instruments were saxophones, clarinet, guitar, and double bass, but he never realized the guitar's capabilities until he heard Django Reinhardt's *Hot Club de Paris* recordings.  

During Smith Brindle's time in the army (1939-44), he traveled throughout the African desert and Italy with a guitar in tow because of what he calls its completeness and transportability. By "completeness," Smith Brindle means that the guitar is able to "produce harmony, melody, counterpoint, the whole of music in its completeness." After the war, when he was unable to enroll in a degree course in architecture, he was accepted as a music student at the University College of North Wales, Bangor. He later returned to Bangor to take up a university teaching position in 1967 and remained until 1970, when he became professor of music at the University of Surrey.

Early in 1946, Smith Brindle arrived in Florence, where he credits Professor Gallino with introducing him to classical guitar literature and some early recordings of Andrés Segovia. According to Smith Brindle, Segovia's

---

10 Tolly, *loc. cit.*

11 Tolly, 8.

playing "struck me enormously . . . this is where my composing for the guitar began."\(^{13}\)

He pursued his composition studies in Italy, first with Pizzetti in Rome and then for two years in Florence with Dallapiccola. Smith Brindle recalls his experiences with these two composers as somewhat frustrating and discouraging. Pizzetti and Dallapiccola "were both enigmatic and disappointing, even counterproductive. Where I looked for stimulus, encouragement, and learning, I found none."\(^{14}\) In spite of disappointment with his primary teachers, their influence is evident in Smith Brindle's serial compositions of the 1950s. His symphonic work _Variations on a Theme of Dallapiccola_ of 1954 and _El Polifemo de Oro_ for guitar are just two examples.

Later, younger Italians such as Berio, Nono, and Maderna provided Smith Brindle with "plenty of ideas, even if (looking back) they led me down the wrong road . . . ."\(^{15}\) "His subsequent career is marked by a series of more or less sudden moves from one enthusiasm to another."\(^{16}\) The constant changes in his style have not

\(^{13}\) _Ibid._


\(^{15}\) _Ibid._

\(^{16}\) Larner, XVII, 421.
made it easy "for the public to come to terms with him."\(^{17}\) While the preceding statements are fairly accurate (and could also be said of Stravinsky and Picasso), Smith Brindle does not take them as criticism. "If I were a composer, as I should be, with an absolutely fixed and recognizable style, unchanging through the whole of my career--like Boulez--I would be bored stiff."\(^{18}\)

One aspect of Smith Brindle's music that has remained consistent is its emotive underpinning. The *New Grove*, in spite of the above criticism, characterizes his music as highly individual, and states that "fundamental emotional inspiration is unmistakable. The individuality is to be heard in the personal melodic voice . . . and in the rhythmic themes which are an interesting aspect of many of his works."\(^{19}\)

In music, the superiority of the emotive over the intellectual is a common theme in both of his books on composition. For example, in discussing features of atonal melody, he remarks, "the music must follow a certain emotional path consistently . . . . If the melody is completely "abstract," it has no emotional development and

\(^{17}\) Larner, XVII, 422.


\(^{19}\) Larner, XVII, p. 422.
is therefore sterile . . . if it is to be successful it must convey human emotion."\(^{20}\)

In *Musical Composition* in the chapter on formal principles, he further states, "The real importance of musical form is of a psychological nature: music is an emotive message; and good form ensures that the message is convincing, unified, and complete. Nothing should be allowed to disturb the emotive flow."\(^{21}\)

In a 1988 interview with Gilbert Biberian, Smith Brindle clarifies his idea of the role of intellect in music as being tempered, rather than absent. While discussing counterpoint, he says, "You've got to be very careful not to let the intellectuality of it suffocate any expressive qualities, because music is emotion. If it's not that, it's nothing. If it's intellect only, it's a bit of a bore."\(^{22}\)

The changes in Smith Brindle's style have not carried over to his solo guitar works. The reason for the more consistent style of his guitar music is explained in his own words:

> probably for a practical reason—because I don't find the solo guitar itself very adapted to music which is


\(^{22}\)Biberian, *op. cit.*, 12.
intellectual, that is, the contrapuntal play between voices . . . . Because it's too difficult on the frets, and therefore I can't carry through what my mind wants to do. That is, keep the intellectual side moving.

This concept differs quite dramatically from his thoughts on writing for two or more guitars: "because they give you that possibility of carrying through intellectually, of keeping the different voices going. But the instrument at the same time carries you towards the more expressive kind of writing." 24

Aspects of Analysis

In any event, it is extremely difficult to say just what goes into the kind of "analysis" necessary for informed performance. 23

It appears likely to me that there is a direct correlation between an event's nearer-foreground manifestation and its susceptibility to interpretive intervention and control in performance. 25

The central issue of interpretation according to Berry, as cited earlier, includes the question of "the performer's

---

23 Ibid., 11.
24 Ibid., 12.
26 Berry, op. cit., 5.
role in projecting and illuminating essential elements of
direction and continuity."^ Therefore, the problem for
the performer is twofold: deciding on the nature and
function of the essential elements and determining if and
how they should be projected. It is important to remember
that "analysis most often tells the performer what should
not be done."28

According to Smith Brindle, El Polifemo represents the
maturity of his early period.29 The New Grove calls this a
period of "tonally inclined serialism."30 The tonality-
atonality question, according to Berry,
arises particularly with respect to serial music.
Tonic function can of course be obscured by
contradictory events, but it is clear that serialized
associations of PC materials cannot, on the basis of
the prescriptive technique of composition in and of
itself, be pronounced necessarily "external" or
"irrelevant" to the experience of tonality.31

Also of note in his book Structural Functions of Music,
Berry includes fourteen types of tonality in a "conjectural
set of classifications of levels of significance of tonal

27 Ibid., 2.
28 Ibid., 10.
29 Tolly, op. cit., 6.
30 Larner, op. cit., 421.
31 Wallace Berry, Structural Functions in Music (New York:
function."32 While perhaps not as didactic, Smith Brindle refers to "a field of super-tonality which spans the enormous space between diatonic harmony on the one hand, and sheer chaos on the other."33 The composer's task is to take care so that "the music either keeps to one atonal field, or maintains an artistic equilibrium between closely related fields, some of which . . . move toward tonality and others . . . which move still further away from any tonal suggestions."34

In Serial Composition, Smith Brindle shows how Berg and Dallapiccola introduced strong tonal elements into their serial writing. His interpretation of this tendency is that "The intention is clearly that of bridging the gap between traditional and serial music, attenuating the atonal tendencies of the latter, and creating an equilibrium of tonal and non-tonal elements."35

Also included are general classifications of intervallic values and their degrees of emotive content. Similar classifications appear concerning tension and relaxation in time/movement dimensions, pitch dimensions,

32 Ibid., 172.
33 Smith Brindle, Serial Composition, 12.
34 Ibid., 12.
35 Ibid., 64.
Verticalities are classified according to one of seven levels based on the proportion of dissonance (harmonic tension) to consonance (harmonic repose). They range from strong consonance to very harsh dissonance. From this and the following quote it is obvious that Smith Brindle does not embrace Schoenberg's concept of the "emancipation of the dissonance":

The perpetual recurrence of the total-chromatic tends of its own accord toward atonal chaos ... at points where greater euphony and relaxation are needed we cannot ignore the fact that the more consonant (and therefore frequently triadic) harmonic elements must be allowed to emerge, while factors which produce greater stress must be subdued. However, this in no way implies that we need to resort to the traditional artifices of key schemes, modulations, transitions, etc. We are merely using the consonance of triadic formations in order to take advantage of its very valuable power of liquidating tension.\textsuperscript{37}

The Series

In choosing the succession of twelve notes, Smith Brindle urges the composer "carefully [to] consider the positioning of every note, weighing its implications and values, so that the series may be perfectly suited in every detail to the music a composer has in mind."\textsuperscript{38}

\textsuperscript{36} Ibid., 27-8.

\textsuperscript{37} Ibid., 79.

\textsuperscript{38} Ibid., 4.
The twelve-note series employed in *El Polifemo* (see Fig. 1) has definite leanings toward tonality. The presence of triadic formations (minor triad, dominant seventh, diminished triad) are juxtaposed with the many tritone relationships.

**Figure 1. Series used in El Polifemo de Oro.**

Under Allen Forte's system of identifying the total interval content of any group of notes (interval vector, or I.V.), the two hexachords which comprise the row have the same I.V. of [224223]. Since there are six tritone relationships in a series of twelve notes, and each hexachord contains three, invariance is present at the level of the tritone for all forms of the row. Because the hexachords are semi-combinatorial through inversion, the pitches present in the two hexachords of P0 are present in P6 and also in I3 and I9. The dominant seventh chord becomes a half-diminished seventh through inversion I(6-9). The fully-diminished seventh chord represented by the first four notes of the second hexachord (P0(7-10)) further limits
combinatoriality because of the transpositional limitations of diminished sevenths. Since only three different tetrachords are possible in these four corresponding places in the series, the seventh through tenth notes of I4, I10, I7, P0, P6, P3, and P9 are all invariant. (See Fig. 2) In Figure 2. Invariant nature of the fully-diminished seventh chord.

```
  0  4  1  6  7  10 2  8  5  11  9  3
  0           F# C A Eb
  8           C F# Eb A
 11          F# Eb A C
  6         C A Eb F#
  5          E C F A
  2          A F# C Eb
  1          A Eb C F#
  3          Eb A F# C
  9
```

choosing this particular row, it is apparent that Smith Brindle has set limitations on the "variety" of the forms of
the row. In his book Serial Composition and Atonality, George Perle states that "Invariant segmental content is a means of delimiting the range of variational procedures and therefore of maintaining the integrity of the set as an organizing principle in spite of linear revisions."²⁹

Even though both hexachords share the same total number of like intervals, their placement within each hexachord is different. A survey of the succession of intervals shows that the first hexachord contains one m2, two m3, one M3, and a P4 [102110]. The second contains one M2, one m3, and three +4 [011003]. The interval connecting the two hexachords is a M3. In the chapter titled "Writing Melody" from Serial Composition, Smith Brindle states: "the most stable harmonic intervals, the fourth and fifth, are weakest of all [melodically]. The tritone interval, having a neutral quality, is usually weak melodically, but in certain harmonic situations can acquire a strong emotive quality."⁴⁰ There is also no denying the role of the tritone in harmonies that function as dominants, e.g., dominant seventh, diminished seventh, and augmented sixth chords. The placement of these notes in context within the

⁴⁰Smith Brindle, Serial Composition, 24.
music itself is of obvious importance, as it has a direct bearing on voice leading.

Use of the tritone in tonal devices does not necessarily imply tonality. Again, from Serial Composition, "Any tendency for a tonality to emerge may be avoided by introducing a note three whole tones distant from the key note of that tonality."\(^4\)

Pitch class names are given as capital letters within quotes for the octave below middle C (e.g., "E"). From middle C to the next higher octave, the capital letter will be underlined (\(E\)). The second octave will be lower case and underlined (e). All pitches beginning two octaves above C will be given as lowercase within quotes ("e").

\(^4\) Ibid., 66.
CHAPTER II

ANALYSIS OF THE FIRST AND SECOND FRAGMENTS

Analysis of the First Fragment

In Smith Brindle's program notes the first fragment is said to be made up of "... intangible, fleeting sounds."

The score is marked *Ben Adagio* and is only twelve measures in length. Measures one and four are in common time, while the rest are in 3/4.

A closer look at the score yields the following observations in no particular order. Firstly, although not surprisingly, the tritone plays the most prominent harmonic and melodic role. Secondly, five of the measures have ties across the bar lines, and six measures have articulations on the downbeat. The only notated silence is an eighth rest at the beginning of the penultimate measure, which precedes the final chord. Thirdly, the texture is generally thin. Excluding the opening measure, there are four vertical sonorities consisting of at least three notes, and all have a rhythmically related figure that highlights a single pitch following the chord. The lack of phrase markings, combined with frequent changes in timbre, register, and rhythm, yield many interrelated motives. Labeling of these motives is not
prescriptive and does not necessarily reflect all the degrees of interrelatedness; it is useful only in recognizing where change occurs. "We must be aware that mirroring is no mechanical procedure, but a means of creating valid expressions, particularly as the formal design of palindromes remains audibly imperceptible."¹

A closer look at the row selection indicates that a type of mirror form, or what Smith Brindle would call "free palindrome," ² is evident on two levels. These palindromes are created by using P0 with its retrograde and I8 with its retrograde. The invariance of the last tetrachord of these two rows is realized by the initial statement of P0 and the first four pitches of I8 in mm. 1-3, and their subsequent repetition in retrograde in the final five measures (mm. 8-12). Note order and register are consistent except for the octave transposition of the B minor triad in m. 10 and the subsequent "G" that is added to form a G-major seventh chord. The second palindrome partially overlaps the first one beginning in m. 3 with I8 followed by its elided retrograde in mm. 5-6 (see Fig. 3).

¹Ibid., 107.
²Ibid., 106.
The performance will be good only to "the extent to which the listener knows where he is, even in a work with which he is unfamiliar. One good clue to such orientation could be the relative strength of cadences." Because of both the motivic nature and lack of notated silence, an examination of cadences will be helpful in identifying areas of repose. Although the music is not tonal, it is within the field of supertonality that leans toward tonality. Factors such as leading tones, stepwise movement in the bass, fourth and fifth relationships, and triadic constructions are acoustical phenomena that reach far enough into this "supertonal field." Rhythm in serial music should, among other things, "... lead the succession(s) of

---

sounds into periods of relaxation and repose . . . it must therefore take over part of the function of harmonic suggestion."\(^1\)

The five cadences in the first fragment are variable in their degrees of repose. The initial motive in the first measure, serving as an introduction, will be referred to as (a). The potentially dissonant and therefore potentially tense opening chord (all-interval tetrachord) is made less dissonant by both the paired placement of the two most consonant intervals ("E" - G-sharp and f - b-flat) and the two-octave separation of the most dissonant interval ("e" - f). Its resolution to the B minor triad in close position and its corresponding dynamic marking of piano dissipate the tension. Even though the "E" in the bass is held over during the articulation of the triad, the effect is still that of a half-cadence. It is further reinforced by f resolving up to f-sharp and b-flat by octave transfer down to B. (See Fig. 4.) It should be pointed out that the articulations of tastiera on the first and pont. on the second chords serve to veil the cadential effect timbrally. Since Smith Brindle's intent is to obscure the cadential effect, the performer may choose not to bring out the implied voice leading.

The second cadence uses the harmonic tritone (D-flat and C) to resolve to thirds on the first beat of m. 3. The descending bass line of E-flat - D-flat - C is the conclusion of the second motive (b). It should be noted that in the revision, the first note of motive (b) (before E-flat) is C with the stem in the same direction as the following three pitches. Harmonically, this is a relatively strong cadence. The g harmonic played against the "D-flat" is the third of an E-flat dominant seventh (without the fifth) resolving to vertical thirds ("A-flat" and C). (See Fig. 5.) This cadence, like the first, is similarly weakened in that the g keeps ringing through its resolution to "A-flat". Any sense of tonality is further negated with "A-flat" going to "B-natural" and C going to F-sharp. It would seem logical, then, to articulate the C more than the "A-flat", as this better reflects the voice leading.

The third cadence begins with the retrograde of material from mm. 1-3 (motives (c'), (b'), and (a')). It is
realized following an upward sequence of thirty-second notes (motive \( f^1 \)), of which the last three ("G", D-flat and E-flat) form a dominant and resolve to the same dyad ("A-flat" - C) as in m. 3. (See Fig. 6.) In terms of tonal implications, this could be viewed as a delayed cadence because of the import given to E-flat (thirty-second note tied to a half note). The downbeat of m. 8 ("A-flat" - C) is the beginning of the next gesture and not the point of repose it was in m. 3. At this point in the revision, a two-measure cadenzando delays the cadence to "A-flat" - C.
The fourth cadence is similar to the previous one in that it involves a half note, in this case, C. The retrograde of motive (b) is resolved down by half step to the root of a B-minor triad. (See Fig. 7.) The direction of the note stems indicates that the bass line is D-flat - C - "B", even though E-flat and A intervene. Although not harmonically as strong as the others, the sense of repose is aided by both the descending bass line and the loudest dynamic marking thus far (forte) with the ensuing diminuendo to the B-minor triad. In the revision, the pitch "B" is substituted for the B-minor triad and serves as an upbeat for two additional measures that eventually lead to the same B-minor triad.

The fifth and final cadence involves the retrograde of motive (a). Immediately following the B-minor resolution of the previous cadence, that same triad is repeated in (eight) thirty-second notes during a crescendo and peaks on a quarter-note triplet with G added a half step above F-sharp.
The close formation combined with accented and staccato articulations makes this sonority quite harsh. Its resolution to the same all-interval tetrachord from m. 1 (see Fig. 8) follows the only notated silence and uses rhythmic diminution on the top note (b-flat) to dissipate tension. The bass movement by a fifth down is further reinforced by the G resolving up to G-sharp.

It is clear from the previous discussion that tonal devices, however veiled, are used to facilitate points of repose and, in a larger sense, places of arrival. It is conceivable that deeper-lever tonal relationships can be demonstrated, but the composer's intent is to obscure any key relationships. The tritone has been shown to be unavoidable by virtue of the set ordering and is a part of every motive (and every measure except m. 10). Any sense of a B-minor tonality in m. 1 is quickly contradicted by C-natural in m. 2. The resolution to thirds ("A-flat" - C) in m. 3 is similarly negated by a melodic tritone (C - F-sharp).
The five measures between the second and third cadences also contradict any key relationship, as will be shown.

**Performance Aspects of the First Fragment**

In *Serial Composition*, Smith Brindle states that "the larger interval leaps tend to have the greatest emotive suggestion, and are therefore the most powerful melodic factors."\(^5\) In the first fragment, Smith Brindle's choice of intervals that he classifies as neutral (tritone), weak (seconds, fourths, and fifths), and medium (thirds)\(^6\) illuminates more important structural components: timbre, dynamics, and rhythm. These are areas of special interest, since they involve performance decisions.

As mentioned earlier, the primary criterion for the labeling of motives is based on changes in either timbre, register, or rhythm. This labeling does not imply separation from each other, since the motives are also somewhat interrelated. Motive (a\(^1\)) retains the pitches of (a), but the rhythm is related to (d) and (d\(^1\)). The neighbor figures labeled (c) and (e) are also relatable in terms of the total interval content of [111111]. Motives (e) and (e\(^1\)) are identical in terms of pitch and almost identical in rhythm, but are dissimilar in timbre. The

\(^{5}\)Smith Brindle, *Serial Composition*, 23.

\(^{6}\)Ibid., 23.
problem for the performer lies in projecting a coherent, complete work that consists of eleven changes (of similar duration) within twelve measures. The solution lies partially in the previous discussion of cadence and in the concept of "comprehensive form" as described by Edward Cone in *Musical Form and Musical Practice*: ". . . that the whole is more important than any of its parts. Any conflict of interest must be resolved by suppressing the formal claims of the part in favor of those of the whole."\(^7\)

Motives (a), (b), (f), (c\(^1\)), and (a\(^1\)) are of a gestural nature because of their short but similar durations and, more importantly, because of their association with a point of division (cadence). The other motives in m. 3(2)-6 also appear to be of a gestural nature because of their short but similar duration, but are not associated with a cadence. Motives (c), (d), and (e) from m. 3(2)-5(3) are all two-and-a-half beats in duration. Of particular interest is the augmented rhythm shown in Fig. 9.

Rhythmically, these are two related groups despite the fact that four motives are involved ((d), (e), (d\(^1\)), and (e\(^1\))). It is also significant that Smith Brindle has chosen b-flat (m. 4) and "E" (m. 5) as the thirty-second notes to further obscure tonality. "The tritone relationship between

\(^7\)Cone, 39.
two keys always tends to have a certain 'obscuring' effect in key relationships, and is therefore mostly avoided in traditional harmony. A "valid performance," according to Cone, "depends primarily on the perception and communication of the rhythmic life of a composition. That is to say, we must first discover the rhythmic shape of a piece—which is what is meant by its form—and then try to make it as clear as possible to our listeners."

In this case, the separation of the two motives would destroy the effect of gradually slowing down. The performer should be aware that the precedent of division (via cadence) between the previous motives was of a harmonic and rhythmic nature and does not necessarily apply here. Elision of the two motives (one rhythmic group) seems to be the intent of the composer. The rallentando marking in m. 11 over a

---

\(^3\)Smith Brindle, *Serial Composition*, 64.

\(^4\)Cone, 38.
related figure and lack thereof in m. 4 is also relevant. Tension here is dissipated, but not to the point of repose. Lack of dynamic markings between mm. 3-8 is also of interest, since all other measures have a dynamic indication. What can a performer do in cases of multiple interpretation? Berry suggests that "the execution be as neutral as possible and that notes be allowed to speak for themselves; this is especially true in the area of dynamics, where the performer's intervention can be particularly blunt." This point is relevant to the revision. The *cadenzando* that follows (f) in m. 7 is much more conducive to rubato by virtue of its definition, and it separates the non-cadential section from the retrograde material (c^1), (b^1), and (a^1). The pitches selected from the series are a continuation of 18 (12, 5-11) followed by freely composed material. The ascending line of the melody followed by rapid descent and portamento (slide) articulation to the last note (c-sharp) both become increasingly important in all of the revisions. The fermata on C provides the same space as the "B-flat" in m. 7 of the original before motive (c^1).

The second pair of measures is similar in melodic shape to the *cadenzando*, and both end with an enharmonic minor third portamento. The F-sharp of the B-minor triad that

---

follows \((a^\dagger)\) is approached by anticipation in m. 13 \((F-F\text{-}sharp)\) with corresponding diminuendo. Structurally, the revision breaks up the palindrome; however, it provides two single-line melodies which slow down the constant change.

**Analysis of the Second Fragment**

The continual reiteration of a musical unit is a primary structural device where tonal functions are undeveloped or ambiguous.\(^{11}\)

The second fragment (Allegretto) makes use of ostinato to help create what Smith Brindle describes as "whirling, intertwining, softly dissonant harmonies."\(^{12}\) Like the first, textural and rhythmic changes serve to delineate formal sections of the piece. The ostinato texture is labeled A and \(A^\dagger\) (see Fig. 10). Two sections, B and \(B^\dagger\), interrupt the ostinato from mm. 21-26 and mm. 37-44. A ten-measure coda (not labeled as such on the score) immediately follows \(B^\dagger\) (mm. 45-54) and contains a false recapitulation of A (mm. 45-51) and three measures marked \(più\ lento\). The coda is one of two structural changes in the revision and will be addressed shortly. The other involves a repeat of A and \(A^\dagger\) following \(B^\dagger\) (where the coda would have been).

\(^{11}\)Perle, 37.

Figure 10. Schematic diagram of the second fragment.

In contrast to the first fragment, the second has a more uniform rhythm and clearly marked phrases. A and A¹ are in 3/8, while B, B¹, and the più lento section of the coda have shifting meters and varied textures. The ostinato (A and A¹) is realized in part by a lower neighbor figure in sixteenth notes which descend from e - d-sharp to B - "A-sharp" (m. 33) (see Fig. 11). Notes below the ostinato pitches indicate the lower voice and are substituted for the upper note within the strict sixteenth notes. That is to say, there is a single articulation on every sixteenth-note beat. The lower voice will be referred to as the melody,
since it is the most active. Its function is more to provide harmonic support.

The A section (mm. 1-17) consists of two phrases separated by a breath mark between mm. 8 and 9. Pitch material is transposed up a fourth from the first piece with P5 in the first phrase and I1 (1-9) in the second. The extension of the second phrase (mm. 18-20) begins P0 (1-3) before the completion of I1 (10-12). The ordering of pitches is kept fairly strict but had to be manipulated in order to keep the ostinato intact.

In the first phrase, what could be considered a dominant-functioning diminished seventh chord (P5 (7-10)) occurs in mm. 5 and 6. The lower neighbor d in the ostinato combined with the melody in the bass "B" - F - "G-sharp" is the enharmonic equivalent of an F diminished seventh, which resolves to F-sharp on the downbeat of m. 7. The eighth note "G-sharp" that intervenes in m. 6 (3) doesn't interfere with the resolution because of its register. Its articulation on the third beat enhances the rhythmic aspect of the cadence, while the ostinato, of course, obscures the tonality. The F in m. 6 is at least functioning as a leading tone and care should be taken in performance to realize the effect. The breath mark between mm. 8 and 9 further supports this interpretation.
The second phrase uses rhythmic devices and a somewhat more dissonant harmony to create slightly more tension. The melody (in the bass) creates an alternating tritone/perfect fifth sonority with the ostinato in mm. 9-11 (3). Tension is increased by both the tenuto marking under the melodic notes and the hemiola with corresponding crescendo in mm. 13-14. Once the E-flat is attained (m. 14 (2)), the ensuing slower harmonic rhythm and decrescendo relax the tension and facilitate the sense of repose felt by the minor third descent to C, which is not marked tenuto. The alternating intervals of major sixth and major seventh created by the ostinato (A and B) and bass note (C) are somewhat more dissonant than the previous cadence, which had alternating minor sixth and minor seventh chords.

As was noted earlier, P0 (1-3) begins before the final three pitches of II in m. 19. It should be noted that mm. 18-20 can be viewed either as an extension of the second phrase or as a preface to the B section. A brief moment of tension is created via use of three mildly dissonant three-note chords. The enharmonic augmented sixth interval ("G-sharp" - F-sharp) in the outer parts of the last chord "introduces" the more frenetic B section (mm. 21-26).

The B section begins with the continuation of P0 (4-9), whose last four pitches outline a D dominant seventh chord. Of particular interest is the tension created by the much
quicker harmonic rhythm, syncopation (mm. 22-23), and the major seventh intervals between the first and last notes in two of the three phrase groupings: mm. 21-22 (A-sharp - a), mm. 22-23 (A-flat - (c) - b), m. 23 (e-flat - "d"). The downbeat of m. 24 ("C-sharp" - "g") is the climactic moment of this upward surge. The crescendo indication and high register makes this dyad particularly dissonant. The ensuing descent in dyads is deceptive, since it doesn't resolve the tension normally associated with a descending line as in the cadenzando of the first piece. Smith Brindle's choice of I8 (4-12) in mm. 24-28 takes harmonic advantage of the paired tritones to help prevent repose and obliterate any sense of tonality. The intervals of descending dyads following the climax are M7 and M6 followed by four consecutive tritones. The corresponding crescendo and sforzando indications under the portamento also add to the tension. Relaxation of tension is realized through the relative consonance of m7 and the repeat of the A section.

Similar to the dual nature of the phrase extension in mm. 19-20 is the one at the end of section A\(^1\). The cadence in mm. 16-17 marks the first ending of the repeat and is the same as the second ending in mm. 27-28. Measures 18-26 are not included in the repeat. Section A\(^1\) (mm. 29-36) is functionally similar to mm. 18-20, in that the purpose is to create tension by breaking down the ostinato leading into B\(^1\)
and B respectively. The slight increase in tension is realized through changes of timbre, increased dynamics, and a quicker descent of the ostinato. The paired measures (29-30, 31-32, 33-34) are marked ponticello, natural, and ponticello, respectively, and they coincide with a gradual crescendo. The lower neighbor of the ostinato in each of the pairs forms a tritone with the bass note and the octave transfer of the upper note in the last pair forms a M7 with its neighbor. The effect of this last pair is made more dissonant because of its louder volume and ponticello articulation. The phrase extension (mm. 35-36) uses silence (two beats of rest on each side of the ostinato) to break down the ostinato. Increased harmonic and rhythmic activity (B) followed the first dissipation of the ostinato. The quick succession of pitches in jagged bursts contrasts the rhythmic regularity of A. Section B', in that sense, is functionally the same. Use of the paired tritones (II (7-12)) in sequence in m. 38 with the corresponding dynamic of forte and then sforzando on d is followed by non-row material. In the revision, the corresponding dynamic is double forte. The descending thirty-second note arpeggios are similar to the descending dyads from section B (mm. 24-25). Also similar are the corresponding crescendo and the degrees of dissonance. The two six-note chords in m. 41 are
used formally to close the section and are incorporated into
the ostinato figure in mm. 42-43.

Thus far, the alternating pattern A B (A A\^1) B\^1 is most
aurally recognizable because of its two main features:
rhythmic regularity (A) and rhythmic diversity (B). The
return of the ostinato is expected after B\^1 because of the
precedent. (It is at this point in the revision that a da
capo is indicated (take second ending)). The remainder of
the original (mm. 45-53) is not included in the revision.
The false recapitulation from mm. 45-51 dissipates the
ostinato through diminution. Measures 45 and 46 are the
same as mm. 1-2. A rhythmic device similar to the
augmentation in the first fragment begins with twelve
sixteenth-note articulations and is followed by a rest, then
six articulations, four, and then two (mm. 45-50). Each
group is separated slightly by tied note values. The tempo
change to più lento which follows adds further to the sense
of repose, as does the timbral effect of harmonics leading
to a rapid trill on "d-sharp" - "e" over harmonics E and g.
The alternating "d-sharp" - "e" in the revision is reversed
(mm. 53-54) with the emphasis on "e". The marcato
indication makes the effect much tenser.

The coda of the revision (after restatements of A and
A\^1) combines material from both A and B. Pitch content in
mm. 45-46 is the same as in mm. 35-36 (il), and is only
altered slightly in terms of sequence and placement. \(R5\ (2-12)\) is used from mm. 46(3)-48(2) and the rest is freely composed.

The section of the coda from mm. 49-62 is structurally a microcosm of the whole. The ostinato in mm. 49-51 and 57-60 alternates with remnants of \(B^1\) (m. 52), the trill from the original coda (mm. 55-56), and new material (mm. 61-62). The most important change is the new material in the last two measures. The final six-note verticality contains the same outer voices as the first and final chords of the first fragment ("E" - b-flat). The fortissimo indication in m. 61 and sforzando with ponticello articulation make this sonority very harsh. As opposed to the rhythmic and dynamic repose of the first fragment, the tension of the second fragment is not relaxed until the relative repose of the third piece. This is quite different from the original No. 2, where the sense of repose is attained by the \(\text{più lento}\) and harmonics. Because the harmonics are absent from the revision, this timbral device is more effectively used in the third fragment.

Performance Aspects of the Second Fragment

Of interest to the performer are the phrase markings in sections A and \(A^1\), and mm. 1-4 in particular. The c-sharp in m. 1 is indicated as a dotted quarter note, even though
it will stop when the d-sharp is struck on the same string. The dotted quarter is also indicated in m. 3 of the revision. The tenuto marking implies that c-sharp is to have either a different articulation than the surrounding pitches, or perhaps a different duration, or both. The phrase marking goes to the end of m. 2 with a new phrase indicated on the c-sharp in m. 3. The open e string will keep ringing through the phrase unless physically stopped. If the effect is to obtain the "whirling, intertwining, softly dissonant harmonies" that Smith Brindle describes, then the e probably should not be stopped. The lack of a sixteenth rest before "A" in m. 3 would also support this notion. The breath mark between mm. 8 and 9 (between two phrases) and nowhere else further supports this idea.

The analysis of sections A and A₁ has shown that there is a gradual increase of tension from mm. 1-8, then mm. 9-16, and the second ending leading into A₁. The function of the ponticello articulations in mm. 29-30 and 33-34 has been interpreted as aiding the increase of tension caused by the harmony and the crescendo. Lack of timbral indications does not necessarily mean a lack of timbral variety. A case could be made for a more ponticello articulation in both B and B₁, since these are points of highest tension. It should be remembered that the more an effect is used, the less important or meaningful it becomes. This
interpretation could be especially intrusive in the revision, where all of A and $A^1$ are repeated. The ponticello articulations in $A^1$ could lose some of their identity.

The *cadenzando* has been shown to have a similar melodic shape as part of the B section. There is, however, a larger-scale motive involving a pitch relationship which becomes more evident in the coda of this piece and both versions of the following two. In m. 8 of the revision (Fig. 12), the ascending line $e - g - "c\text{-sharp}" - "d\text{-sharp}"$ contains pitches of E-minor tonality, but the leading tone is denied its role and falls back to "d-natural". It is important since it is the highest pitch within the piece.

The coda of the original second fragment ends with a trill of "d-sharp" - "e" but resolves to "d-sharp". The "e" does not have quite the sense of attainment that it does in the revision. In m. 47 (3) (revision), the "e" is attained by
the largest leap thus far (thirteenth, G - "e"), but immediately falls over two octaves to C-sharp by the downbeat of m. 49. The rhythmic drive of the arpeggiated thirty-second notes in mm. 52-53 and coinciding crescendo to forte by the second beat of m. 53 allow the "e" to be grasped and held firmly. The tenuto on the "e" in m. 56 indicates that this pitch should be held (similar to the c in m. 1), as this is most definitely a place of arrival. This also suggests that the "e" in m. 47 should be played as notated and not given any special import by the performer via tenuto, accent, rubato, etc. Its non-placement on a downbeat is not by accident. Intervention by the performer will only detract from the sense of attainment in m. 54. It should be kept in mind that this ascending motive is present in the revision and not the original first two fragments.

The cadenzando provides a melodic contrast to the otherwise motivic nature of the first fragment. Its placement and that of the other two extra measures have been shown to share the formal impact of disrupting the "mirror" device. The suggestion to the performer has been to follow strictly the tempo and rhythm without intervention (rubato) to effect this contrast. The presence of the ascending motive in the revised second piece formally links the two fragments, and outside of the similarity of their final chords, is the only unifying factor of any significance.
The original first two fragments do not share these traits. The revision of the third and fourth fragments further develops this motive into an important structural component both within and between the two pieces.
CHAPTER III

ANALYSIS AND PERFORMANCE OF THE
THIRD AND FOURTH FRAGMENTS

Analysis of the Third Fragment

As indicated on the score, the performance times for the first two fragments are one minute and one minute, forty-five seconds, respectively. Thirty seconds are added to each of the revisions, yielding 1:30 and 2:15. The same amount of time is added to the revised fourth fragment (1:45 to 2:15). In contrast, the revision of the third fragment is 3:20, twice the duration of the original.

Both versions of the third fragment make use of motives from the first piece. The difference between the two is the extent to which these motives are repeated and developed. The original is marked Largo and is twenty measures long. The initial two phrases (mm. 1-4 (3)) are recalled in mm. 10-13 and are varied but recognizable. The pitch content in both cases is 11 followed by 18. The cadence in m. 9 formally separates the piece into two sections of equal length. The corresponding measure in the revision further separates these parts by use of a double bar and a breath
mark. Pitch selection is from the previous fragments (I1 and I8), and some are freely chosen.

The augmented thirty-second note figure from the first fragment (first associated with motive (d)) is used in mm. 6 and 8, and the melodic motive that starts the second phrase is similar to (b). The G-sharp to the harmonic d in mm. 3-4 is marked with a portamento articulation in the revision. This helps in recognizing previously heard material. Lack of portamento in the original is probably an oversight or printing error.

The ascending motive (asc) previously discussed occurs in mm. 15-16 and proceeds by half step from "d" to "f-sharp". The rhythmic punctuation accorded the "f-sharp" is the same as that given to "d" in the cadenzando. The strummed harmonics on the second beat of m. 16 further enhance the sense of arrival. Tension is then dissipated after this climax by way of descending motion in mm. 16-17 and then longer note values. The tamburo effect that ends the piece is the same as the revision, but the rhythm and number of articulations is altered. One of two important structural changes in the revision is the repetition and expansion of material from mm. 14-16. There are ten added measures after m. 17, whereas the original had only three. The other change is a repeat of the first half of the piece (mm. 1-9) and is addressed in relation to performance.
The repeat of part one (written out, mm. 10-18) is the same as in the original mm. 1-9. Measures 1-8(2) in each version also coincide. In the revision, m. 8 is expanded from three to five beats; m. 9 facilitates the repeat and is similar to the second ending in m. 18. Because the material is heard again, a stronger link with the first fragment is gained.

The ascending portamento articulation (as the one in m. 8) is one of the devices which is extended in the revision, and reaches its peak in the second half in the form of an octave glissando. In the revision, portamento, combined with the three that are added in the first fragment, provides yet another motivic link between the two pieces.

The beginnings of the second halves of both fragments are the same. As mentioned, mm. 10-17 of the original and mm. 19-26 of the revision contain the same material, but the expansion and repetition of material in the revision yield ten additional measures where the original had only three. The ten bars added to the revision include repetition of motive (d) in mm. 27-28. These two bars appear in the revision of the fourth fragment with only slight variation. This motive does not appear in the second half of the original. Measures 29-31 are a repeat of (asc), and are the same as mm. 23-25 except for a crescendo indication and sforzando on "e-sharp". Tension is then dissipated by a
descending thirty-second note scale. This descending figure (m. 32) is very similar to the one which dissipated tension following the attainment of "e" in the coda (mm. 55-56) from the previous piece. Both have ritardando indications, a tied note value at the end of the descent, and a fermata on the last note.

The octave glissando (f-sharp -"f-sharp") follows the fermata with the same dotted-note figure to emphasize the high note as was seen in the cadenzando. The "f-sharp" is repeated further (with harmonics underneath) in m. 34 with another thirty-second note figure related to (d) and very similar to the one that ends the first fragment.

In short, the ascending motive, portamento, and more permutations of the rhythmic motive (d) are all compositional techniques that are developed in the revisions. The ascending motive to "f-sharp" in m. 16 of the original third fragment had no precedent in the previous two fragments and is heard as an event only within the piece itself. This highly emotive figure is one that Smith Brindle "set up" for further expansion by its presence in the previous two revisions. If this is the case, the repeat in the first half can be viewed as a way of balancing the extra material in the second half.
Performance Aspects of the Third Fragment

Regarding repetition, Smith Brindle says:

if there is no repetition of well-sculpted subject matter, the music is almost certain to escape the memory, even after several hearings.1

My own solution is a compromise: avoid precise repetition, but use enough repetitions with elements of change to keep the listener formally oriented and continuously interested.2

The dilemma for the performer is whether to play the repeated material any differently. Edward Cone suggests that the composer's intent be considered. The issue of varying a repeat must be "specifically justified by some complexity in the score that it clarifies."3

In this case, the repeat is written out with the same dynamic markings (albeit few) and phrase indications; only the endings are different. In the composer's note to the Preludes and Fantasias, published in 1985, Smith Brindle states: "I lay great store by vibrato and color changes, without such expressive factors the slow movements cannot be brought alive."4 Although this piece is not part of the

---

1Smith Brindle, Musical Composition, 11.
2Ibid., 11.
3Cone, 49.
4Smith Brindle, Preludes and Fantasias (London: Boosey & Hawkes, 1985), Composer's note.
collection cited above, it will be assumed that this instruction still applies. The lack of timbral indications in this case is an attempt to be non-prescriptive. The multitude of timbral combinations is therefore entrusted to the performer. The repeat in the fourth fragment is indicated in the score as having a different timbre and dynamic level. Lack of any such change in the third fragment does not necessarily mean that timbral variation in the repeated material isn't justified.

The first two phrases (mm. 1-4) present similar performance problems as the previous two fragments. The dotted half note e in m. 1 is part of the harmony. The cantato marking indicates that a singing quality be given the melody, which properly begins on B (beat two). A different timbre must be accorded the descending line of B - B-flat - G - F-sharp in order to differentiate it from the opening e. The harmony on the downbeat of m. 2 sounds like a resolution (thirds), but is quickly contradicted by the "A" in the bass (half-diminished seventh chord) which "resolves" to a tritone (G - F-sharp). The half-diminished seventh chord is clearly not a dominant function but still must be played as if it were. The phrase indication shows that F-sharp is the last note of the phrase. Care should be taken to effect a gradual diminuendo to the F-sharp because of its placement on the second beat. The "f-sharp" attracts
attention in the second half of the piece as a result of upward motion.

The second phrase begins with a related motive from the first fragment (b). The portamento articulation of G-sharp to the harmonic d and subsequent bass movement of G-sharp - "F" - "A-flat" could be given the same articulation and timbre as in the first fragment to reinforce its origins. The mezzo forte dynamic marking is also the same as in the first fragment.

In part two, the motive ascending by half step which leads from "d" to "f" is presented in veiled form and an octave lower from the end of m. 4 to m. 6(2). The last four notes of m. 4 form the half-diminished seventh chord from I8 (6-9). These are the same pitches used in the second part to begin the ascent to "f-sharp" (m. 14 of the original). The top note of the vertical sonorities should be brought out, as it is of obvious motivic importance. In this fragment, rows I1 and I8 are repeated in their entirety three and two times, respectively. Both rows are used in the second fragment and I8 is used in the first. In *Musical Composition*, Smith Brindle explains that "it is possible to repeat entire serial note-groups and thereby give the theme more definition."^5 Use of these rows in the repeated

---

sections of the revision could be interpreted as yet another formal attempt at unifying the whole.

**Analysis of the Fourth Fragment**

In the composer's note to the *Preludes and Fantasias*, cited earlier, Smith Brindle offers the following advice:

In the faster preludes the rhythmic vitality is the predominant factor, and as syncopations of off-beat movement tend to make the pulse aurally obscure, it is very necessary to stress the meter well by accentuating those notes which follow the beat, especially in running passages. Where there are syncopations just before the beat, they should also be stressed as if they were on the beat.

The "ruthless vivaciousness" of the fourth fragment, marked *Ritmo e vivo*, is largely due to frequently shifting meter and syncopations.

The original and the revision are the same until m. 32(2), and are forty-two and fifty-two bars long respectively. Measure 30 marks a full repeat, in which different performance indications from the first time appear in both versions. Even though the endings are different, they are similar in that material from a previous fragment is brought back almost exactly as it originally appeared.

---


In part, the thematic material in mm. 1-30 consists of permutations of motives previously heard. The motive \( \text{asc} \) leading to "f-sharp" (over harmonics) from the previous fragment appears often, as do variations of the neighbor figure \( \text{c} \). Because of the faster tempo, they are recognizable but take on a different character. For example, the \( \text{asc} \) motive which couldn't quite reach "e" in the revised first fragment now moves in sixteenth notes by seconds and thirds toward "f-sharp", which is now marked with an accent. The motive is structurally more relevant to the revision because of its cyclic use.

Phrases are mostly symmetrical and fall neatly into the following scheme (Fig. 13). Motives indicated are related to those in the first fragment. The motivic placement of the pitches is the only variation between \( x \), \( y \), \( z \), and \( x^1 \), \( y^1 \), and \( z^1 \), respectively.
Smith Brindle's use of pitches derived from the series lessens gradually from the first to the last piece. Revised material is mostly freely selected. The fourth fragment uses P5 and I1 (invariant final tetrachord) for phrases labeled x and x1 only. Material for y and z is freely selected but is similar to the series. The tetrachord which comprises the first four notes of the prime forms are of I.V. [111111]. These appear within the first beat of m. 8 and in the combination of the last two pitches of m. 8 and first two of m. 9.

In the revision, mm. 33-37(1) are almost the same as mm. 27-28 of the third fragment. The rhythm of the figures is proportionally augmented to allow for the faster tempo and different meter. The repeated bass note "A" in m. 35 is the only pitch difference and the articulations are varied. Measures 37-42 are the same as the original coda except for the omission of the last bar (which would have ended the piece). Instead of the repeated "E", a new coda is substituted from mm. 43-52. Material used is the (asc) motive and emphasis on "f-sharp". The big chords that end the piece (mm. 47-52) are related to the final chords of the revised second fragment. The rising top notes of the chords in m. 47 b-flat - c - "d" are relatable to the (asc) motive. The rhythm and up/down attacks in mm. 49 and 50 are the same as those in the final chord of the revised second fragment.
The upward motion to "e" takes precedence over the fact that they are octaves ("E" and "e") in the outer voices of the final chord.

The main structural difference between the endings is of a cyclic nature. Where the original relies exclusively on material from the first fragment, the revision uses virtually all of the thematic material from previous revisions. The result is a more unified group of pieces without compromising the unique character of each piece.

Performance Aspects of the Fourth Fragment

"[T]he notation of articulation is very inconsistently associated not only with attack and decay but with duration, dynamic, and the mystery ingredient, expression."

The *ritmico* indication of the fourth fragment, along with an abundance of articulation markings, show that the importance of "rhythmic vitality" is at least clear to the composer. Much has been written about the inconsistencies regarding accents such as tenuto, staccato, sforzando, and even a tenuto with staccato.

In performance of the second fragment, it was suggested to hold the c-sharp on the downbeat of m. 1 and m. 3 slightly longer than the succeeding notes in order to set

---

*Donald Martino, "Notation in General--Articulation in Particular," Perspectives on Notation and Performance, 109.*
the melody in relief. One other solution would of course be just to play the note louder. Another would be an attack with a slightly different timbre. The problem in the fourth fragment is the interpretation of the tenuto and accent (>). In m. 7 the notes that are syncopated ("f", g-flat) are marked with a tenuto. The downbeat of m. 8 (c) and m. 9 (g-flat and G-sharp) are similarly marked. Are those really accents or tenuto indications? The interpretation of tenuto as a longer note value would ruin the syncopation. The interpretation of holding the note for its full value would be redundant. Hidden within these three bars is a descending line which starts on the accented "e" in m. 6 and ends an octave lower on e in m. 10 (see Fig. 14).

Figure 14. Descending motion in the fourth fragment, measures 6-10.

The placement of these pitches in the highest register and on the first string will guarantee aural perception. Perhaps the composer's intent is to avoid the natural tendency of the performer to "try to bring out the top note"
and not to detract from the change (rhythmic and textural) that happens in m. 10.

Of a similar nature are the accent markings in m. 35 shown in Fig. 15. The staccato markings and piano dynamic Figure 15. Articulations in the fourth fragment, m. 35.

level are clear. The tenuto with staccato can be interpreted as slightly less staccato. But what about the accent on the last chord of the triplet figure? Previously, accents (outside of the repeated "E" in the bass) have been associated with a crescendo, a forte, a fortissimo, or a sforzando marking. It is difficult to believe that this last chord should be played with a drastic dynamic change. The lack of a sforzando marking would indicate the same attack as a tenuto, based on previous experience.

But no matter how scrupulously a piece of music is notated, no matter how carefully it may be insured against every possible ambiguity ... it always contains hidden elements that defy definition, because verbal dialectic is powerless to define musical dialect in its totality. 

It seems that careful scrutiny through analysis leads us to more questions, and it should be hoped that this is the case. It also appears that, despite the numerous interpretations of a single piece, the performer is responsible to both the composer and the listener. "For only through the performer is the listener brought in contact with the musical work."\(^{10}\)

\(^{10}\) Ibid., 132.
BIBLIOGRAPHY

Babbitt, Milton. "Twelve-Tone Rhythmic Structure," *Perspectives of New Music*, 1/1, Fall, 1962


Smith Brindle, Reginald. Interview in *Classical Guitar*, part 1, Jan., 88; part 2 in Feb., 1988.


